

# **PORT FAIRY SPRING MUSIC FESTIVAL 2020: REFLECTION**

**28 NOVEMBER - 4 DECEMBER**  
**[portfairyspringfest.com.au](http://portfairyspringfest.com.au)**



***“Time and reflection change the sight little by little ‘til we come to understand”***  
**– Paul Cezanne**

**In all our lives, we have times when unexpected events change us and our view of life, as these times inevitably catalyse periods of deep reflection.**

**The global pandemic and consequent lockdowns have made it impossible for us as performing musicians to do what we do to survive and thrive – tell stories through music in person to other people.**

**This has struck to the core of the identity of every performer, but after the initial shock and questioning of our life choices, the situation has forced us to clearly redefine the intrinsic function and value of Art in society.**

**We have steeled our resolve to continue in our duty to gather people together to offer challenging and enriching experiences, and to pursue our shared human goals of seeking understanding and meaning through the exploration of the past, navigation of the present, and a reimagining of the future.**

**We also reflect on the beautiful town of Port Fairy which has been home to 30 of our Festivals so far – how could we bring that unique sense of place to this year’s Digital Festival? We have interwoven our program with the artworks of eight spectacular South West Victorian visual artists, to remind us of what might have been, and of where we will celebrate our return in 2021.**

**Monica Curro and Stefan Cassomenos, 2020**



**KAWAI OPENING GALA:  
SUNSHINE WITH AWO**

SAT 5:00 PM



**LATE NIGHT JAZZ:  
THEN THIS**

SAT 8:30 PM



**SUNDAY GALA:  
NANYUBAK**

SUN 5:00 PM



**MCINTYRE: ETERNAL  
BEETHOVEN**

SUN 8:30 PM



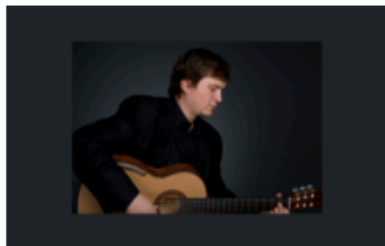
**WATTLESEED  
ENSEMBLE: HOME**

MON 8:30 PM



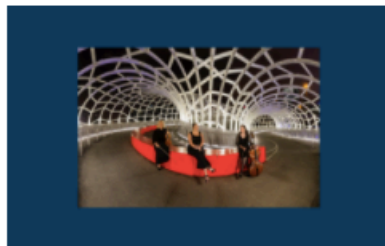
**THE SHEPHERD ON  
THE ROCK**

TUE 8:30 PM



**TSIBOULSKI: GUITAR  
VOYAGE**

WED 8:30 PM



**THIS MIRROR HAS  
THREE FACES**

THU 8:30 PM



**CLOSING GALA:  
PLEXUS PILGRIMAGE**

FRI 8:30 PM





# KAWAI OPENING GALA: SUNSHINE WITH AWO

5:00PM  
SATURDAY 28 NOVEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

## ARTISTS

**MEMBERS OF AUSTRALIAN WORLD ORCHESTRA**

**SOPHIE ROWELL: Violin**

**CHRISTOPHER MOORE: Viola**

**MICHELLE WOOD: Cello**

**HAMISH GULLICK: Double Bass**

**PAUL CHAMPION: Clarinet**

**JUSTIN KENEALY: Saxophone**

**STEFAN CASSOMENOS: Piano**

**RACHEL PETERS: Featured Visual Artist, Warrnambool**

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## MUSIC

**ELENA KATS-CHERNIN *The Sunshine Journal (2014)***

**I. Allegro**

**II. Mosso**

**III. Moderato**

**IV. Vivace**

**V. Andantino dolce**

**VI. Allegro con spirito**

**FRANZ SCHUBERT *Piano Quintet in A major D.667, "The Trout"***

**I. Allegro vivace**

**II. Andante**

**III. Scherzo: Presto**

**IV. Andantino - Allegretto**

**V. Finale: Allegro giusto**

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**FEATURED VISUAL ARTWORK**

**RACHEL PETERS *Following a River***



**RACHEL PETERS *River Knows***





**RACHEL PETERS *Breaking Down the Layers***



**RACHEL PETERS *Happenings Along the River***





**RACHEL PETERS *Fitzroy River Mouth***



**RACHEL PETERS *Great Ocean Road***





**RACHEL PETERS** *Yambuk Lake*



## **ABOUT THE ARTISTS**

### **AUSTRALIAN WORLD ORCHESTRA**

The Australian World Orchestra (AWO) is one of the most exciting orchestra initiatives in Australia's cultural history, we bring together Australia's successful classical musicians from around the world, to form an electrifying orchestra.

The AWO features Australians who play in the leading orchestras of the world such as the Berlin and Vienna Philharmonics, Chicago and London Symphony Orchestras, the LA and the Hong Kong Philharmonics, the list just goes on. Australia's international players come together with their colleagues from our own wonderful state orchestras, over 100 musicians, representing over 50 orchestras, all at the top of their profession under one roof. The result is an award-winning orchestral sound that has the power to attract the world's top conductors to work with us here in Australia and overseas.

### **SOPHIE ROWELL: Violin**

Co-Concertmaster of the Melbourne Symphony Orchestra, violinist Sophie Rowell has had an extensive performing career as a soloist, chamber musician and principal orchestral violinist both in Australia and abroad.

After winning the ABC Young Performer's Award in 2000 which resulted in solo performances with all the major Australian symphony orchestras, Sophie founded the Tankstream Quartet which won string quartet competitions in Cremona and Osaka.

Having studied in Germany with the Alban Berg Quartet the quartet moved back to Australia in 2006 when they were appointed as the Australian String Quartet. During the six seasons of their tenure, the ASQ performed and recorded at chamber music festivals all over the world. Highlights of their time together include participation in the QuartetFest Bonn as part of the Beethoven Festival and giving performances for remote communities on Cape York in Far North Queensland.

Before being appointed to the Melbourne Symphony Orchestra, Sophie has played in principal violin positions with orchestras including the Scottish and Mahler Chamber Orchestras, and the Vancouver, Sydney, Adelaide and Tasmanian Symphony Orchestras.

Sophie studied with Beryl Kimber in her hometown of Adelaide, then with Alice Waten in Sydney. She has participated in numerous masterclasses with eminent musicians such as Sir Yehudi Menuhin, Norbert Brainin (Amadeus Quartet) and Walter Levin (LaSalle Quartet.)

She is the Head of Chamber Music (Strings) at the Australian National Academy of Music, having previously taught at the Elder Conservatorium in Adelaide and the Australian Institute of Music in Sydney. She has also given masterclasses in the UK, France, Singapore and throughout Australia.

## **CHRISTOPHER MOORE: Viola**

Australian violist, Christopher Moore was born into the rich amateur choral scene in Newcastle. His mother played the organ at their local Catholic church and has sung in the University of Newcastle Choir since its inception (and Christopher's) in 1977.

Acclaimed worldwide for his musicianship, Christopher enjoys a distinguished career as a orchestral and chamber musician, soloist and teacher. He is currently the Principal Viola of the Melbourne Symphony Orchestra and is in demand as a principal player with the Sydney, Adelaide, Perth, Melbourne, Queensland, Tasmanian, New Zealand Symphony orchestras, Australian World Orchestra and the Orchestra Ensemble Kanazawa, Japan. He was the Principal Viola of the Australian Chamber Orchestra for 10 years and appears regularly with them as Guest Principal Viola. Being a half decent viola player means that Christopher is in high demand as a chamber musician around the country and overseas. This all leaves very little time to keep the chicken poop in the back yard from piling up (it's a job nobody else in the family seems to think is a problem).

Christopher currently holds the position of Creative Producer of the Melbourne Symphony Orchestra's chamber music programs and regularly appears as director of the orchestra's Melbourne Recital Centre series. Other recent highlights include a contemporary double concerto (with cellist and dear friend Timo Veikko-Valve) by Australian composer Mary Finsterer and Mozart's Sinfonia Concertante (as director and soloist) with Sophie Rowell.

Christopher plays a 1610 Giovanni Paolo Maggini viola kindly on loan from an anonymous benefactor. He also owns a wonderful 1937 Arthur E. Smith viola currently on loan to William Clark.

## **MICHELLE WOOD: Cello**

Cellist Michelle Wood has had a remarkably varied career as one of Australia's finest chamber and orchestral musicians. As a founding member of the Tinalley Quartet, she was a winner of the Banff International String Quartet Competition, leading to national & international acclaim. She is a current member of the Melbourne Symphony Orchestra cello section, and has also had the honour to perform and tour as part of the Australian World Orchestra under the baton of Zubin Mehta and Riccardo Muti.

Michelle has been broadcast widely on radio both in Australia and Europe, and has recorded to great acclaim with both Tinalley Quartet (Ravel & Debussy Quartets for Decca, and Haydn Op.20) and violinist Kristian Winther (Tzigane).

In 2018 Michelle became co-Artistic director of Concerts Sans Frontières (CSF) - an exciting new international concert series that had its inaugural year presented at the prestigious Australian Embassy in Paris. The series is a collective of internationally renowned Australian classical musicians and their international friends and colleagues, coming together from all corners of the world to give classical music lovers rare and free access to remarkable concerts.



Michelle is a passionate teacher, and is involved in mentoring and teaching many young chamber musicians and cellists. She has worked with ensembles and students from the University of Melbourne, Australian National Academy of Music, Melbourne Youth Orchestra programs and at the Australian Youth Orchestra's National Music Camp as well as Fellowship Programs with the Melbourne Symphony.

Michelle performs on an instrument made in 1849 by Charles Boullangier.

### **HAMISH GULLICK: Double Bass**

Hamish Gullick is a double bassist born and raised in Sydney. He has had a broad musical upbringing ranging from the St James and St Andrews Baroque Bands on period instruments to the Sydney based Mythra Ensemble, performing a range of Kurdish, Armenian, Persian as well as modern fusion works.

Hamish had his first double bass lessons when he was 12 with late jazz great Ed Gaston. From 2013-16 he studied on Scholarship at the Sydney Conservatorium with Kees Boersma and later Alex Henery. In 2019 he commenced studies with Damien Eckersley at the Australian National Academy of Music. During his studies he played in masterclasses for Domenic Seldis, (former Principal Double Bass, Royal Concertgebouw) Owen Lee, (Principle Double Bass, Cincinnati Symphony) and Hiroshi Ikematsu, (Former Principal New Zealand Symphony Orchestra, NHK Symphony).

A voracious appetite for new sounds has led Hamish's regular listening ranging from the lopsided beats of J-Dilla, to the new Appalachian sounds of Chris Thile and Edgar Meyer on top of a wide range of western art music culminating in a pursuit of unconventional repertoire and interpretation.

He has premiered a number of solo and accompanied bass works for Australian composer Jim Coyle. This April past he was part of the Australian premiere of Gemma Peacocke's song cycle 'Waves and Lines' with the Rubiks collective at the Metropolis festival. This year he premiered Stuart Greenbaum's sonata for double bass and piano "Continental Drift" at the Australian National Academy of Music.

Over the last few years he has worked with the Sydney, Melbourne, New Zealand and Tasmanian Symphony Orchestras as well as the Auckland Philharmonia Orchestra. He has also been fortunate to play chamber music with Gregory Ahss, Lisa Moore and Nick Deutsch and the Australian Chamber Orchestra.

Hamish is generously supported by Jenny Tatchell, Margaret Plarre, Gillian McIntosh, Charles Wilkins & Carolyn Paulin, Ken Schroder, Nadene Gilmore & Chris Ferdinands and Michael Elliott.

## **PAUL CHAMPION: Clarinet**

Paul has been Principal Clarinet of Orchestra Victoria since 2004. During this time he has appeared as a soloist with OV in Mozart's Clarinet Concerto, Rossini's Introduction, Theme and Variations and Weber's Concertino.

He studied in London with teachers including Andrew Marriner, Anthony Pike and Julian Farrell and with French virtuoso Paul Meyer. In 1998 and 1999 Paul played in the Sydney Symphony's Sinfonia program and from 1999 as a casual player with the Sydney Symphony Orchestra, as well as the Australian Opera and Ballet Orchestra (AOBO).

He has been Guest Principal Clarinet with the Australian World Orchestra (2015 tour of India), Sydney Symphony Orchestra, Melbourne Symphony Orchestra, the Australian Opera and Ballet Orchestra, the Queensland Symphony Orchestra, the Tasmanian Symphony Orchestra, and the Canberra Symphony Orchestra. Paul teaches at the University of Melbourne and Monash University, and is co-founder of the instrumental education website Online Virtuoso.

## **JUSTIN KENEALY: Saxophone**

Justin Kenealy is a multi-award-winning saxophonist who has been described as "an up and coming soloist who is worth watching out for." Based in Melbourne, Australia, he is currently completing his PhD in Music Performance at the University of Melbourne where he also teaches Music Performance and Saxophone. He has earned fellowships in saxophone performance from Trinity College London (FTCL) and the Associated Board of the Royal Schools of Music (FRSM). His other successes include numerous awards such as the 2011 E&D Rogowski Award for Scholastic promise, the 2014 Lady Turner Exhibitions Award for excellence, the 2014 Orloff Family Trust Scholarship and the 2015 Donovan Johnston Scholarship. He has also had several competition successes, earning first prizes in the 2011 Australian Saxophone Society Competition, the 2014 Melbourne Conservatorium of Music Concerto Competition, and the 2015 Australian-Chinese Youth Music Festival Competition.

Kenealy has performed throughout Australia, France, the United States, Netherlands and China. Alongside pianist Coady Green, Kenealy performs as *Duo Eclettico*, Australia's most professionally active saxophone-piano duo on the concert circuit. He performs regularly with the Melbourne Symphony Orchestra and Orchestra Victoria and has also received guest invitations to perform with the Australian International Opera Company, the Royal Australian Air Force (RAAF) Concert Band, and the Australian National Academy of Music (ANAM) Orchestra among others. Kenealy has been featured on ABC Classic FM, 3MBS Fine Music FM, the Foxtel Arts Channel and the Chandos recording label. Kenealy has also performed as a concerto-soloist with the Melbourne Conservatorium of Music Symphony Orchestra, The Melbourne Musicians Orchestra, Preston Symphony Orchestra, The University of Melbourne Wind Symphony and the Eltham High School Concert Band.

Kenealy is a Selmer Saxophones performing artist and plays Selmer (Paris) saxophones exclusively.

## **STEFAN CASSOMENOS: Piano**

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. He has been performing internationally since the age of 10, and is now established as one of Australia's leading pianists. As the recipient of multiple prizes including the Second Grand Prize in the prestigious International Telekom Beethoven Competition Bonn 2013, Cassomenos has performed throughout Europe and Asia, and now performs regularly in Australia, Germany and the UK. He has performed concertos with several major Australian symphony orchestras, as well as orchestras overseas. Cassomenos is a founding member of chamber ensemble PLEXUS, which since launching in 2014 has commissioned and premiered over 110 new works. Cassomenos' own compositions are regularly commissioned and performed throughout Australia. Cassomenos is joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro. Cassomenos is generously supported by Kawai Australia.

## **RACHEL PETERS: Featured Visual Artist, Warrnambool**

Warrnambool artist Rachel Peters transports us to the South West Victorian coastline, with her vibrant landscapes of rivers, lakes, and sea. Rachel is passionate about her love of diversity – in the land, history, and communities. Her works are a way of processing her life experiences, such as visiting Cambodia, or daily walks along the cliffs of Warrnambool.

The blending of colour, shadow, and found objects in her uniquely layered work, celebrate and form a sense of place. Rachel ponders deeper things, connecting people and land to their histories, and the restoration of relationships. Works may begin with a specific geographic place or community in mind, then develop into a visual story.

Find out more about Rachel Peters and her artwork here:

<http://tidalart.net/rachelpaintings/longgone/Deep%20Sea%20Journey/deep%20sea%20journey.html>

## **ABOUT THE MUSIC**

### **ELENA KATS-CHERNIN *The Sunshine Journal* (2014)**

- I. Allegro**
- II. Mosso**
- III. Moderato**
- IV. Vivace**
- V. Andantino dolce**
- VI. Allegro con spirito**

Elena Kats Chernin's *The Sunshine Journal* was commissioned by the Stanleys as a celebration of joy, laughter and sweet nostalgia which Dalia Stanley described as "melodies that sparkle and radiate with joy".

Elena Kats-Chernin is one of the most cosmopolitan composers working today, having reached millions of listeners worldwide through her prolific catalogue of works for theatre, ballet, orchestra, and chamber ensemble. Her dramatically vivid music communicates a mixture of light-heartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer.

Born in 1957 in Tashkent (Uzbekistan), Kats-Chernin received training at the Gnessin Musical College before immigrating to Australia in 1975. She graduated from the New South Wales Conservatory in 1980 and was awarded a DAAD (German academic exchange) grant to study with Helmut Lachenmann in Hanover. She remained in Germany for 13 years, returning in 1994 to Australia where she now lives in Sydney.

One of Australia's leading composers, Elena Kats-Chernin has created works in nearly every genre. Among her many commissions are pieces for Ensemble Modern, the Bang on a Can All-Stars, the Australian Chamber Orchestra, the Adelaide, Tasmanian and Sydney Symphony Orchestras, Present Music, City of London Sinfonia, Swedish Chamber Orchestra and the North Carolina Symphony.

Her brilliantly scored, energetic, and often propulsive music has been choreographed by dance-makers around the world. In 2000 she collaborated with leading Australian choreographer Meryl Tankard in a series of large-scale dance works. The first of these, *Deep Sea Dreaming*, was broadcast to an audience of millions worldwide as part of the opening ceremonies of the Sydney 2000 Olympic Games.

Works from the following years include the concerto for basset clarinet and chamber orchestra *Ornamental Air* which has been toured internationally and also released on CD for Chandos by Michael Collins, and her fourth opera *The Rage of Life*, staged in Belgium, Holland, Hungary, Germany and Switzerland. For the Australian Brandenburg Orchestra and choir, she composed *Prelude and Cube*.

Among her most recent premieres was *The Witching Hour*, a highly acclaimed concerto for eight double basses for the Australian World Orchestra, performed at the Sydney Opera House in September and at the Esplanade Concert Hall in Singapore in October 2016. Her *Singing Trees* for the Australian Chamber Orchestra was premiered in December 2016 at the Melbourne Recital Centre.

In 2019, she was composer-in-residence in collaboration with Opera Australia. The company performed her work in the brand new opera, *Whiteley*.

### **FRANZ SCHUBERT *Piano Quintet in A major D.667, "The Trout"***

- I. Allegro vivace**
- II. Andante**
- III. Scherzo: Presto**
- IV. Andantino - Allegretto**
- V. Finale: Allegro giusto**

In the summer of 1819, Schubert traveled with the famous baritone Johann Michael Vogl to the river town of Steyr, where there was an abundance of musical activity. Schubert and Vogl's performance of some of the composer's songs -- especially "Erlkönig" (Schubert himself taking the part of the father!) and "Die Forelle" ("The Trout") -- attracted the notice of Sylvester Paumgartner, a wealthy mining executive and an accomplished 'cellist, who then commissioned Schubert to write a quintet based on "The Trout" (and perhaps patterned after a work by Hummel that he had in his collection). The resulting "Trout" quintet -- scored for the unusual combination of piano, violin, viola, violoncello, and double bass -- has become one of Schubert's more enduring chamber works, and it is typical of his early style. A notable feature is the integration of the piano part into the musical texture, on equal terms with those of the string players. In his own writing, Schubert referred to typical piano music as "damnable thumping" and insists in this work, as in his others, that it behave as an orderly and equal member of an ensemble.

The first movement is disproportionately long at 13 minutes, nearly a third of the length of the entire five-movement work. It is a joyful movement in sonata-allegro form, propelled forward by piano arpeggios and triplet figures in the strings. A lyrical andante follows, sweetly expressive in the minor mode, and avoiding any sense of melancholy. It features three themes, one of which allows for an extended piano solo.

The brief third movement, a presto, begins aggressively but becomes a sort of "dance poem" containing Austrian folk tunes. The rhythmic impetus is unflagging.

This leads to the work's signature movement, the theme and variations on "Die Forelle" ("The Trout"). Potentially tedious, the theme and variations form is ingenious and satisfying in Schubert's hands--each variation is both individually engaging and integral to the whole. As in the first movement, the piano is thoroughly intermingled with the strings and the resulting sound is nearly symphonic (an exception to this is the third variation, which is a swirling piano cascade with subdued string accompaniment).

The final movement is simple and light with a swirling, almost "gypsy" sound that can be reminiscent of Dvorák at times. Like the third and fourth movements, the last seems to be broken into smaller units, in the style of a set of dances. Although he had already written 11 string quartets by the time of the "Trout" Quintet, this composition represents Schubert's first truly significant chamber work. His ability to blend and balance this combination of instruments seems instinctive and the piece is rightly considered one of his most popular and best early works.

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# LATE NIGHT JAZZ: THEN THIS

8:30PM  
SATURDAY 28 NOVEMBER 2020

PORT FAIRY  
SPRING  
MUSIC  
FESTIVAL

## ARTISTS

**NIKO SCHÄUBLE:** Drums

**MIRKO GUERRINI:** Saxophones

**TONY HICKS:** Woodwinds

**STEPHEN MAGNUSSON:** Guitar

**COLLEEN GUINEY:** Featured Visual Artist, Port Fairy

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## MUSIC

**NIKO SCHÄUBLE**

Step Two

Bomam

Three Legged

What Now

Blue Wrap

So Here

Hop On

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**FEATURED VISUAL ARTWORK**

**COLLEEN GUINEY *Nature's Spring***





**COLLEEN GUINEY *Lady Julia***





**COLLEEN GUINEY *Orange and Pink***





**COLLEEN GUINEY *My Lovely Young Reeds***





**COLLEEN GUINEY *Cliff***





**COLLEEN GUINEY** *Wave*





**COLLEEN GUINEY *Boat Shmoat***





## ABOUT THE ARTISTS

### **NIKO SCHÄUBLE: Drums**

Niko Schauble was born in 1962, in Stuttgart, Germany. He is a sought after contemporary musician and composer in Australia and abroad. In addition to leading his own ensembles, Niko has performed and recorded with many of the world's leading artists. Since the mid-1990's Niko has also established himself as an in demand composer, arranger and producer for Film and Television while continuing to write for international soloists, ballets and ensembles, ranging from saxophone quartets to symphony orchestras. Niko's work has been documented on more than 60 CDs and a host of Australian and international awards confirm his standing as one of the world's top performers and composers. Niko owns and operates Pughouse Studios, a state-of-the-art recording studio established 2012 in Thornbury.

Niko has worked with Sam Rivers, Lee Konitz, Enrico Rava, Trilok Gurtu, Branford Marsalis, Mike Nock, Dewey Redman, Arthur Blythe, Steve Lacy, Greg Osby, Gunther Schuller, Palle Mikkelborg, Paul Grabowsky, Mirko Guerrini, Archie Roach, Ruby Hunter, Katie Noonan, Megan Washington, Frankfurt Radio Symphony Orchestra, Berliner Saxophon Quartett, Vince Jones, Karaikudi R. Mani, Young Wagilaks (Songmen from Arnhem Land), Australian Art Orchestra, Tibetan Dixie, Tanzfabrik Berlin, Melbourne Symphony Orchestra.

Niko has lectured at Monash University and Melbourne Polytechnic and has been guest lecturer at Jazz Institute Berlin, ANAM, Melbourne University, ANU, VCA, Landesmusikakademie Berlin, Sommerakademie der Freien Kunsthochschule Berlin.

Some recent CD releases include "Spiel" (duo with Paul Grabowsky), "Acquacheta" (with Mirko Guerrini & Stephen Magnusson), and "Es Geht!" (recorded in Berlin). Major works include *Novecento Ballet Music* (West Australian Ballet), *The Voyage Concerto* for Alto Saxophone & Symphony Orchestra (Dessauer Philharmonie, Soloist: Detlef Bensmann), *Perfidium* for Woodwind Ensemble and Jazz Quartet, *Passion, Beauty, Time* for chamber orchestra, jazz quartet and 2 voices (Frankfurter Radio Symphony Orchestra), *Crucifixion* – Arrangement of the St. Matthew Passion by J.S. Bach (Australian Art Orchestra), *Ohne Ende* (Berliner Saxophonquartett), *The Ferryman* (Australian Art Orchestra), *Ya-it-ma Thang* for Alto-Saxophone and ten-piece Ensemble commissioned by the Wangaratta Festival, *Niko Trommelt* for Drum-Set and Sampler, *Mood 25* for Piano and Drum-set premiered by Michael Kieran Harvey at the Australian National Academy of Music, *Musical Ship* (Queensland Music Festival), and *The Theft of Sita* (musical director) commissioned by the Adelaide and Melbourne Festivals.

He has received numerous awards including Finalist at Annecy Film Festival (music for short film), Nomination for the 'Leo' award (music for short film) at Braunschweig Filmfestival, Finalist at the 'Wildscreen' Festival, Bristol, Honorable Mention at the Julius Hemphil Awards, New York, 1st and 2nd Prize 'Tage der leichten Musik' des SFB, Berlin, 2nd prize Franz-Josef Reini Stiftung für 'Ohne Ende', 'Unsigned Bands Competition', Rhythms Magazine, Australian, and Australian Jazz Award/Best Drummer.

## **MIRKO GUERRINI: Saxophones**

MIRKO GUERRINI was born in Florence in 1973. Has studied piano, saxophone, classical composition and jazz music at the Conservatorio “Cherubini” in Florence.

Eclectic and multi-instrumentalist, composer and orchestra conductor, he has 6 CDs to his credit as a solo sax player and leader of jazz ensembles, more than 40 CDs as a sideman and besides being the resident soloist in Stefano Bollani’s quintet “I Visionari” he is also the leader of the “Cirko Guerrini” quintet and of the “Triodegradabile” band.

Guerrini has released 5 books: 2 with a selection of his compositions by the well known label Carisch Ed, and 3 educational books dedicated to the Jazz Tenor Saxophone: Stan Getz, Joe Henderson and Oliver Nelson.

He was part of the “blockbuster” project “Carioca” with Stefano Bollani and all brazilian musicians (CD and DVD released with more than 80,000 copies sold), and has toured 3 times in Italy with more than 50 concerts. In two of them the great Caetano Veloso joined the band.

Guerrini hosts the radio show “Dottor Djembè” together with David Riondino and Stefano Bollani. The radio program is now in its sixth-season run and in June 2010 it also became a TV show for Rai3, Mirko composing and arranging all the music for it.

He has very high quality and varied collaborations: with Billy Cobham, Brian Auger, Mark Feldman, Stefano Bollani, Enrico Rava, Stefano Battaglia, Paul McCandless, Caetano Veloso, Hermeto Pascoal as far as jazz is concerned, with notable singers-songwriters such as Ivano Fossati and Giorgio Gaber and with a number of other outstanding artists in Italy and abroad.

He is also in great demand as a composer/conductor with different Symphony Orchestras (Orchestra “A.Toscanini” of Parma, Orchestra Regionale Toscana, Orchestra della Campania and others), being the winner of International Music Competitions such as the “Concorso 2 Agosto di Bologna” (2000, 2005).

He has performed all over the world: in Brazil, Japan, Australia, Canada, USA, France, Spain, Russia, Finland, Indonesia and in many other countries.

As an educator, Guerrini has taught at the “Giuseppe Verdi” music school of Prato for 7 years, and now he is a professor of Jazz Saxophone at the Conservatorio “Mascagni” in Livorno.

He has been invited as visiting professor to Monash University, Melbourne (2005, 2009, 2011 and 2012) and at UTAS in Hobart in Australia, as well as at the Banff Centre for Performing Arts in Canada (2010, 2012), and has been the Keynote speaker at a Conference on “Musical Perspectives” at the Warwick University, in the UK in 2012. In 2013 he was nominated as “adjunct fellow” at Monash University, Melbourne.

## **TONY HICKS: Woodwinds**

Melbourne-based woodwind artist Tony Hicks has performed across Australia and internationally since the late 1970s. He maintains a dynamic jazz and creative improvisation practice, and works across a range of commercial contexts including TV and recording studios, theatre orchestras, big bands, function bands and productions by small arts organisations. Between 2000 and 2014 he performed with the Australian Art Orchestra. He was a key player in Crossing Roper Bar, the orchestra's award winning collaboration with indigenous Wagilak songmen from Ngukurr, Arnhem Land. In a continuation of investigations into South Indian Carnatic music concepts begun with the Australian Art Orchestra in collaborations with Guru Karakudi R Mani and his Sruthi Laya Ensemble, he traveled to Chennai, India in 2016 with colleagues Adrian Sherriff and Jonathan Dimond for a collaboration with Mani Sir that was broadcast live to the international audience of Jaya TV. He is also regularly invited to participate in the Monash Art Ensemble's collaborations with various international composers and performers including George Lewis, Django Bates, Vijay Iyer and Barney McAll. In 2012 he completed a practice-based performance masters degree that focused on free improvisation processes and the development of improvisational facility with extended techniques, microtonality and tone rows on a range of woodwind instruments. The resulting thesis documents the emergence of an abstract improvisation language within the context of a series of duo improvisations with electro-acoustic sound artist David Tolley over an eighteen month period in 2010-2011.

He has worked as a woodwind specialist playing flutes, clarinets and saxophones in orchestras for over one hundred professional musicals including Phantom of the Opera, West Side Story and Porgy and Bess and Jesus Christ Superstar, in studio bands for nationally broadcast TV shows such as Dancing With the Stars and Hey Hey It's Saturday, and performed and recorded with iconic Australian artists including John Farnham, Marina Prior, Anthony Warlow, Tommy Emmanuel, Gurrumul, Paul Grabowski and David Herschfelder. He has also has performed with internationally recognized jazz and commercial superstars including Frank Sinatra and Stevie Wonder, Billy Cobham and Randy Brecker.

He was a student of Australian saxophone virtuoso Peter Clinch, a member of the Peter Clinch Saxophone Quartet from 1977 to 1988, and in 1984 reached the national finals of the ABC Concerto and Vocal Competition playing Henri Tomasi's Concerto for Alto Saxophone and Orchestra.

Groups he currently performs and records with include: space klezmer sensation YIDI!; Melbourne Ska Orchestra; ESKE; Yoni Giraffe; Red See Blu; John Montesante Dectet; Daryl McKenzie Jazz Orchestra; and Jack Earle Big Band. As a creative improviser he collaborates with a range of local artists. Dan Sheehan's Infinite Ape explores serialist harmonic and rhythmic concepts in a free improvisation context. Reassemble with Ren Walters and Phil Collings explores free improvisation in a range of performance contexts. Alturo do Sol with Adrian Sherriff and Kier Stephens explores a fusion of influences from South Indian carnatic music and artists including Egberto Gismonti and Paul Horn.

Recent past projects include: The Monday Morning series of duo improvisations with percussionist/improviser Carlo Carnevali; A 7 month fortnightly residency of creative multimedia improvisations at the nexus of free serialist improvisation and Ngali, the traditional Iranian theatre form with his ensemble Inside Outside 123; Through a Glass Darkly with Sam McAughliffe and Mark Shepherd; & Developing the musical potentialities and sound processing capabilities of the Gluisop in Heretics Brew and the Bent Leather Band.

He is a passionate educator, teaching saxophone, flute, clarinet and ensembles at secondary and tertiary level in many schools and universities in Melbourne since the 1980s. He currently works at Macleod College and Melbourne Girls College in Melbourne delivering expert woodwind tuition across all levels and ages, and arranging for and directing a range of ensembles including stage bands, jazz orchestras, small jazz and rock groups, and orchestras for school productions. He also collaborates regularly with Dr. Gillian Howell to deliver creative music and composition projects for children in urban and regional settings.

### **STEPHEN MAGNUSSON: Guitar**

Stephen Magnusson is considered one of Australia's most accomplished, versatile and distinct musicians with incredible technique and an astoundingly beautiful tone. His hectic schedule shows that he is a delight to work with and someone that has 'something to say' in the world of improvised music.

He was given his first ukulele at 3, his first guitar at 6 and began performing at 10 on an electric guitar that he loaned from his schoolteacher. At 13, he started to study under the guidance of Gordon Pendleton at the Box Hill Tafe and discovered the world of improvised music.

In 1986, he studied at the esteemed Victorian College of the Arts under the supervision of some of Australia's finest musicians – Tony Gould, Bob Sedergreen and Mike Doyle. Here he expanded his practice regime and playing. He joined various bands playing numerous styles and developed an understanding of different methods. But, his main focus remained, to develop and hone the craft of mastering the guitar.

He travelled to Europe and lived there and after being appointed on the staff at The Academy of Contemporary Music (Zurich) in 1997, Stephen met his long time collaborator – Sergio Beresovsky. They began to perform regularly with Swedish bassist – Bjorn Meyer and in the July of the same year, Australian saxophonist Julien Wilson travelled to meet and play with the trio. After the first week of playing, they formed SNAG and produced a self-titled album (released in Australia 'Hey Guess What').

After 3 years of living in Zurich, Stephen returned to Melbourne in August 2000. He entered the National Jazz Award at Wangaratta Jazz and Blues Festival, where he tied for first place amongst much controversy. At this festival he performed with his trio featuring Sergio and Eugene Ball. This recorded result is captured on the CD 'Healing Songs'.

He has worked with many artists including Charlie Haden, Meshell Ndegeocello, Ricki Lee Jones, Sinead O'Connor, John Cale, Gurrumul Yunupingu, Paul Grabowsky, Vince Jones, Katie Noonan, Lisa Young, Christine Sullivan, Michelle Nicole, Martin Breeze, The Assumptions Trio, Megan Washington, Paul Kelly, Jim Black, Mike Nock, Barney McAll, Enrico Rava, Arthur Blythe and many others. As a part of the Katie Noonan trio Elixir, the ensemble won the ARIA for Best Jazz Album in 2011.

In 2013, Stephen was awarded the Melbourne Prize for Outstanding Musician, and the Australian Jazz Bell Award for Best Contemporary Jazz Album with his quartet MAGNET (with Carl Pannuzzo, Eugene Ball and Sergio Beresovsky).

Stephen is currently concentrating on writing for his duo Boundaries with Frank DiSario, and trio MAG featuring DiSario and Dave Beck. He will also be completing the second release from MAGNET, SOM.

### **COLLEEN GUINEY: Featured Visual Artist, Port Fairy**

Colleen Guiney lives in the coastal town of Port Fairy and with her partner operates Drift House, award winning boutique accommodation known for its design aesthetic.

Colleen draws on her visual perspective and experience in design in everything she does, including her paintings which are colourful and emotionally charged with influence from her surroundings. Her paintings reflect shapes and aesthetics that are linked to her everyday routines, and the nature she immerses herself in daily.

Find out more about Colleen Guiney and her artwork here:

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

## ABOUT THE MUSIC

### NIKO SCHÄUBLE

Step Two; Bomam; Three Legged; What Now; Blue Wrap; So Here; Hop On.

*“Schauble’s compositions, like his drumming, are idiosyncratic and bristling with surprises. The drums are heavily featured and rightfully so. He is that all-too-rare percussive creature: a melodist. His drums are tuned to perfection and used to create hummable tunes, alongside a deft use of dynamics and drama.” – The Sydney Morning Herald*

*“Schauble’s hand as a composer is evident in the quirky themes and propulsive rhythms.” – The Age*

Niko Schäuble writes:

“From ‘Tibetan Dixie’ to ‘Papa Carlo’, from ‘Night Music’ to ‘Then This’, a major focus in my compositions has always been the creation of a space, where all ensemble members can freely contribute to the evolving music.

This is especially evident in works where improvisation is a core element. Here I see myself as the facilitator of a musical roadmap, where detours and excursions are highly desired.

Tone and mood are set by the thematic material, which can be quirky, melancholic or rhythmically driven. A playful engagement with traditional musical language - not just jazz - adds an element of lightness, without turning into farce. We smile with the music not laugh at the music.

No matter what the stylistic setting may be, the melody is always at the heart of my writing - possibly a little unexpected from a drummer-composer.

Improvisation is based on trust and listening. When performing with virtuosos such as Mirko Guerrini, Tony Hicks and Stephen Magnusson, passages of individual brilliance are ‘inevitable’, but they are always in balance with the music of the ensemble, which is paramount.

The musical connections between the four members of ‘Then This’ reach back a long time - I first worked with Stephen and Tony in the early 1990s and started playing intensively with Mirko in 2013.

When performing with musicians of this calibre I feel, no matter what I do, it will be alright. Everyone plays for everyone and we all play for the music.”

# SUNDAY GALA: NANYUBAK

5:00PM  
SUNDAY 29 NOVEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

## MUSIC

LILI BOULANGER Nocturne (1911)  
DEBORAH CHEETHAM Gulaga (2019)  
LEAH CURTIS Clarity (2004)  
EVE DUNCAN Aer Turas – Air Journey (2018)  
DEBORAH CHEETHAM My Mother's Country (2019)  
ANNE BOYD Goldfish Through Summer Rain (1978)  
RUTH LEE MARTIN Corranach for the Birds (1999)  
DEBORAH CHEETHAM Song for Dulka Warngiid (2019)

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## MUSICIANS

DEBORAH CHEETHAM: Soprano  
ANNE NORMAN: Shakuhachi  
ELIZA SHEPHARD: Flute  
EMMANUEL CASSIMATIS: Oboe  
MICHELLE WOOD: Cello  
PLEXUS  
MONICA CURRO: Violin  
PHILIP ARKINSTALL: Clarinet  
STEFAN CASSOMENOS: Piano

## FEATURED VISUAL ARTISTS

**DAISY ANDREWS: Walmajarri**

**SALLY GABORI: Bentinck Island**

**AMY LOOGATHA: Bentinck Island**

**NETTA LOOGATHA: Bentinck Island**

**†M.M.: Bentinck Island**

**DAWN NARANATJIL: Bentinck Island**

**PAULA PAUL: Bentinck Island**

**ETHEL THOMAS: Bentinck Island**

**IRJA WEST: Weaver, Australian Tapestry Workshop**

**LOUISE KING: Weaver, Australian Tapestry Workshop**

**AMY CORNALL: Weaver, Australian Tapestry Workshop**

**REBECCA MOULTON: Weaver, Australian Tapestry Workshop**

**CHERYL THORNTON: Weaver, Australian Tapestry Workshop**

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**FEATURED VISUAL ARTWORK**

***Mount Gulaga***



**Photograph: Deborah Cheetham**



## *Lumpu Lumpu Country*



**DAISY ANDREWS:** Featured Visual Artist, Walmajarri

**IRJA WEST:** Weaver

**LOUISE KING:** Weaver



## *Dulka Warngiid*



**SALLY GABORI: Featured Visual Artist, Bentinck Island**

**AMY LOOGATHA: Featured Visual Artist, Bentinck Island**

**NETTA LOOGATHA: Featured Visual Artist, Bentinck Island**

**†M.M.: Featured Visual Artist, Bentinck Island**

**DAWN NARANATJIL: Featured Visual Artist, Bentinck Island**

**PAULA PAUL: Featured Visual Artist, Bentinck Island**

**ETHEL THOMAS: Featured Visual Artist, Bentinck Island**

**AMY CORNALL: Weaver**

**REBECCA MOULTON: Weaver**

**CHERYL THORNTON: Weaver**

## **ABOUT THE MUSICIANS**

### **DEBORAH CHEETHAM: Soprano**

Deborah Cheetham, Yorta Yorta woman, soprano, composer and educator has been a leader and pioneer in the Australian arts landscape for more than 25 years. In the 2014 Queen's Birthday Honours List, Cheetham was appointed as an Officer of the Order of Australia (AO), for "distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance".

In 2009, Deborah Cheetham established Short Black Opera as a national not-for-profit opera company devoted to the development of Indigenous singers. The following year she produced the premiere of her first opera Pecan Summer. This landmark work was Australia's first Indigenous opera and has been a vehicle for the development of a new generation of Indigenous opera singers. In March 2015 she was inducted onto the Honour Roll of Women in Victoria and in April 2018 received an Honorary Doctorate from the University of South Australia for her pioneering work and achievements in the music.

Ms Cheetham's latest work *Eumeralla, a war requiem for peace* premiered to a sold out audience on-country at the Port Fairy Spring Festival in October 2018 and at Hamer Hall in Melbourne with the Melbourne Symphony Orchestra on June 15, 2019. Deborah Cheetham's list of commissions for major Australian ensembles continues to grow including works for the Adelaide Symphony Orchestra, Melbourne Symphony Orchestra, Australian String Quartet, West Australian Symphony Orchestra String Quartet, Rubiks Collective, The Sydney Philharmonia, Plexus Collective, Goldner Quartet and Flinders Quartet.

In 2019 Deborah Cheetham was awarded the Sir Bernard Heinze Memorial Award for service to music in Australia, received the Merlyn Myer Prize for Composition and was inducted onto the Victorian Aboriginal Honour Roll.

Deborah Cheetham was Melbourne Symphony Orchestra's 2020 Composer-in-residence.

### **ANNE NORMAN: Shakuhachi**

Anne is a shakuhachi performer, performing her own music as well as traditional and contemporary Japanese, European and Australian art music, world fusion and free-form impro with dancers, visual artists, tea masters and musicians of various genres. She has directed a number of music and cross-art projects and performed across Australia, in Japan, America and Europe, and is a recipient of many arts grants for creative development projects, public performances, CD recordings, commissioned compositions and international touring projects.

In 2015 Anne was invited by the late Tom E Lewis to perform in the *Walking with Spirits Festival* in Arnhem Land accompanying the chant of elders on shakuhachi. That same year she inaugurated the use of Darwin's WWII Oil Storage Tunnels as a performance venue and in 2016 & 2017 received Australia Council and Arts NT funding to be Artistic Director of *Tunnel Number Five: festival of underground music*, showcasing musicians of various cultural and stylistic backgrounds from around Australia with a highlight on Yolngu Songmen. In 2018 Anne performed and presented workshops on her new works for shakuhachi incorporating vocal techniques at the World Shakuhachi Festival in London, and in 2019 she once again toured to Japan and Europe to give concerts and workshops, receiving several requests from shakuhachi and flute players to write new works for them. Anne has premiered and recorded several works by Australian and Japanese composers.

Anne has a Bachelor of Music (Uni Melb), Dip Ed (music), MA (ethnomusicology) and studied shakuhachi performance on scholarship at the Tokyo University of Fine Arts & Music with living national treasure Yamaguchi Goro, as well as two other lineages of shakuhachi under Nakamura Shindo and Tajima Tadashi.

### **ELIZA SHEPHARD: Flute**

Eliza Shephard graduated from Australian National University with a Bachelor of Music (First Class Honours) in Flute Performance studying under Virginia Taylor, and has completed her Master of Music Research through Griffith University Conservatorium looking at the Glissando Headjoint, a mechanism designed to bend sounds and expand upon the pitch spectrum of the flute. Eliza has studied and performed in Canada and USA and has completed three years in the Professional Performance Program at Australian National Academy of Music. During her time at ANAM, Eliza received the Outstanding Program in a Solo Recital award, the ANAM Volunteer's Prize, the Ursula Hoff Institute Prize for Most Outstanding Performance in a Solo Recital, and the Director's Prize. In 2018 she established the Corelia Quintet Prize at ANAM to celebrate the music by female composers, and in March 2020 Eliza undertook a month-long recording project where she released daily recordings of female composers' works for flute. Eliza was awarded the International Woodwind Player Award at the Gisborne International Music Competition, and has guested with Plexus Collective, Arcadia Winds, Rubiks, and Elision Ensemble. In 2019, Eliza performed at the Port Fairy Spring Music Festival for the first time, and is a regular with the Australian Youth Orchestra's Momentum Ensemble.

Eliza is paving her way as a young performer in Australia, and has a passion for collaborating with other musicians and artists, and designing striking performances that are memorable and daring. Described as 'fiery', Eliza has a background in theatre and dance, and enjoys drawing on these skills within her performances. She enjoys touring around Australia making music, and in 2019 was part of Opera Australia's regional tour of *Madama Butterfly*. Eliza loves to share her passion for contemporary music through her flute program 'The Extended Flute', where she introduces extended techniques and their many benefits to the young flute players of Australia.



## **EMMANUEL CASSIMATIS: Oboe**

Emmanuel is a Melbourne based Orchestral and Chamber Music Oboist. He attended Sydney Grammar School (1998-2007) and is a graduate of the University of Sydney where he completed his Bachelor of Music at the Sydney Conservatorium of Music (2008-2014) on the Sydney Conservatorium McCaw Banks Entry Scholarship. He then moved to Melbourne to attend the Australian National Academy of Music (2014-15) and was also an ANAM Fellow as part of Ensemble Française (2017). He currently works casually with the Melbourne Symphony Orchestra, the Melbourne Chamber Orchestra, the Tasmanian and New Zealand Symphony Orchestras and is the Oboist of Ensemble Française, a co-created Double Reed Piano Trio.

Emmanuel began learning the Violin at the eager age of 3 and a half to follow suit with his two older sisters, who also played. As the Cassimatis children (or 'Cassimati' as they were affectionately known) all progressed rapidly on the Violin, his sisters were encouraged by their head of Music to learn a double reeded instrument, the Oboe or the Bassoon. Emmanuel's father, being very space conscious, knew that there were at least three school bags, three sports bags and three violins in the car boot at any given time and his response was, "Which one's smaller?" This question sealed Emmanuel's fate. His sisters were put onto the Oboe and soon after, curiosity kicked in and he picked theirs up to try it. He had his first lesson on his 8th birthday and fell in love with it. The Oboe took over. He attained his Associate of Music (A.Mus.A) in Oboe (2003) before his Associate in Violin in (2004) and also his Licentiate of Music (L.Mus.A) in Oboe (2005).

Emmanuel was fortunate enough to participate in the Recycled Bach Cantatas Concert Series (2006 – 2012) put on by Sydney Grammar School's then Head of Music Chris Shepard. The idea was to perform 2-4 cantatas in 1 concert on a Sunday afternoon, roughly 5-7 times a year, and eventually the series would be complete. Emmanuel performed in all but 3 of the 200 Cantatas. This monumental experience shaped Emmanuel into the musician he is today.

## **MICHELLE WOOD: Cello**

Cellist Michelle Wood has had a remarkably varied career as one of Australia's finest chamber and orchestral musicians. As a founding member of the Tinalley Quartet, she was a winner of the Banff International String Quartet Competition, leading to national & international acclaim. She is a current member of the Melbourne Symphony Orchestra cello section, and has also had the honour to perform and tour as part of the Australian World Orchestra under the baton of Zubin Mehta and Riccardo Muti.

Michelle has been broadcast widely on radio both in Australia and Europe, and has recorded to great acclaim with both Tinalley Quartet (Ravel & Debussy Quartets for Decca, and Haydn Op.20) and violinist Kristian Winther (Tzigane).

In 2018 Michelle became co-Artistic director of Concerts Sans Frontières (CSF) - an exciting new international concert series that had its inaugural year presented at the prestigious Australian Embassy in Paris. The series is a collective of internationally renowned Australian classical musicians and their international friends and colleagues, coming together from all corners of the world to give classical music lovers rare and free access to remarkable concerts.

Michelle is a passionate teacher, and is involved in mentoring and teaching many young chamber musicians and cellists. She has worked with ensembles and students from the University of Melbourne, Australian National Academy of Music, Melbourne Youth Orchestra programs and at the Australian Youth Orchestra's National Music Camp as well as Fellowship Programs with the Melbourne Symphony.

Michelle performs on an instrument made in 1849 by Charles Boullangier.

### **MONICA CURRO: Violin**

Violinist Monica Curro has been Assistant Principal 2nd Violin of the Melbourne Symphony Orchestra since 1998, and was previously a core member of the Australian Chamber Orchestra. She has played with the Australian World Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, and has performed as Guest Concertmaster of West Australian Symphony Orchestra and Auckland Chamber Orchestra.

In 2009, Monica was invited as the only Australian to play in the World Orchestra for Peace, and has since joined them regularly for concerts around the world. Monica has appeared as soloist with Melbourne Symphony Orchestra, and in 2012 premiered Stefan Cassomenos' Double Violin Concerto, with her sister Sarah.

Monica was a member of the Board of Directors of the Australian Youth Orchestra for 9 years. She has tutored regularly for AYO, and has taught at various tertiary institutions. In 2016, Monica was the Director of the AYO's Smalley Chamber Orchestra. Also in that year, she directed MSO's outreach program in Yogyakarta, Indonesia.

Monica is currently joint Artistic Director of the Port Fairy Spring Music Festival, with pianist and composer Stefan Cassomenos. Monica is also Artistic Director of the annual Women in Music Festival, in Melbourne.

Monica is sought after as a public speaker, giving regular pre-concert talks and conversations for major concert presenters, as well as keynote addresses at universities and educational organisations.

Monica is a founding member of acclaimed ensemble PLEXUS, which since launching in 2014 has commissioned and premiered more than 110 new works.

## **PHILIP ARKINSTALL: Clarinet**

Philip has been the Associate Principal Clarinet of Melbourne Symphony Orchestra since 2009, and was principal with the Malaysian Philharmonic for 11 years before that. After completing his Bachelor of Music at the Sydney Conservatorium under Peter Jenkin, he went on to win the ABC Young Performers Award in 1997 playing the Françaix Concerto with the Sydney Symphony Orchestra, and was the 2MBS radio performer of the year in 1996. Philip has appeared both as soloist and guest principal with all the major Australian symphony orchestras, and was a frequent soloist with the Malaysian Philharmonic during his tenure there. His playing has been reviewed as “mellifluous, engaging and assured”.

Philip's first love however is chamber music, and he has collaborated with some of the world's finest musicians and ensembles in that realm. These include the Australian Chamber Orchestra, Melbourne Chamber Orchestra, Goldner Quartet, Eggner Trio, Auer Quartet, Wilma and Friends, and Australia Ensemble, as well as many contemporary ensembles including Arcko, Alpha Ensemble, and Australysis. He is a founding member of the Melbourne Ensemble. Since 2012 he has appeared regularly with and toured South America and Europe with the sensational Camerata Bern of Switzerland under the leadership of Antje Weithaas.

Philip is founding member of PLEXUS, a trio with violinist Monica Curro and pianist Stefan Cassomenos, which has commissioned and given world premieres across Australia of over 110 new works.

Philip has given masterclasses across Asia under the MPO umbrella, in South America for Camerata Bern, and throughout Australia.

## **STEFAN CASSOMENOS: Piano**

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. He has been performing internationally since the age of 10, and is now established as one of Australia's leading pianists. Cassomenos gave the world premiere of his own *Piano Concerto No 1* with the Adelaide Symphony Orchestra at the age of 16. His concerto repertoire now exceeds thirty works, and has led to engagements with Beethoven Orchestra Bonn, Malta Philharmonic Orchestra, Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, and Melbourne Chamber Orchestra.

In 2013, Cassomenos was a grand finalist and recipient of both the Second Grand Prize and Chamber Music Prize at the International Telekom Beethoven Piano Competition Bonn. He has been a grand finalist and prize winner in various other competitions. Cassomenos has given solo recitals at many international venues and festivals, including Tonhalle Zurich, Gewandhaus Leipzig, Beethoven Festival Bonn, Shanghai Oriental Arts Centre, Bunkamura Orchard Hall Tokyo, and *Junge Stars der Klassik* Kirchheimbolanden. Cassomenos now performs regularly in Australia, Germany and the UK.



Cassomenos' compositions are commissioned and performed in Australia and overseas. His music has been performed by many ensembles including Melbourne Symphony Orchestra and Adelaide Symphony Orchestra. His new chamber opera *Herodias* was commissioned by Victorian Opera, and will be premiered as part of their 2021 season.

Cassomenos is active as an artistic director of various festivals, projects and collaborations. He is a founding member of chamber ensemble PLEXUS, which since launching in 2014 has commissioned and premiered over 110 new works. Cassomenos is joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro.

Cassomenos is generously supported by Kawai Australia.

## **PLEXUS**

Melbourne ensemble PLEXUS brings together the talents of three of Melbourne's most vibrant and versatile musicians. The name PLEXUS reflects this ensemble's devotion to supporting and engaging an ever-growing network of exceptional artists across a variety of disciplines. Since launching in 2014, PLEXUS has commissioned and premiered over 110 new works.

PLEXUS seeks to involve both Australian and overseas writers, film-makers, actors, directors, poets, choirs, and visual artists, as well as guest instrumentalists and vocalists, as part of its ongoing commitment to synthesising creative links across multidisciplinary artistic networks.

PLEXUS was formed with the express goal of celebrating and continuing the work of the acclaimed ensemble of the same instrumental combination, the Verdehr Trio. Founded in 1972 by Walter Verdehr (violin) and his wife Elsa Ludewig-Verdehr (clarinet), the ensemble commissioned numerous important composers of the late 20th century. PLEXUS brings to Australian audiences the most significant and culturally relevant of these works, and also continues in the Verdehrs' tradition, by commissioning Australian and international composers on a regular basis.

PLEXUS gave regular performances at the Melbourne Recital Centre from 2014 to 2019, and has performed as part of several festivals and series, including Port Fairy Spring Music Festival, Metropolis New Music Festival, the National Gallery of Australia, and the National Gallery of Victoria. PLEXUS was Ensemble-in-Residence with Melbourne Symphony Orchestra from 2018 to 2019. The ensemble has appeared in capital cities throughout Australia, and has toured to Indonesia and Japan. In 2021, PLEXUS looks forward to performances in Europe in November, including at the Festival Neue Musik Rockenhausen, and in Australia as part of Canberra Symphony Orchestra's "Australian" Series.

PLEXUS have been honoured for their work, as recipients of the MRC Contemporary Masters Award, as finalists in the Melbourne Prize for Music 2016 Outstanding Musicians Award, and as finalists in the 2019 Art Music Awards 'Award for Excellence by an Organisation' category.

PLEXUS is exclusively supported by private donations. For more information, visit [www.plexuscollective.com](http://www.plexuscollective.com)

## **ABOUT THE FEATURED VISUAL ARTWORKS**

### ***LUMPU LUMPU COUNTRY***

**DAISY ANDREWS: Featured Visual Artist, Walmajarri**

**IRJA WEST & LOUISE KING: Weavers**

Daisy Andrews comes from the remote Aboriginal community at Fitzroy Crossing in the Kimberley region of Western Australia. She was born at Cherrabun Station and belongs to the Walmajarri people. In 2004 the ATW translated her painting, Lumpu Lumpu country, into a tapestry. The tapestry Lumpu Lumpu country captures the drama of the landscape with its cliffs and valleys, wildflowers and blazing red earth. The carpet of purple flowers finds a visual echo in the lavender coloured sky, and the whole image is suffused with sentiment. Andrews states “when I draw my picture I am seeing that good country in my head, looking at those sandhills, flowers, everything was very good. I think hard when I look at my country. I think how I have to paint it. I look hard, it makes me sad too, it is beautiful, good country, but it makes me sad to think about all of the old people who were living there.”

<https://www.austapestry.com.au/content/lumpu-lumpu-country>

### ***DULKA WARNGIID***

**SALLY GABORI, AMY LOOGATHA, NETTA LOOGATHA, †M.M., DAWN NARANATJIL, PAULA PAUL, & ETHEL THOMAS: Featured Visual Artists, Bentinck Island**

**AMY CORNALL, REBECCA MOULTON, & CHERYL THORNTON: Weavers  
(Australian Tapestry Workshop)**

Through the arts program at Mornington Island Arts and Craft Centre, a group of 7 Bentinck Island women came together to paint Dulka Warngiid (Land of All) in 2008. The tapestry was commissioned for the Melbourne Recital Centre, with funding provided by the Hugh D T Williamson Foundation. Unlike other indigenous Australian communities the Kaiadilt (Bentinck Island) have no graphic, pre-European art tradition, aside from body painting. These artists have been able to build up a collective and personal repertoire of images and symbols – birthplaces, rocks, wildflowers, story places, hunting grounds, reefs, waterholes, body paint and scars. In a broad sense, each of these artists came to painting via more traditional practical artistic pursuits, such as making hibiscus bark string, singing, weaving dilly bags and making and repairing fishing nets. Each of the artists explored the materiality of the paint and surface while representing their own connectedness to land, ancestors and community narratives. "We each painted our country area which was special for us. Our painting is all of our country. That's what the title means – country, place land— land of all."

<https://www.austapestry.com.au/content/dulka-warngiid-land-all>

## ABOUT THE MUSIC

### **LILI BOULANGER Nocturne (1911)**

Lili Boulanger, the younger sister of French composer and tutor, Nadia Boulanger, was born in 1893. Her extreme musical talent, which she inherited from her mother, a singer, and her father, an instructor of composition at the Paris Conservatory, was evident at an early age. By the time she was six years old, she was sight-singing songs with composer Gabriel Fauré at the piano. She also studied with her older sister, Nadia.

It is not surprising then, that in September 1911, before Lili had even begun her formal studies in composition, she wrote one of her most popular works, *Nocturne for Flute or Violin*. On the original manuscript, written in Lili's own hand, is the notation, "Composed September 24th and 25th, 1911." Lili was also working in preparation to enter the coveted Prix de Rome competition. She took a couple days off from her studies to write the nocturne. So a fledgling composer, who happened to be a very young woman, completed the work in two days. This in itself is amazing, but to listen to the piece and hear its beauty is quite extraordinary.

The nocturne is composed in the Impressionistic style. It is unclear whether a teacher influenced Lili to write this piece for either solo flute or violin; however, it seems to fit each instrument equally. The flute soars above the piano, and brings a singing quality to the melody. The violin blends in more with the accompaniment, but still shines beautifully within its own melodic line. The piece was first written for flute or violin and piano, but had been orchestrated in another version that included strings, plus harp and clarinet. (Impressionistic composers tended to favour the woodwinds and the harp to bring a lilting quality to their works.) Unfortunately, the orchestral transcription was never published and has been lost.

Lili Boulanger was greatly influenced by Impressionist Claude Debussy and also German composer Richard Wagner. What is interesting is that within the nocturne are allusions to works by both of these composers. Lili definitely took the first few notes of Debussy's *Prelude a l'après-midi d'un faune*, and inserted them into her own composition. She also took short phrases from Wagner's *Tristan* and employed them into her piece. The few familiar notes, however, work well within the Nocturne, and make one sit up and listen, wondering if there are more allusions to come. Whether Lili wrote these phrases consciously or subconsciously is not known. What is known is that the Nocturne is a brilliant composition by young composer who had yet to fulfil her destiny. © Sylvia Typaldos, 2020



## **DEBORAH CHEETHAM Gulaga (2019)**

The composer writes:

*At the spiritual heart of Yuin Country is Gulaga - Mother Mountain. It is the place of ancestral origin within the mythology of the Yuin people, The Yuin are traditional owners of the area from Merimbula to the southern entrance of the Shoalhaven River. Gulaga symbolises the mother and provides a basis for Yuin spiritual identity. My grandfather James (Kunkus) Little was a Yuin man. I first travelled to Yuin country when I was 15. The mountain saw me and entered my dreams. I dreamed of Gulaga for 35 years until finally I returned and climbed the summit to receive ceremony from Yuin family. Now Gulaga lives not only in my dreams but in my heart. I created this for woodwind trio in 2019 as a commission for the CSO. This evening Eliza, Emmanuel and Phil recreate my long held dream and journey back to Gulaga - Mother Mountain.*

## **LEAH CURTIS Clarity (2004)**

LA based Australian born composer Leah Curtis writes and produces original music scores and soundtracks, collaborating with orchestras, choirs, choreographers, solo artists, film directors and game developers. She has scored films for lauded international directors including Fawaz Al-Matrouk (Kuwait/Canada), Damien Power (Australia), Adam Habib (USA), Sean Byrne (Australia), Steve McGregor (Australia) and Digvijay Singh (India). She has orchestrated for significant composers including Alex Wurman (composer of Anchorman, Something Borrowed, and March of the Penguins) Johnny Klimek and Reinhold Heil (Golden Globe nominated composers of Sophie Scholl, The International, and Run Lola Run).

Performed by orchestras from the Sydney and Tasmanian Symphony to the Hollywood and Prague Studio Symphony, and artists including Lisbeth Scott, The Australian Voices and Choristers of St Paul's Cathedral, Curtis has been recognized by the U.S. Department of State, the Australian American Fulbright Commission, Park City Film Music Festival, Hollywood Music in Media Awards, American Australian Association, Aspen Music Festival, BMI/University of California Los Angeles, American Society of Composers Authors and Publishers, Australasian Performing Rights Association, the Australian Guild of Screen Composers and Queen Elizabeth II Trust, among others, with awards for her accomplishments and artistry as a composer and musician.

Notable scores include CLARITY commissioned by Kathleen Gallagher and ArtsACT for flute with vocalisations and cello, and choral work Journeyman commissioned by The Australian Voices. Cinema scores include the Kuwaiti American war film TO REST IN PEACE and Roman historical drama EXITUS ROMA. A graduate in music from the University of New South Wales and screen composition (Master of Arts Honors) from the Australian Film Television and Radio School (AFTRS) in Sydney, Curtis was a Fulbright and visiting composer with USC Thornton School of Music Scoring for Motion Pictures and Television (SMPTV), and studied with Oscar winner John Corigliano, Jeff Rona, Jack Smalley and Thomas Haines at the Aspen Music Festival.

*Clarity* was composed in 2004. The composer writes:

*“Clarity” draws from the internal reflections and focus achieved through isolation in some of Australia's most remote locations. It refers particularly to specific places in the Monaro region in the surrounds of the Australian Capital Territory, including Numeralla where the Countegany fog rolls in across the eucalypt-laden mountains in the evening. Flute hauntingly weaves with the performer's voice and cello lines, moving from lush haunting tones to rapid movements.*

### **EVE DUNCAN Aer Turas – Air Journey (2018)**

Eve Duncan gained her Doctorate of Creative Arts at Western Sydney University with Bruce Crossman and Clare MacLean, her Master of Music at the University of Melbourne with Brenton Broadstock, and Honours in Music Composition at Latrobe University with Anthony Briggs. Her composition awards include the International Music Prize for Excellence in Composition (Greece, First Prize), Recital Music Double Bass Composition Competition (Great Britain, Second Prize), International Modern Music Award for Composition (Vienna, Third Prize) and the APRA Composition Award. She was Composer of Honour at the Australian Composers Series XVIII at Monash University in 2010.

She composed *The Aspern Papers*, an opera based upon a short story by Henry James with a libretto by David Malouf. Her orchestral music has been performed by the National Symphony of Thailand (*Buddha on Mars*) and the Philippine Philharmonic Orchestra, conducted by Josefino Chino Toledo (*Approaching Venice*). Her music has incorporated the non-musical mathematics of the coastal architecture of Andrea Palladio (*The Aspern Papers*), and modernist architects Jørn Utzon (*Sydney Opera House*, a piano concerto performed by Michael Kieran Harvey), WoodMarsh Architects (*Butterfly Modernism*, for piano quintet) and Chancellor and Patrick (*The Butterfly House* for piano quintet).

Her involvement in southeast Asia since 1995 has been pivotal in the development of her Australian voice. Her music has been performed at the Asian Composers League Conference and Festivals in Taiwan (1998 & 2015), Thailand (2002 & 1995), the Philippines (2015 & 1997), Israel (2004), Korea (2009 & 2002), Vietnam (2016) and at the 1999 ISCM Festival (Romania), Asian Music Week (Japan), International Week of New Music (Bucharest, Romania), Meetings of New Music (Braila, Romania), the Virginia Woolf International Seminar (Colorado, USA), Music of the Whole World Festival (Switzerland) and the IAWM Festival (Korea). She has been an Executive Committee of the Asian Composers League and Chair of the Melbourne Composers League.

She was commissioned for the *Joseph Beuys & Rudolf Steiner: Imagination, Inspiration and Intuition* at the National Gallery of Victoria. Her environmental music *Dredge* with photographer Siri Hayes was commissioned by Arts Victoria.

Her CDs include *Butterfly Modernism*, *Curiosities*, *Recorded Messages: Violin* (Move Records) and *Fireflies* (Mickey Finn Records). Piano solos have been commissioned by Michael Kieran Harvey and Danae Killian.

*Aer Turas* was composed in 2018. The composer writes:

*Travelling in Asia, America and Australia gave me uplifting experiences of air in mountains and deserts. In the 1980s I visited Leh, at 3,500 metres in Ladakh, once a part of Tibet. From there I travelled through the Himalayas and visited several Buddhist monasteries, some like eagle's nests on cliffs above the snowline. The monks chanted their prayers inside, and blew alpine trumpets outside. A monk said these prayers would travel all around the world. Twenty years later my husband John and I travelled to the Appalachian Mountains that stretch for 2,400 km from Newfoundland, Canada, south to Alabama, America. We enjoyed the invigorating air at Mount Washington in New Hampshire, at 1,917 metres. There hurricane force winds blow for 110 days of the year. We were lucky that it wasn't so windy that day, but it was certainly fresh. In the MacDonnell Ranges, Central Australia, the air felt lively, as we walked through a desert brought to life by rain with flowers and plants. In the Woollemi National Park in New South Wales there is an uplifting and colourful wilderness. The air holds a breathtaking feeling of suspended time.*

### **DEBORAH CHEETHAM My Mother's Country (2019)**

The composer writes: *The Woven Song Project is a series of chamber works for Australian ensembles with guest artists from countries around the world. Each work responds to a magnificent tapestry, which in turn has been inspired by the work of Australia's most celebrated First Nations artists. My Mother's Country captures the experience of so many stolen generation children who did not grow up on their own country. Daisy Andrews was one such child, who did not see her mother's country until she was a grown woman. Daisy dreamed of her homeland and painted it from deep cultural memory in the series Lumpu Lumpu country, The Australian Tapestry Workshop created a magnificent homage to this painting as part of the Embassy Tapestry Series. It resides in the Australian Embassy in Tokyo and it was there Monica, Stefan, Phil and I gave the premiere performance with Shakuhachi master Reison Kuroda. This evening we are joined by Australian Shakuhachi master Anne Norman.*

***pukanyja marna winkirmani*** last night I had a dream.

***Ngajukura jaja*** my grandmother

***Ngajukura ngamaji*** my mother

***Lungujangka marnanya pinamani.*** I heard them crying.

***Marna winkirmani Yilpinyji*** I dreamed a love song

***Ngajukura ngamaji ngurrara*** for my mother's country

***pukanyja marna winkirmani yartawarlany*** last night I dreamed once more

***Marna yanku jalarra marrinyungu minyartingurni ngurra.*** I'm going on a journey far from this place.

***Jarranyanya marnangu.*** I waited for you.

***Ngaljarra parli yanku.*** We (you and I) will go together.

***Ngaljarra winkirmanku Yilpinyji*** We will dream a love song

***Ngajukura ngamaji ngurrara*** for my mother's country



## **ANNE BOYD Goldfish Through Summer Rain (1978)**

Anne Boyd enjoys a distinguished career as a composer and music educator. She graduated from the University of Sydney with a BA Hons in Music degree in 1967 and from the University of York in England with a PhD in composition in 1972. She has held academic positions at the University of Sussex (1972-77) and at the University of Hong Kong, where she was the founding Head of the Department of Music (1981-1990). She became the first Australian and the first woman to be appointed Professor of Music at the University of Sydney where her research work focuses upon the influence of landscape and of Aboriginal and as well as Asian traditions on Australian composers. She is currently exploring a collaborative 'two ways' approach in a trilogy of music theatre works on significant Australian women, all of whom worked closely with Aboriginal people (Daisy Bates, Olive Pink and Annie Lock).

Her struggles to ensure the survival of her department after the amalgamation of the Sydney Conservatorium of Music with the University of Sydney (1989) gained international attention through the release of the Connolly/Anderson award winning feature length documentary film *Facing the Music* (2001). The Department of Music, now the Arts Music Unit of the Sydney Conservatorium, remains based on the main campus of the university and continues to thrive.

Born in 1946, Anne Boyd wrote her first compositions as a little girl growing up on a remote Outback sheep station in Central Queensland where her only music teaching was via ABC Radio (especially *The Children's Hour's* Mr Melody Man) and a recorder book sent to her by her sister Helen. Later a flautist, she studied under Victor McMahan at the Sydney Conservatorium (1960-64). She majored in Music in the University of Sydney's Faculty of Arts (1963-67) where she became a student of Peter Sculthorpe in 1963. Through Peter, who remained her most special friend, she inherited a lifelong fascination with the musical cultures of South East Asia, especially Japan and Bali. She regards the ancient court music of Japan as seminal influence, the closest musical representation of the Outback landscape of her early childhood.

Regarding her composing as essentially spiritual, she is much interested in the idea of music as meditation; a means of changing states of consciousness. Her music is based on the intersection of Christian Love with Buddhist silence. Some of her more recent work explores Christian mysticism and Aboriginal animistic beliefs encountered through collaborative work on her opera *Daisy Bates at Ooldea* (2012).

Anne Boyd's best known compositions include the choral work *As I Crossed a Bridge of Dreams* (1975) and the meditation for solo piano *Angklung* (1974), one of several works written for pianist Roger Woodward which anticipated the advent of musical minimalism. Other works written for Roger include *As it leaves the bell* (1973), *Book of the Bells I, II and III* (1980/98) and the song cycle for voice and chamber ensemble *Meditations on a Chinese Character* (1996). *Kabarli (Dawn)* a test piece of the 2012 Sydney International Piano Competition, is dedicated to 'Roger on his 70th Birthday'.

Other well-known and much performed works for flute and piano include *Goldfish Through Summer Rain* (1979), *Red Sun Chill Wind* (1980), *Cloudy Mountain* (1981) and *Bali Moods I* (1987) and *II* (1988); some of these works have been rearranged for other instrumental combinations including *shakuhachi* and harp.

Her more recently commissioned works include *Ganba* for baritone saxophone and piano (2011) and String Quartet No 3 (2015) for the Huntington Festival, a memorial tribute to her beloved friend Peter Sculthorpe.

Boyd's music is published by Faber Music (London) and the University of York Music Press. In 1997, ABC Classics produced a disc solely dedicated to her work, *Meditations on a Chinese Character*, the royalties from which were dedicated in support of the Australian Women's Music Fund. In 2000, Tall Poppies released another disc of her music, *Crossing a Bridge of Dreams*. Professor Boyd was honoured with an AM in the Order of Australia in 1996, an Honorary Doctorate from the University of York in 2003, the Distinguished Services to Australian Music Award at the APRA-AMC Classical Music Awards in 2005 and the 2014 Sir Bernard Heinz Award for service to music in Australia.

The first performance of *Goldfish Through Summer Rain* was given by Geoffrey Collins, flute, and David Miller, piano, at a Seymour Group recital in the Cell Block Theatre, Sydney on 4 March 1979.

The composer includes at the start of the score the following poem, by K.S. Kim:

**After the rain  
The blue sky came upon the pond,  
So did the summer morning  
And so did the sheet of summer shade,  
And there the goldfish wrote their summer verse.**  
[Translation (c) 1978 by Don'o Kim]

### **RUTH LEE MARTIN Corranach for the Birds (1999)**

Dr Ruth Lee Martin is Senior Lecturer at the School of Music, Australian National University. Martin is active in many areas of music composition, performing and research in various combinations. Martin's compositional output is diverse, consisting of works for piano, small and large ensembles, choir and orchestra. As a Scottish migrant, she is strongly influenced by Scottish folk music. She has been commissioned to write works for some of contemporary music's foremost performers and her works have been performed and broadcast both in Australia and overseas. She has been awarded many major commissions including three commissions from the House of Parliament for music for documentaries and music for the 20th birthday celebrations. These works included *A House for a Nation*, a film about the House of Representatives and *House on the Hill* performed at celebrations in the Great Hall, Parliament House on the 10th May, 2008 by the Elektra String Quartet, with Phil South on percussion and

Mark Atkins on didgeridu under the direction of Romano Crivici. Martin also wrote *Two Australian Songs* for this ceremony, performed by Susan West's children's choir. *House on the Hill* has been used in a documentary about the building of Parliament House, *Pride of Place*. Martin was awarded the prestigious ArtsACT Creative Arts Fellowship, which allowed her to spend the latter six months of the year composing vocal and choral scores.

Her focus lately has been on vocal music. *Then the Prophet Miriam...* for Trinity College Choir, Melbourne under the direction of Phillip Nicholls. She has recently completed a *Magnificat* and *Nunc Dimittas*, and a *Gloria*, as also 'I Heard a Loud Voice in Heaven...' from the Book of Revelation. This work was premiered at Evensong in Newcastle Cathedral in October by combined choirs of from Newcastle and Melbourne. She has also completed a setting of a poem by her sister theologian, poet and priest Dorothy Lee, '*Annunciation 2*'. She is currently completing a commission for Halcyon for a song cycle.

One of Martin's research interests is the music of early Scots-Gaelic migrants to Australia. She is also a performer of traditional Scots Gaelic music and a member of touring world-fusion band Eilean Mòr (big island), and is currently undertaking studies in the Scots-Gaelic language. Her other interest lies in Australian choral and vocal music. Martin has been composer in residence, undertaken numerous radio interviews, and written many published articles in journals and books on aspects of Australian contemporary music and traditional Gaelic music. She has also taken many workshops on Scots Gaelic singing.

She has been instrumental (along with Dr Stephen Wild) in developing the ANU's folk and traditional music stream. Her course 'Folk Music: Theory and Practice', run in conjunction with the National Folk Music Festival and the National Library of Australia, is the first of its kind in Australia. She is a strong advocate for Australian music and runs courses and lectures on this topic.

Martin also composes in the folk tradition and her original songs form part of the repertoire of Eilean Mòr. Her songs include 'Edinburgh Hogmanay', 'Clearance of the Hill', 'Red Air', 'The Inbetween' and 'Lullaby for Baby George'. Eilean Mòr consists of Martin (vocals and percussion), Catherine Fraser (fiddle), Bill Grose (guitar), Bill Williams (double bass), and Ed Rodrigues (drums). Eilean Mòr have undertaken numerous performances nationally and internationally, to critical acclaim. In 2007 they toured Tasmania, New Zealand, Hong Kong and the UK. Martin also gave a lecture-recital at the National Library of Scotland in July 2007 on Australian Gaelic songs from the mid-1800s. Plans are underway for another tour to the UK in 2010.

Eilean Mòr released their first CD in 2006: *35 Degrees South* was produced with the assistance of the Australia Council and has been very well received. Eilean Mòr's second CD *Left of the Sun* was completed at the end of 2008 and was launched in April 2009.

Martin has undertaken a series of interviews with Australian composers that can be found and heard at the National Library of Australia website: the interviews include composers Don Kay, Graham Hair, Felix Werder, Helen Gifford, Anne Carr-Boyd, and a marathon 8-hour interview with Larry Sitsky.



The composer writes:

*This piece, a lament, utilises the poignant and somewhat plaintive sound of the solo oboe. The programmatic context refers to the tragic battle of Culloden where owing to mismanagement, treachery and the tyrannical policies of the English, hundreds of Scots gave their lives in a bid for Scottish freedom on Culloden Moor. Corranach is a Gaelic word meaning a funeral song and the 'birds' refers to the Scottish soldiers thus nicknamed because of the bright colours they wore. It is also a reference to the composer Messiaen.*

## **DEBORAH CHEETHAM Song for Dulka Warngiid (2019)**

The composer writes:

*Collective Dreaming is a fascinating notion and one which is central to First Nations people across this vast continent of ours. Dulka Warngiid means Land of All. From the original work by Song for Dulka Warngiid - Place of All is a song in 7 movements for Flutes, Clarinets, Violin, Cello, Piano and Soprano and each movement captures a section of the original painting expressing the vitality of the Kaiadilt women and their language.*

***Danda ngijinda dulk, danda ngijinda malaa, danda ngad***

This is my Land, this is my Sea, this is who I am

***Ngalla marraaju wuuju dulka kilwanmaruthu***

We'll show you our country

***Kambardangu thuwathu janurruwath wirriwirri***

With a loud roll of thunder the Rainbow serpent leaves tracks of rainbow colours

*With thanks to the daughters and granddaughter of Mrs Gabori Dorothy, Elsie and Amanda Jane and Denise and to linguist Nicholas Evans.*

**Mrs Gabori: Amazing billiance of the sun on Dingkarri**

**Mrs Naranatjil: soft red mudstones from beaches**

**Paula Paul: shells echo the way women lay cockle shells in pleasing patterns when cooking them**

**May Moodoonuthi: Rocks that cover the beach**

**Amy Loogatha: red of the saltpan and blue of the estuary at Dangkankuru**

**Netta Loongatha: story place**

**Ethel Thomas: marrayak octopus**

*Country, knowledge and dreaming are painted into this work so vividly recreated in the Australian Tapestry Workshop tapestry which hangs in the Melbourne Recital Centre.*

# MCINTYRE: ETERNAL BEETHOVEN

PORT FAIRY

SPRING

MUSIC

FESTIVAL

8:30PM

SUNDAY 29 NOVEMBER 2020

## ARTISTS

**STEPHEN MCINTYRE: Piano**

**KATHRYN RYAN: Featured Visual Artist, Warrnambool**

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## MUSIC

**LUDWIG VAN BEETHOVEN Sonata No 30 in E major, Op 109**

- I. **Vivace ma non troppo – Adagio espressivo**
- II. **Prestissimo**
- III. **Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo**

**LUDWIG VAN BEETHOVEN Sonata No 31 in A-flat major, Op 110**

- I. **Moderato cantabile molto espressivo**
- II. **Allegro molto**
- III. **Adagio ma non troppo – Fuga: Allegro ma non troppo**

**LUDWIG VAN BEETHOVEN Sonata No 32 in C minor, Op 111**

- I. **Maestoso – Allegro con brio ed appassionato**
  - II. **Arietta: Adagio molto semplice e cantabile**
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**FEATURED VISUAL ARTWORK**

**KATHRYN RYAN Twelve Apostles 2**





**KATHRYN RYAN Stingray Bay**



**KATHRYN RYAN Fenciline Pines**





**KATHRYN RYAN The Winter Paddock**



## **ABOUT THE ARTISTS**

### **STEPHEN MCINTYRE: Piano**

Stephen McIntyre is known nationally and internationally as one of Australia's most eminent pianists and teachers. He has performed as a soloist and chamber music player in many countries, and was Head of Piano at the Victorian College of the Arts from 1977 until 1993. He has appeared as concerto soloist with all major Australian orchestras.

His cycle of the complete piano music of Ravel won the National Critics Award.

He was Principal Artistic Advisor for Musica Viva Australia during 1995-96, Director of the Chamber Music Program for the Melbourne International Festival from 1989-1999 and Artistic Director of the Port Fairy Spring Music Festival from 2005 to 2009.

Stephen McIntyre is Associate Professor at the Melbourne Conservatorium of Music, University of Melbourne. In 2003, he was the recipient of the Sir Bernard Heinze Award for distinguished contribution to music, and in 2007 he was made a member of the Order of Australia (AM).

### **KATHRYN RYAN: Featured Visual Artist, Warrnambool**

*“For over two decades Kathryn Ryan has been documenting the landscape of South West Victoria, most particularly the trees that mark the region’s farmlands. She has shrouded the landscape in a moody light evoking a sense of ethereal ambiguity. But even as she brings us the familiar, Ryan continues to bring something new. Her focus shifts, her techniques grow, and her themes continue to evolve. She gives us a reason to keep exploring this landscape with her, to know it even more intimately and ever more profoundly.”*

Catalogue essay excerpt by Tracy Crisp 2018.

*Kathryn Ryan writes – “My artwork is inspired by the quality of light, mood and atmosphere in the landscapes and environment around me. For many years I have painted the South West Victorian landscapes which are so familiar to me, capturing the wintry conditions and quality of light, evoking a calm and contemplative space. My oil paintings are built up in meticulous layers of paint & glazes over many months to achieve a depth and luminosity, harmony & balance.”*

Find out more about Kathryn Ryan and her artwork here:

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



## ABOUT THE MUSIC

**LUDWIG VAN BEETHOVEN Sonata No 30 in E major, Op 109**

**LUDWIG VAN BEETHOVEN Sonata No 31 in A-flat major, Op 110**

**LUDWIG VAN BEETHOVEN Sonata No 32 in C minor, Op 111**

Beethoven's last three piano sonatas together form a uniquely monumental utterance of the piano repertoire, and are rarely heard in sequence. The works from this period of Beethoven's life are characterised by intellectual depth, structural innovation, and an intense, highly personal expression. Here Beethoven has completely cast off the shackles of his compositional ancestors, and his dissolution of the rules of form, harmony and restraint manifest in bursts of passionate heroism, set in panoramic, organically flowing and reflective soundscapes, with reminiscent echoes of the forms he has shattered.

Op 109 in E major returns to a smaller scale and more intimate character after his preceding Sonata Op 106, the massive "Hammerklavier". Composed in 1820, Op 109 is characterised by a fresh and free approach to the traditional Sonata form, and the wide expressive scope of his set of variations in the third movement. Beethoven uses leaner forms reminiscent of baroque music, such as chorale, fugue and fugato, yet at the same time employs ornaments and arabesques which foreshadow Chopin, resulting in a unique and unbound new lyricism.

Op 110 in A-flat major, composed in 1821, takes us on an emotional journey, with an "amiable" and orderly first movement, followed abruptly by a brief explosive Scherzo. He then plunges the listener into a doleful Arioso which lays bare a deep psychic wound, marked "Ermattet, klagend" (weary, lamenting) from which it is almost impossible to imagine a recovery. Beethoven musters all his powers of imagination to overcome this crippling grief, assisted by the ordered nobility of the fugue marked "Nach und nach wieder auflebend" (little by little returning to life), and ends in a blaze of triumphant optimism which prevails over the deepest despair.

Op 111 in c minor, composed between 1821 and 1822, is the last of Beethoven's piano sonatas, and is one of the most widely discussed and enigmatic pieces in the Western canon. It is worth printing some of the many documented reactions to this epic work, but the listener should give in to its awesome majesty and revel in their own response to it, however that manifests.

*"A visionary aura that had never been known in music before"* (Kerman)

*"A magic alternation of darkness and ethereal lightness"* (Matthews)

*"His imagination seems to have fed on the ruins of his sensitive organs"* (Gardiner)

*"Like a silver thread... woven between earth and heaven"* (Bekker)

*"We have devoted a full hour to this enigma, and cannot solve it"* (The Harmonium)

# 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**

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## 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

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## 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**



# THE SHEPHERD ON THE ROCK

8:30PM  
TUESDAY 1 DECEMBER 2020

PORT FAIRY  
SPRING  
MUSIC  
FESTIVAL

## ARTISTS

DAVID GRIFFITHS: Clarinet

SONGMAKERS AUSTRALIA

MERLYN QUAIFE: Soprano

ANDREA KATZ: Piano

HEATHER WOOD: Featured Visual Artist, Port Fairy

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## MUSIC

LOUIS SPOHR Six German Songs Op 103

FRANCIS POULENC Sonata for Clarinet and Piano (1962)

I. Allegro tristamente

II. Romanza

III. Allegro con fuoco

MARGARET SUTHERLAND The Orange Tree (1938)

FRANZ SCHUBERT Der Hirt auf dem Felsen (The Shepherd on the Rock) D.965

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**FEATURED VISUAL ARTWORK**

**HEATHER WOOD Wild and Free 2**





**HEATHER WOOD Undersea**



# HEATHER WOOD Dunes Yambuk





**HEATHER WOOD In the Wave**



## **ABOUT THE ARTISTS**

### **DAVID GRIFFITHS: Clarinet**

David Griffiths is a member of two of Australia's leading chamber music ensembles, the Australia Ensemble@UNSW and Ensemble Liaison. He also holds the position of Senior Lecturer in Music (Clarinet) and Coordinator of Chamber Music at the Melbourne Conservatorium of Music, the University of Melbourne. A passionate educator and performer, he has presented masterclasses and performances in Asia, Europe, United States, the Middle East and Australia including a critically acclaimed debut in Carnegie Hall's Weill Recital Hall.

As a member of Ensemble Liaison, he curates and performs an annual three-concert series at the Elisabeth Murdoch Hall, Melbourne Recital Centre which is currently in its 14th season. He has collaborated with many leading ensembles and artists including the New Zealand, Goldner, Tinalley, and Australian String Quartets, the New York Wind Soloists, Nemanja Radulović, Ray Chen, Anthony Marwood, Henning Kraggerud, Emma Matthews, Cheryl Barker, Peter Coleman-Wright and Paul Grabowsky. He regularly appears at major festivals around the world including the Australian Festival of Chamber Music in Townsville, Adelaide Festival, Port Fairy Spring Music Festival, Great Lakes Festival (Detroit), Ravinia (Chicago), Lucerne Festival and the Pacific Music Festival in Sapporo, Japan.

He has appeared as Guest Principal clarinet with all of Australia's major symphony and opera ballet orchestras along with the Australian Chamber Orchestra. Originally from Armidale NSW, Australia, he studied at the Canberra School of Music with Alan Vivian before completing his Master of Music from the Manhattan School of Music under the direction of Alan Kay, David Krakauer, Charles Neidich and Ricardo Morales. He is a Backun Clarinet performing artist.

### **SONGMAKERS AUSTRALIA**

Unique in the musical landscape of Australia, Songmakers Australia brings together some of the country's leading singers and instrumentalists in a diverse repertoire comprising some of the pinnacles of all chamber music. Under the artistic patronage of Graham Johnson, founding director of the acclaimed London-based Songmakers Almanac, pianist **Andrea Katz** teams with soprano **Merlyn Quaife**, mezzo-soprano **Christina Wilson**, tenor **Brenton Spiteri** and bass-baritone **Nicholas Dinopoulos** in inspired programs that feature a dynamic interplay of song and chamber music. The ensemble presents a yearly subscription series at the Melbourne Recital Centre, where they have been Local Heroes since their foundation in 2011. They enjoy numerous invitations to perform at leading festivals and recital series Australia-wide (Melbourne Festival, Art Gallery of NSW, Peninsula Summer Music Festival, Art Song Canberra and the Art Gallery of Ballarat) and they are regularly heard in national live-to-air broadcasts.

## **MERLYN QUAIFE: Soprano**

A performer of great versatility, the distinguished soprano Merlyn Quaife received an Order of Australia Award in the Queen's Birthday 2013 Honours List for significant service to music. Merlyn continues to perform opera, oratorio, Lieder, chamber music and contemporary music to great acclaim throughout Australia and Europe. She has also performed as soloist with the Singapore Symphony, Hong Kong Philharmonic and the Voronesz Philharmonic in Russia. Merlyn has appeared with all the State Opera Companies in roles ranging from the bel canto *Lucia* in *Lucia di Lammermoor* to the minimalist *Chiang Ch'ing* in *Nixon in China*. She has performed with all the Symphony Australia orchestras, featured in repertoire of every conceivable style from Handel to Ligeti, as well as recorded a number of CDs including *Aria for John Edward Eyre* by David Lumsdaine which won her a Sounds Australia Award. Of recording labels, she appears on Naxos, Move, Tall Poppies and ABC Classics.

In 1994, Merlyn made her American debut at the Kennedy Center in Washington DC, singing the title role in Gordon Kerry's opera *Medea* with Chamber Made Opera, which she also sang to great acclaim when she created the title role in Melbourne, with subsequent seasons in Sydney and Canberra. This was closely followed by a new production with the Berliner Kammeroper which enjoyed three seasons.

Along with her wide array of operatic and oratorio projects, Merlyn is also a regular soloist at St Francis Church in the heart of Melbourne – a role she has enjoyed for many years.

Poulenc's *La Voix Humaine (The Human Voice)* has become a regular performance piece with orchestra or piano. Other major highlights have included Shostakovich *Symphony No 14* with the Sydney Symphony (SSO), Britten *War Requiem* with the Berliner Capella and *Flower Maiden 1* in the acclaimed State Opera of South Australia (SOSA) production of *Parsifal* (the first fully staged Australian performance, under the baton of Jeffrey Tate). Merlyn has also performed the Schoenberg *String Quartet No 2* with the Arditti String Quartet for Melbourne International Festival of the Arts and the Goldner Quartet for the Adelaide Festival.

Merlyn has had many works composed specifically for her and dedicated to her—Gordon Kerry's *Kindled Skies* and the Christopher Willcock *Akmahtova Stanzas* being among the highlights.

*Lipizzaners with the Stars*, Australia wide, saw her combine her love of music with her passion for horses when she sang the fiendishly difficult *Queen of the Night* aria while riding. She has also been privileged to perform with the Sydney Symphony Orchestra under the baton of Vladimir Ashkenazy in performances of Sibelius' *Luonnotar* and Rachmaninoff's *The Bells*.

Education has also been an important part of Merlyn's career. Between 1995 and 2007 she headed the Vocal Department at the Faculty of Music at the University of Melbourne. Since 2005 she has also been guest teacher at the Lotte Lehmann Woche Summer School in Pereleberg, Germany and has been invited for teaching/performing engagements in Vienna and the USA as well. From 2014–2018, Merlyn lectured at the Sir Zelman Cowan School of Music at Monash University where she established an innovative classical vocal program.

## **ANDREA KATZ: Piano**

A pianist, accompanist and vocal coach of extraordinary versatility, Argentine born Andrea Katz is equally at home with Chamber Music, German Lieder and Grand Opera.

She studied piano with Francisco Amicarelli and Jorge Fontenla at the School of Music of the National University of San Juan, Argentina.

Consequently she studied with Vlado Perlemuter in Paris, Alexander Tamir in Jerusalem and specialised in the interpretation of German Lieder with Graham Johnson in London.

Since becoming an Australian resident in 1990, she has worked with all the major musical organisations in the country: Opera Australia, Victorian Opera, Sydney Symphony, the Sydney, Perth and Brisbane Festivals, Sydney Music Conservatorium and Melbourne Symphony Orchestra.

She works regularly with the Hong Kong Philharmonic Orchestra, the Aldeburgh Festival (UK) and Auckland Philharmonia.

A prolific recital pianist, she performs regularly with prominent Australian and international singers and ensembles, including a yearly season at the Art Gallery of New South Wales. Highlights of the last 11 seasons are recitals with Yvonne Kenny, Peter Coleman-Wright, Emma Matthews, The Sydney Omega Ensemble, The Sydney Soloists, cellist David Pereira, and violinists Pekka Kuusisto and Gil Shaham.

She is the founder of Songmakers Australia, a vibrant vocal ensemble dedicated to performing repertoire in programs of superbly themed settings and song.

Since 2009 she has been the Director of the Vocal Ensemble at the University of Melbourne Conservatorium of Music. Currently she also teaches at the Sir Zelman Cowen School of Music at Monash University.

She has released 2 CDs with soprano Merlyn Quaife, "Lest we Forget" and "Fortune my Foe".

## **HEATHER WOOD: Featured Visual Artist, Port Fairy**

Heather Wood is a mixed media artist from Port Fairy whose artistic interests initially centred on botanic art and life drawing, working in pen and ink, graphite, pastels, and crayons. More recently she has returned to painting and has enjoyed feeling her way with a medium that she hadn't touched for years. Heather has also rediscovered printmaking – linocuts, and soft ground etching, which is an ideal medium for drawing. Heather's work is in private collections in South Australia, Queensland, New South Wales and Victoria.

Find out more about Heather Wood and her artwork here:

<https://heatherwoodartist.com/>



## **ABOUT THE MUSIC**

**Program notes by Songmakers Australia, 2020**

### **LOUIS SPOHR Six German Songs Op 103**

Spohr (1784 –1859) was a German composer, violinist and conductor. Highly regarded during his lifetime, he was the inventor of both the violin chin-rest and the orchestral rehearsal mark. His output occupies a pivotal position between Classicism and Romanticism, but fell into obscurity following his death. A prolific composer, Spohr produced more than 150 works, including fifteen violin concertos, no fewer than 36 string quartets, operas and a vast collection of songs of which his German Songs op 103 with clarinet are best known.

### **FRANCIS POULENC Sonata for Clarinet and Piano (1962)**

#### **I. Allegro tristamente**

#### **II. Romanza**

#### **III. Allegro con fuoco**

In the final years of his life, Poulenc (1899-1963) seems to have embarked on a series of sonatas, completing three for woodwinds: the Flute Sonata, Op. 164 (1956-1957), and sonatas for clarinet (Op. 184) and oboe (Op. 185) in 1962, Poulenc's last works before he died of a sudden heart attack in January 1963. A number of his late works carry memorial dedications, and the Clarinet Sonata is dedicated to Arthur Honegger, who had died in 1955. The Oboe Sonata is dedicated to Sergei Prokofiev, but there is speculation that in the posthumous publishing of these pieces, the dedications were switched, since it is the Clarinet Sonata that seems full of allusions to Prokofiev's music. Its premiere was given at Carnegie Hall by Benny Goodman and Leonard Bernstein in 1963.

### **MARGARET SUTHERLAND The Orange Tree (1938)**

Margaret Sutherland (1897-1984) studied with Arnold Bax in the 1920s and returned to Australia to write some of this country's most original and striking works and to promote Australian music especially in education. Her music is characterised by lyric intensity and a restraint both in form and content which belies deep and often poignant expression. *The Orange Tree*, written in 1938, is a setting for soprano, clarinet and piano of a poem by John Shaw Neilson.

### **FRANZ SCHUBERT Der Hirt auf dem Felsen (The Shepherd on the Rock) D.965**

Schubert (1797-1828) wrote some of his most heart-wrenching music during the last year of his life. *Der Hirt auf dem Felsen* was a belated response to a request from the operatic soprano Pauline Anna Milder-Hauptman. He conceived the idea of writing something with a suggestion of a plot, and a little larger than life. The poems were probably suggested by the singer. The carefully chosen selection and combination of texts resulted in a *scena* in concertante style, and this of course refers to the crucial role of the clarinet as an *obbligato* instrument. It was published a year and a half after Schubert's death.

## Text: Six German Songs Op 103

### 1. Sei still mein Herz

Ich wahrte die Hoffnung tief in der Brust,  
Die sich ihr vertrauend erschlossen,  
Mir strahlten die Augen voll Lebenslust,  
Wenn mich ihre Zauber umflossen,  
Wenn ich ihrer schmeichelnden Stimme gelauscht,  
Im Wettersturm ist ihr Echo verrauscht,  
Sei still mein Herz, und denke nicht dran,  
Das ist nun die Wahrheit, das Andre war Wahn.  
Ich baute von Blumen und Sonnenglanz  
Eine Brücke mir durch das Leben,  
Auf der ich wandelnd im Lorbeerkranz  
Mich geweiht dem hochedelsten Streben,  
Der Menschen Dank war mein schönster Lohn,  
Laut auf lacht die Menge mit frechem Hohn,  
Sei still mein Herz, und denke nicht dran,  
Das ist nun die Wahrheit, das Andre war Wain.

*Karl Friedrich, Freiherr von Schweitzer*

### 2. Zwiegesang

In der stillen, schönen Maiennacht,  
Darunter ein Mägdlein im hohen Gras  
In der stillen, schönen Maiennacht.  
Sang Mägdlein, hielt das Vöglein Ruh',  
Sang Vöglein, hört' das Mägdlein zu,  
Und weithin klang  
Der Zwiegesang  
Das mondbeglänzte Thal entlang.  
Was sang das Vöglein im Gezweig  
Durch die stille, schöne Maiennacht?  
Was sang doch wohl das Mägdlein gleich  
Durch die stille, schöne Maiennacht?  
Von Frühlingssonne das Vögelein,  
Von Liebeswonne das Mägdlein.  
Wie der Gesang  
Zum Herzen drang,  
Vergess'ich nimmer mein Lebelang!

*Robert Reinick*

### Quiet, my heart.

I once harboured hope deep in my breast  
Which, trusting, unlocked to her;  
My eyes were radiant with joie de vivre  
While her magic encircled me.  
But when I harkened to her beguiling voice  
The echo died away in the storm.  
Be still, my heart, and give it no thought:  
This now is reality, the rest was delusion.  
Out of sunshine and flowers I built myself  
A bridge through life  
Passing over which, laurel-crowned,  
I devoted myself to the noblest of strivings.  
Man's gratitude was my finest reward;  
The crowd laughs aloud now with impudent scorn.  
Be still, my heart, and give it no thought:  
This now is reality, the rest was delusion.

### Duet

In the quiet, lovely May night,  
Below in the high grass sat a girl  
In the quiet, lovely May night.  
The girl sang: if only the bird would be quiet,  
The bird sang: if only the girl would listen,  
And far and away  
rang their duet  
The length of the moonlit valley.  
What was the bird singing in the branches  
Throughout that quiet, lovely May night?  
And what, too, was the young girl singing  
Throughout that quiet, lovely May night?  
Of spring sunshine sang the little bird,  
Of love's delight sang the young girl  
How that song  
pierced my heart  
I shall never forget my whole life long.

### 3. Sehnsucht

Ich blick' in mein Herz und ich blick' in die Welt,  
Bis vom Auge die brennende Träne mir fällt,  
Wohl leuchtet die Ferne mit goldenem Licht,  
Doch hält mich der Nord, ich erreiche sie nicht.  
O die Schranken so eng, und die Welt so weit,  
Und so flüchtig die Zeit!  
O hätt' ich Flügel, durch's Blau der Luft  
Wie wollt' ich baden im Sonnenduft!  
Doch umsonst! Und Stunde auf Stund' entflieht --  
Vertraure die Jugend, begrabe das Lied! --  
O die Schranken so eng, und die Welt so weit,  
Und so flüchtig die Zeit!

*Emanuel von Geibel*

### 4. Wiegenlied

Alles still in süßer Ruh,  
Drum mein Kind, so schlaf auch du.  
Draußen säuselt nur der Wind,  
Su, su, su, schlaf ein mein Kind!  
Und die Blümlein schau ich an,  
Und die Äuglein küß ich dann,  
Und der Mutter Herz vergißt,  
Daß es draußen Frühling ist.

*August Heinrich Hoffmann von Fallersleben*

### 5. Das heimliche Lied

Es gibt geheime Schmerzen,  
Sie klaget nie der Mund,  
Getragen tief im Herzen  
Sind sie der Welt nicht kund.  
Es gibt ein heimlich Sehnen,  
Das scheuet stets das Licht,  
Es gibt verborgne Tränen,  
Der Fremde sieht sie nicht.  
Es gibt ein still Versinken  
In eine innre Welt,  
Wo Friedensauen winken,  
Von Sternenglanz erhellt,  
Wo auf gefallnen Schranken

### Longing

I look in my heart and I look at the world  
Till out of my burning eyes a tear falls.  
Though the distance glows with golden light,  
The north wind tells me I shall not reach it.  
Ah! How narrow our confines, how wide the world,  
And how fleeting is time!  
If I had wings to fly through the blue  
How I would wish to bathe in sun's fragrance!  
But in vain! Hour flees upon hour;  
Pass your youth in mourning, bury your song.  
Ah! How narrow our confines, how wide the world  
And how fleeting is time!

### Lullaby

All is still in sweet repose,  
Therefore, my child, you, too, must sleep.  
Outside is but the rustle of the wind,  
Sh, sh, sh, go to sleep, my child.  
And I gaze at the little flowers,  
And I kiss the little eyes,  
And a mother's heart forgets  
That it is spring outside.

### The secret song

There are secret pains  
Whose lament is never tongued;  
Borne deep in the heart  
They are unknown to the world.  
There is a secret longing  
That always shies from the light;  
There are hidden tears  
A stranger does not see.  
There is a quiet sinking  
Into an inner world  
Where peaceful meadows beckon,  
Lit by the gleam of stars,  
Where, all boundaries fall,

Die Seele Himmel baut,  
Und jubelnd den Gedanken  
Den Lippen anvertraut.

*Ernst Koch*

## **6. Wach auf!**

Was stehst du bange  
Und sinnest nach?  
Ach! schon so lange  
Ist Liebe wach.  
Hörst du das Klingen  
Allüberall?  
Die Vöglein singen  
Mit süßem Schall.  
Aus Starrem sprießet  
Baumblättlein weich,  
Das Leben fließet  
Um Ast und Zweig.  
Das Tröpflein schlüpfet  
Aus Waldesschacht,  
Das Bächlein hüpfet  
Mit Wallungsmacht.  
Der Himmel neiget  
In's Wellenklar,  
Die Bläue zeigt  
Sich wunderbar.  
Ein heit'res Schmiegen  
Zu Form und Klang,  
Ein ew'ges Fügen  
Im ew'gen Drang!  
Was stehst du bange  
Und sinnest nach?  
Ach! schon so lange  
Ist Liebe wach.

*Rudolf Kulemann*

The soul raises Heaven  
And with jubilation  
Confides its thoughts to the lips.

## **Awaken!**

Why do you stand there  
brooding with fear?  
Ah, so long  
does love stay awake!  
Do you hear the ringing  
all around?  
The birds are singing  
with such sweet sounds.  
Soft leaves are sprouting  
from the rigid branches,  
Life is flowing  
through bough and twig.  
Little drops are gliding  
from the forest hollows,  
The brook leaps  
with abundant strength.  
The heavens bow  
towards the clear waves,  
The blueness  
is wondrously revealed,  
A bright flourish  
of shape and sound,  
An endless yielding  
to endless impulse.  
Why do you stand there  
brooding with fear?  
Ah, so long  
does love stay awake!



## Text: The Orange Tree

The young girl stood beside me. I  
Saw not what her young eyes could see:  
A light, she said, not of the sky  
Lives somewhere in the Orange Tree.  
Is it, I said, of east or west?  
The heartbeat of a luminous boy  
Who with his faltering flute confessed  
Only the edges of his joy?  
Was he, I said, born to the blue  
In a mad escapade of Spring  
Ere he could make a fond adieu  
To his love in the blossoming?  
Listen! the young girl said. There calls  
No voice, no music beats on me;  
But it is almost sound: it falls  
This evening on the Orange Tree.  
Does he, I said, so fear the Spring  
Ere the white sap too far can climb?  
See in the full gold evening  
All happenings of the olden time?  
Is he so goaded by the green?  
Does the compulsion of the dew  
Make him unknowable but keen  
Asking with beauty of the blue?  
Listen! the young girl said. For all  
Your hapless talk you fail to see  
There is a light, a step, a call,  
This evening on the Orange Tree.  
Is it, I said, a waste of love  
Imperishably old in pain,  
Moving as an affrighted dove  
Under the sunlight or the rain?  
Is it a fluttering heart that gave  
Too willingly and was reviled?  
Is it the stammering at a grave,  
The last word of a little child?  
Silence! the young girl said. Oh why,  
Why will you talk to weary me?  
Plague me no longer now, for I  
Am listening like the Orange Tree.

*John Shaw Neilson*

## **Text: Der Hirt auf dem Felsen (The Shepherd on the Rock) D.965**

Wenn auf dem höchsten Fels ich steh',  
In's tiefe Tal hernieder seh',  
Und singe.  
Fern aus dem tiefen dunkeln Tal  
Schwingt sich empor der Widerhall  
Der Klüfte.  
Je weiter meine Stimme dringt,  
Je heller sie mir wieder klingt  
Von unten.  
Mein Liebchen wohnt so weit von mir,  
Drum sehn' ich mich so heiß nach ihr  
Hinüber.

*Wilhelm Müller*

In tiefem Gram verzehr ich mich,  
Mir ist die Freude hin,  
Auf Erden mir die Hoffnung wich,  
Ich hier so einsam bin.  
So sehnend klang im Wald das Lied,  
So sehnend klang es durch die Nacht,  
Die Herzen es zum Himmel zieht  
Mit wunderbarer Macht.

*Wilhelmina Christiane von Chézy, née Clench*

Der Frühling will kommen,  
Der Frühling, meine Freud',  
Nun mach' ich mich fertig  
Zum Wandern bereit.

*Wilhelm Müller*

When, from the highest rock up here,  
Down to the valley deep I peer,  
And sing,  
Far from the valley dark and deep  
Echoes rush through, in upward sweep,  
The chasm.  
The farther that my voice resounds,  
So much the brighter it rebounds  
From under.  
My sweetheart dwells so far from me,  
I hotly long with her to be  
O'er yonder.

I am consumed in misery,  
I have no use for cheer,  
Hope has on earth eluded me,  
I am so lonesome here.  
So longingly did sound the song,  
So longingly through wood and night,  
Towards heav'n it draws all hearts along  
With unsuspected might.

The Springtime is coming,  
The Springtime, my cheer,  
Now must I make ready  
On wanderings to fare.

***Translations by kind permission © Christopher Goldsack.***

# TSIBOULSKI: GUITAR VOYAGE

8:30PM  
WEDNESDAY 2 DECEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

## ARTISTS

**ALEKSANDR TSIBOULSKI:** Guitar

**MARION MANIFOLD:** Featured Visual Artist, Camperdown

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## 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)

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**FEATURED VISUAL ARTWORK**

**MARION MANIFOLD We descended into Budj Bim's lava tubes**









**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

# THIS MIRROR HAS THREE FACES

PORT FAIRY

SPRING

MUSIC

FESTIVAL

8:30PM

THURSDAY 3 DECEMBER 2020

## ARTISTS

### SUTHERLAND TRIO

ELIZABETH SELLARS: Violin

MOLLY KADARAUCH: Cello

CAROLINE ALMONTE: Piano

CARMEL WALLACE: Featured Visual Artist, Portland

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## MUSIC

### JOSEPH HAYDN

Piano Trio No 39 in G major, "Gypsy Rondo", Hob XV:25

- I. Andante
- II. Poco adagio, cantabile
- III. Rondo a l'Ongarese: Presto

### LERA AUERBACH

Piano Trio No 2, "Triptych: This Mirror Has Three Faces" (2011)

- I. Prelude (Left Exterior Panel). Moderato libero
- II. First Unfolding (Left Interior Panel). Allegro appassionato
- III. Second Unfolding (Right Interior Panel). Tempo di valzer
- IV. Tell'em What You See (Three Faces – Center Panel). Allegro assai
- V. Folding – Postlude (Right Exterior Panel). Adagio nostalgico

MARY FINSTERER Julian Suite II – Icarian (2016)

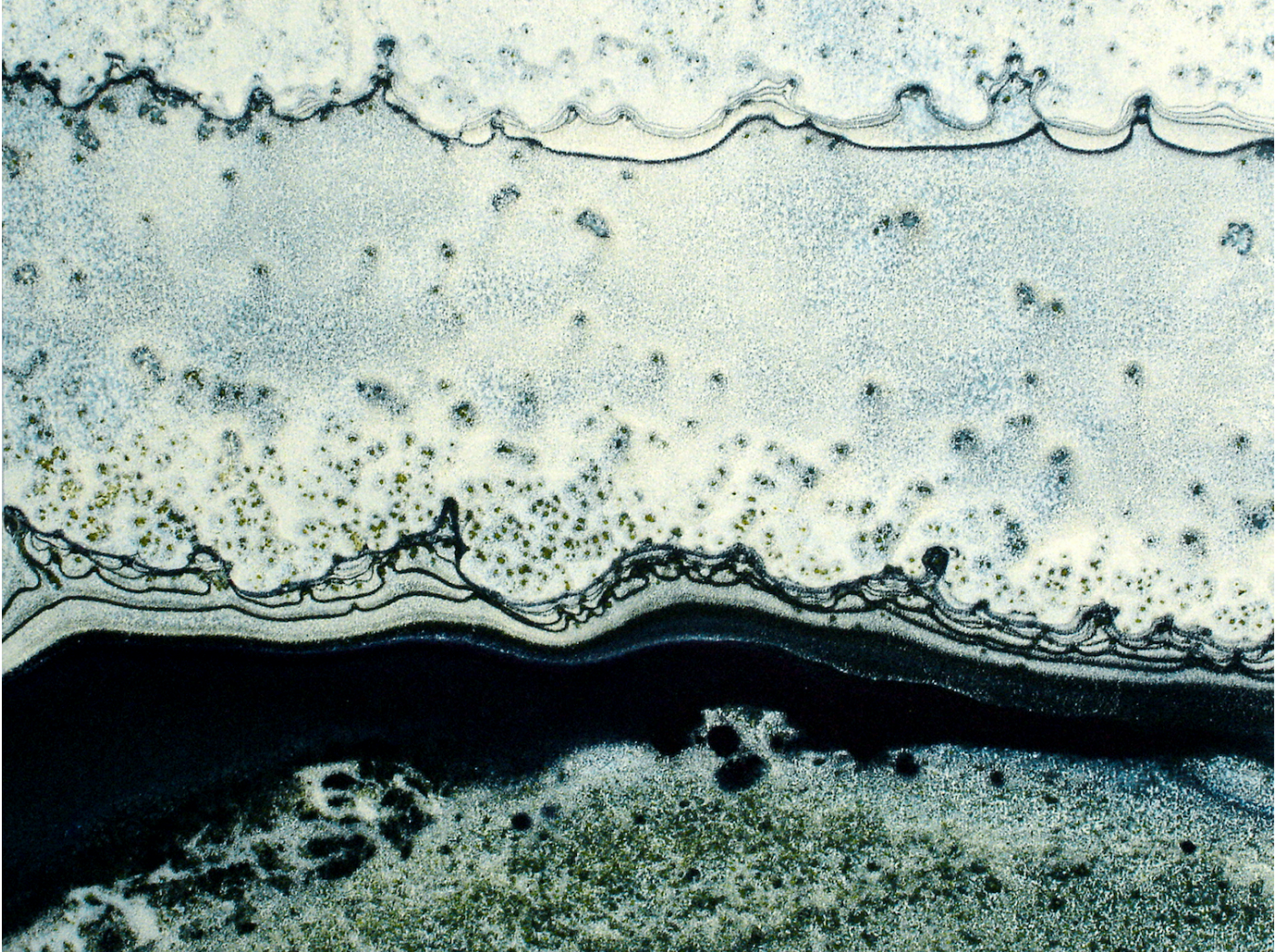
ARVO PÄRT Spiegel im Spiegel – Mirror in Mirror (1978)

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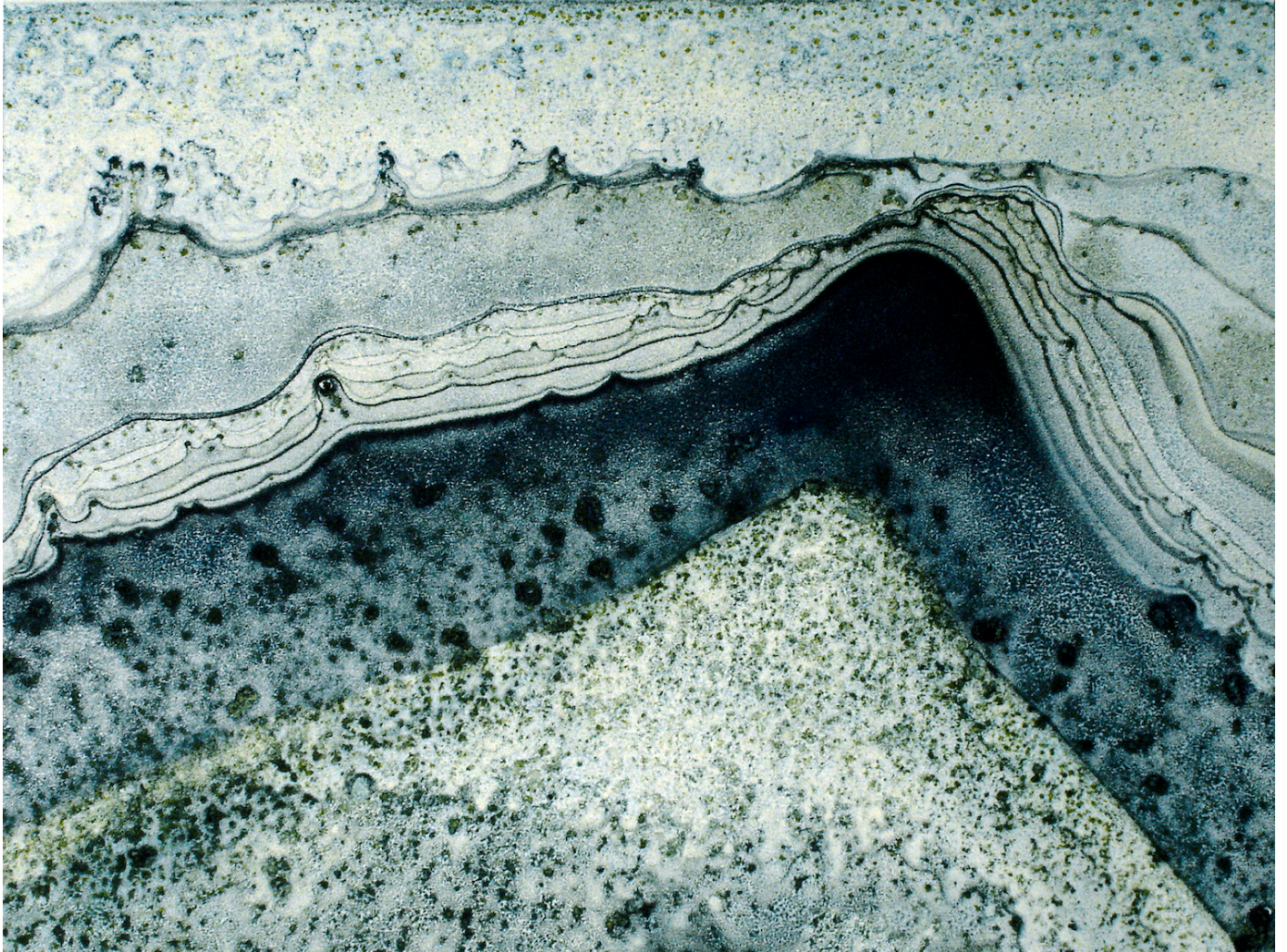
**FEATURED VISUAL ARTWORK**

**CARMEL WALLACE World enough, and Time... #1**



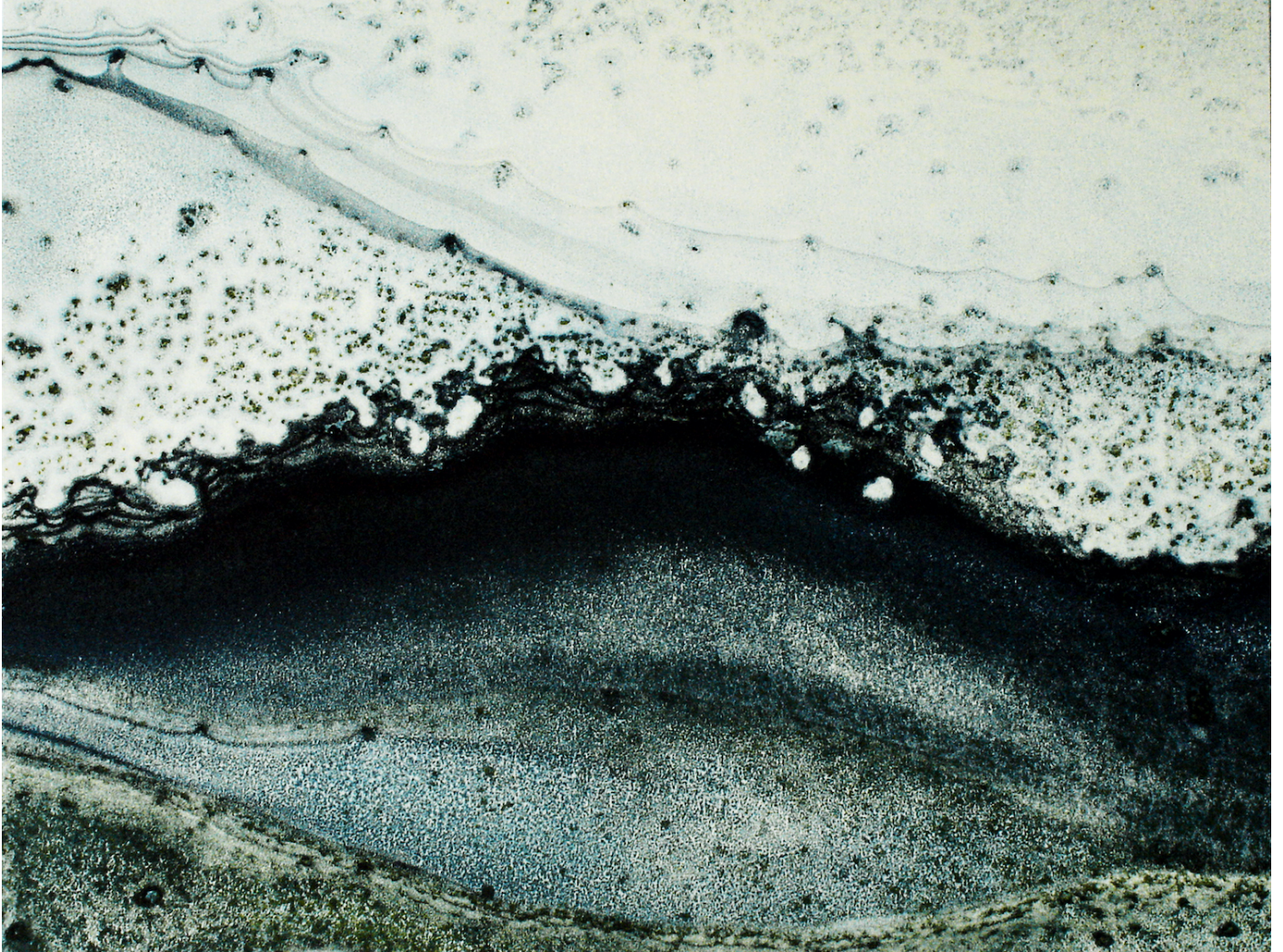


**CARMEL WALLACE World enough, and Time... #2**



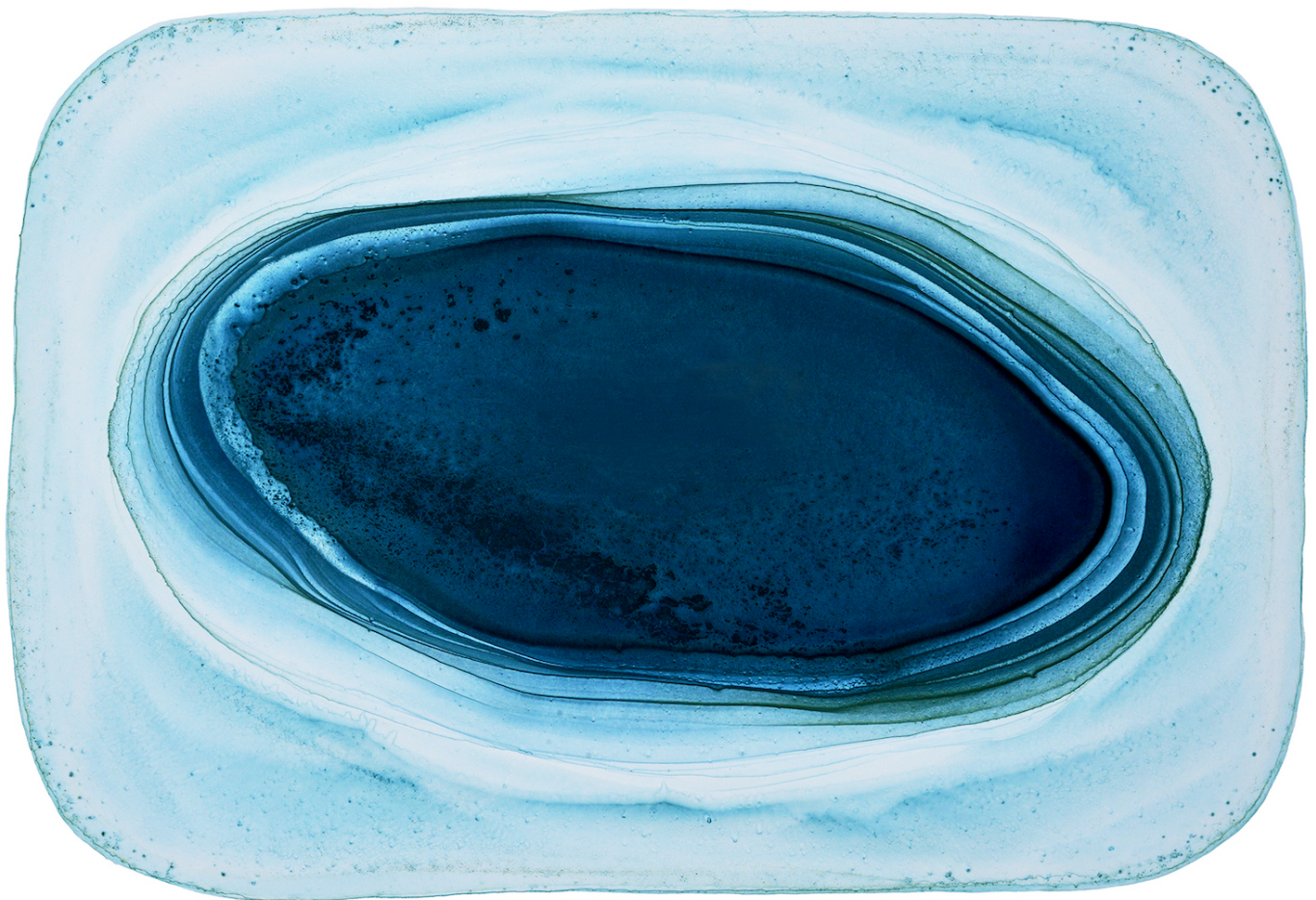


**CARMEL WALLACE World enough, and Time... #3**



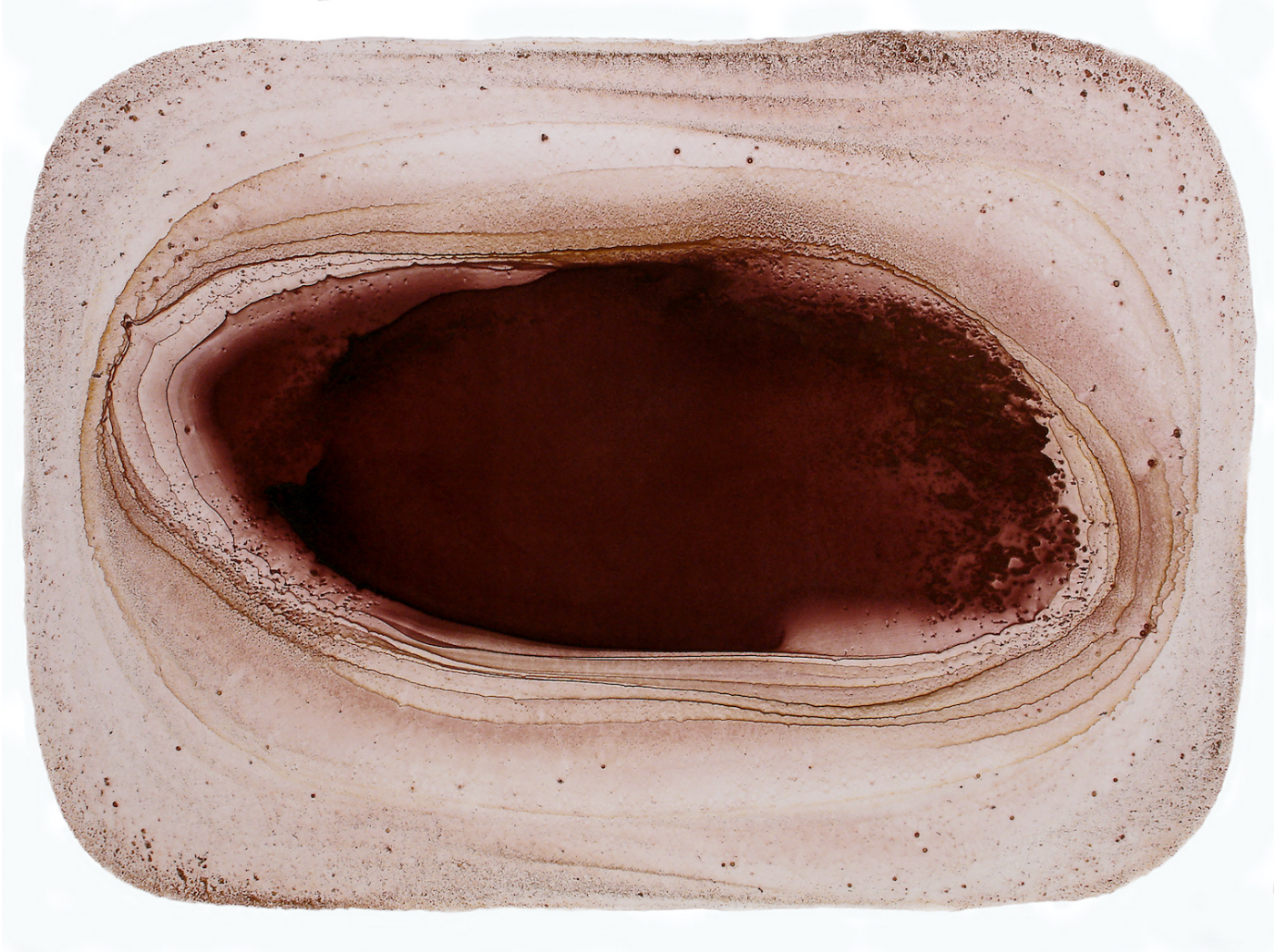


**CARMEL WALLACE Mapping the Waters, Series 2 Number 11**



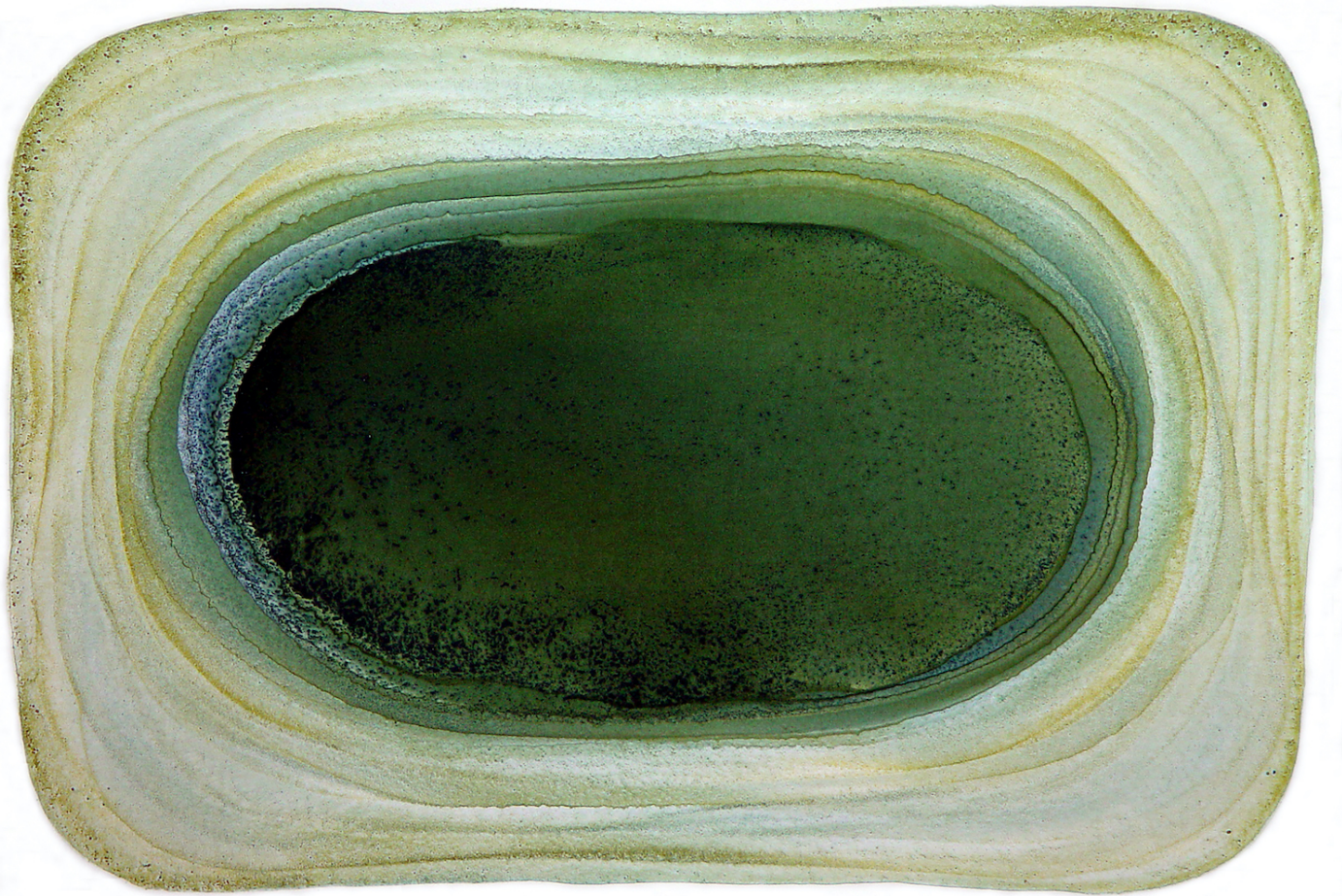


**CARMEL WALLACE Mapping the Waters, Series 3 Number 3**





**CARMEL WALLACE Mapping the Waters, Series 2 Number 7**



## **ABOUT THE ARTISTS**

### **SUTHERLAND TRIO**

Sutherland Trio combines the rich experience belonging to three of Melbourne's most celebrated musicians. Their natural rapport radiates in performance giving the audience a warm, mature and engaging insight to the music.

Reviewed by Limelight magazine as a five star ensemble, Sutherland Trio has been further acclaimed in the press as "technically exceptional, musically mature and artistically adventurous." Formed in 2010 in honour of the great Australian composer, teacher and pioneer Margaret Sutherland, the trio's vision is to highlight a female composer in each concert and to combine great works of the Western Art chamber music tradition with exciting directions in composition worldwide. International and Australian premieres have included works by Lera Auerbach, Britta Bystrom, Stuart Greenbaum, Christine McCombe, Richard Danielpour, Katy Abbott, Caroline Almonte, Paul Grabowsky, Mary Finsterer and Missy Mazzoli.

Sutherland Trio have curated five series of concerts for Melbourne Recital Centre, where they have also presented concerts for young children. The trio were honoured to be included as inaugural fellows at Medley Hall at the University of Melbourne where they were privileged to present concerts for the Medley Hall community.

Sutherland Trio has been a regular performer at the 3MBS marathons. Further highlights have included performances for Musica Viva, Adelaide's Elder Hall, Port Fairy Spring Music Festival, Macedon Music, Mornington Peninsula Summer Music Festival, Duneira, Melbourne Digital Concert Hall, Benalla Art Gallery, and ABC Classic FM.

### **ELIZABETH SELLARS: Violin**

Australian-born violinist Dr Elizabeth Sellars is a prize-winning graduate of the Guildhall School of Music where she studied with David Takeno (violin) and the Takacs and Gabrieli String Quartets (chamber music). During her time in London, Elizabeth was a recipient of the Countess of Munster and Martin Trust Scholarships as well as a winner of the inaugural John Tunnell Trust and the Royal Overseas League Ensemble Prize and Miller Trophy. Elizabeth toured throughout the UK, broadcast for the BBC, and performed in Europe and Asia with the Academy of St Martin-in-the-Fields.

In Australia, Elizabeth has appeared as guest Concertmaster and Principal Violin with the Tasmanian and Melbourne Symphony Orchestras and Orchestra Victoria. She has also performed with The Australian Chamber Orchestra and is a member of the Australia World Orchestra.

As a sought-after chamber musician, Elizabeth has appeared for Musica Viva and has collaborated with Ensemble Liaison, Wilma and Friends, Flinders Quartet, PLEXUS and Elision Ensembles. Her CD *The Messiaen Nexus* (with Kenji Fujimura) won the 2014 Limelight Chamber Music Recording of the Year.

Elizabeth's performances have been published by Move, Naxos, ABC Classics, Toccata Classics and Tzadik and her most recent recording contributes the first complete recording of Pinto's sonatas. Elizabeth has also appeared on radio and in festivals worldwide.

After sixteen years as Coordinator of Strings at Monash University, Elizabeth now teaches privately and at the Melbourne Conservatorium of Music. Forthcoming appearances include a performance of the Brahms Double Concerto in 2021 with the Heidelberg Symphony Orchestra and recordings of Australian horn trios with Quercus.

### **MOLLY KADARAUCH: Cello**

Molly Kadarrauch is one of Australia's pre-eminent and versatile cellists and has concertised at leading venues all over the world as well as within Australia as a soloist, chamber musician and orchestral player. In 2010 she founded Sutherland Trio with Elizabeth Sellars (violin) and Caroline Almonte (piano) who have regularly appeared at the Melbourne Recital Centre and recorded for ABC Classic FM and 3MBS radio.

In 1996, as a freelancer in Berlin, she moved out to Australia to join the Australian Chamber Orchestra as an associate principal cellist until the end of 2003. Her active freelancing career since then has led to her performing as guest principal with the Melbourne Symphony, Sydney Symphony, Tasmanian Symphony, Orchestra Victoria, Melbourne Chamber Orchestra, the Auckland Philharmonia, and in 2019 with the Queensland Symphony Orchestra chamber players. Other appearances include touring Australia in "Voyage to the Moon" (a Musica Viva/Victorian Opera "pastiche" production, 2016), touring India and Australia with the Australian World Orchestra (2018, 2019) and participating as a soloist at the Melbourne International Cello Festival (2017).

Her tertiary studies were completed at the New England Conservatory of Music in Boston (with Laurence Lesser, BM,1991) and in Berlin as a Fulbright Scholar at the Hochschule der Kuenste (Wolfgang Boettcher,1993).

Molly is also a passionate teacher and has over the past 16 years enjoyed working with students from the Melbourne Conservatorium, Queensland Conservatorium (Griffith University), ANAM, Monash University, the Australian Youth Orchestra, Melbourne Youth Orchestra, Orchestra 21, Mount Buller and Clunes chamber music festivals.

### **CAROLINE ALMONTE: Piano**

Caroline Almonte is an Australian pianist, producer and pedagogue.

She studied with Stephen McIntyre at the Victorian College of the Arts and Oxana Yablonskaya at the Juilliard School, New York. Her solo and chamber music prizes include ABC Young Performers and Premio "Trio di Trieste". Caroline has given solo, concerto and chamber music recitals, around Australia and overseas.



She has performed in Canada, China, Italy, Japan, South America, U.K. and the United States, including appearances at the Melbourne and Perth International Festivals, Bologna Festival, Edinburgh International Festival, Musica Viva's Huntington Festival, Shanghai International Piano Festival, Teatro Colosseo Series in Buenos Aires and Residencies at Universities in NZ, USA and China.

Her many musical collaborations include working with members of the Australia Ensemble, Australian String Quartet, Sarah Chang, Escher String Quartet, Flinders Quartet, Daniel Hope, Yvonne Kenny, Ralph Kirschbaum, Ian Munro, Susie Park, Miki Tsunoda - Duo Sol and Pieter Wispelway. In 2018, Pieter Wispelway and Caroline Almonte were nominated for a Helpmann award for their performances of the complete works of Beethoven and Brahms Sonatas for cello and piano at the Melbourne Recital Centre. In 2019, Caroline received the Australian Women in Music – Excellence in Classical Music award.

Caroline, together with violinist Elizabeth Sellars and cellist Molly Kadarrauch, is one of the founding members of the Sutherland Trio, in honour of Australia's matriarch of Australian composition – Margaret Sutherland.

Alongside her stage performances, Caroline is passionate about working with young people and has been involved in several projects with the Australian Youth Orchestra and Melbourne Youth Orchestra (tutor), and both AMEB and ABC as recording artist, producer and program maker.

Caroline teaches piano and chamber music at the University of Melbourne and the Victorian College of the Arts Secondary School.

### **CARMEL WALLACE: Featured Visual Artist, Portland**

Portland artist Carmel Wallace's unique prints, sculptures and mixed media works explore aspects of the environment of the South West Coast and beyond. Her "World enough, and Time..." and "Mapping the Waters" monotype prints, featured here, are created using watercolours, and employing properties of water such as evaporation to evoke tidelines and the movement of water through beach-sand and down sea-cliff surfaces. Acquisitions include the National Library of Australia, the State Library of Victoria, and the National Gallery of Australia.

Find out more about Carmel Wallace and her artwork here:

<https://carmelwallace.com/>



## PROGRAMME

12th, 13th, 14th October, 1990.

### INTRODUCTION

The Port Fairy Spring Music Festival Committee are proud to present the program which is described in this booklet. We are grateful to all our sponsors for making it possible and for the support of the Port Fairy Borough Council.

The aim of the Festival is to provide high quality musical entertainment for people in Port Fairy and district with particular emphasis on the joy of music for young people. Many of the performers are young and the children's opera, "The Musicians of Bremen" will be educational and good fun for children.

All the music which has been chosen is easy to listen to and should cater for many tastes. With the exception of the Gala Orchestral Concert which is longer, the performances will last for about one hour. It is mostly light classical music and jazz.

We hope that the Spring Music Festival will become an annual event which will compliment the Folk Festival which is held in the Autumn. The music will be broadcast over ABC FM so Port Fairy will be widely promoted throughout the State. We want to build a reputation for a well organised, enjoyable Festival which brings a focus to activities in Port Fairy at a usually quiet time of year.

We hope you enjoy the weekend.

Eda Ritchie  
Chairman

## PORT FAIRY SPRING MUSIC FESTIVAL

PATRON  
LAURIS ELMS  
AM, OBE

CHAIRMAN  
EDA RITCHIE

FESTIVAL DIRECTOR  
MICHAEL EASTON

ARTISTIC DIRECTORS  
MARCO van PAGEE  
LEN VORSTER

COMMITTEE  
JAMES TIPPETT  
ROBERT TOWLER  
MARGOT WOODS

"Good Music, Good Nutrition, for a better life."

### CONCERT 1

OPENING CHAMBER RECITAL

Friday 12 October  
8.30 - 9.30 p.m.  
in the Lecture Hall (Sackville St.)

Joseph Haydn (1732 -1809)

PIANO TRIO IN G HOB. XV:25  
Andante  
Poco adagio, cantabile  
Rondo all'Ongarese (Presto)

This is the best known of all Haydn's piano trios because of the last movement which is popularly known as the "Gipsy" Rondo. It was composed during Haydn's second stay in London in 1795.

The first movement is a blend of double variation and rondo; the two minor sections are extremely free in their relation with the main theme. The slow movement's cantabile middle section leans to the world of Romanticism. The "Gipsy" movement is a successful blend of 'serious' and folk-music, with humorous contrast of dynamic.

LEN VORSTER - PIANO  
LUCINDA MOON - VIOLIN  
MAURICE MODESTI - CELLO





### MAURICE MODESTI



Maurice Modesti, born in Sardegna, Italy, settled in Australia with his parents in 1976. He began playing the cello at age 15 whilst attending Monash High School. At 16, he was enrolled at the Victorian College of the Arts School and accepted as a pupil by Henry Wenig. He currently studies with cellist Ms. Miriam Morris.

Maurice has performed frequently for 3MBS Melbourne and the ABC in both solo and chamber music. He plays regularly with the Geminiani Chamber Orchestra, Rantos Collegium and the Australian Philharmonic Orchestra.

### LUCINDA MOON



Lucinda Moon began learning the violin at nine in Adelaide from Lyndall Hendrickson. In 1982, she studied with Swedish violinist Gunnar Grantz at the Adelaide College of Music.

In Melbourne, she completed her diploma of music with Nelli Shkolnikova and Marco van Pagee at the Victorian College of the Arts.

Currently, Lucinda is a freelance musician working with the Tasmanian Symphony Orchestra, Rantos Collegium and the Elysium Ensemble. She has appeared on ABC FM with the Geminiani Chamber Orchestra, of which she is a member.

Lucinda also teaches at the Victorian College of the Arts.

### LEN VORSTER



Len Vorster after completing post-graduate studies with Lamar Crowson moved to Australia in 1983 and has since established himself as a leading accompanist. He has worked with many Australian and International artists for major festivals and recitals and is frequently heard on ABC FM in both studio and live concert broadcasts of solo and chamber repertoire. Most recently he has recorded Ravel's 'Valse nobles et sentimentales'.

He was selected to perform at the welcoming ceremony for Olivier Messiaen; he has performed in two Melbourne Spoleto Festivals and has toured Australia with leading British flautist, Trevor Wye, and cellist, Penelope Lynex.

He particularly enjoys working with singers and has performed with Lauris Elms, Rita Hunter, Deborah Riedel, Peter Coleman-Wright and Ian Cousins.

He has been the pianist for several ABC FM vocal series, including "English Eccentrics", "Les Six", "Twentieth Century Voice", and in 1985, a six-part series on English song presented by the British author and composer, Michael Hurd.

An active promoter of new Music in Australia, Len Vorster presented the Poulenc-Cocteau opera: La Voix Humaine and three operas by Michael Easton for ABC FM at the Victorian Arts Centre. His work with instrumentalists includes a regular duo with Frederick Shade; performances with Dutch violinist Christian Bor, American violinist James Buswell and American Flautist, Benita Boyd; and a number of commercial recordings in both classical and light music.

He presents a number of concerts including the highly successful series, 'Celebrations' which were broadcast nationally on ABC FM in 1989; this year, a new series is being presented at the Victorian Arts Centre.

Len Vorster is house editor of Allans Publishing and on the staff of the Melba Memorial Conservatorium.

### MICHAEL EASTON



Michael Easton was born in the U.K. and educated at Alleynes School and later at the Royal Academy of Music.

A student of Lennox Berkeley he learnt to write music with strong lines, harmonic inventiveness within a tonal framework and music in a range of styles. He has, amongst other things, produced 7 operas, a huge choral symphony dedicated to those Australians who fell at Gallipoli, a major work celebrating Australia's Bi centenary, concerti and instrumental music and music for T.V., film and radio.

He is an accomplished pianist and is well known for his two piano performances with Len Vorster.

He is Director of the Port Fairy Festival and runs the annual Sidney Myer Free Concerts in Melbourne.

He migrated to Australia in 1982 to work with Allans Publishing and maintains a strong link with the British publisher, Novello and Co.

He is music critic of the Sunday Herald and presents numerous pre concert and radio talks. In his spare time he plays jazz, writes song lyrics, short stories and walks his dog in Port Fairy.

## **ABOUT THE MUSIC**

### **JOSEPH HAYDN**

#### **Piano Trio No 39 in G major, "Gypsy Rondo", Hob XV:25**

**I. Andante**

**II. Poco adagio, cantabile**

**III. Rondo a l'Ongarese: Presto**

This is the best known of all of Haydn's piano trios because of the last movement which is popularly known as the "Gypsy" Rondo. It was composed during Haydn's second stay in London in 1795.

The first movement is a blend of double variation and rondo; the two minor sections are extremely free in their relation with the main theme. The slow movement's cantabile middle section leans to the world of Romanticism. The "Gypsy" movement is a successful blend of 'serious' and folk-music, with humorous contrast of dynamic.

**– Michael Easton & Len Vorster, 1990**

### **LERA AUERBACH**

#### **Piano Trio No 2, "Triptych: This Mirror Has Three Faces" (2011)**

**I. Prelude (Left Exterior Panel). Moderato libero**

**II. First Unfolding (Left Interior Panel). Allegro appassionato**

**III. Second Unfolding (Right Interior Panel). Tempo di valzer**

**IV. Tell'em What You See (Three Faces – Center Panel). Allegro assai**

**V. Folding – Postlude (Right Exterior Panel). Adagio nostalgico**

A renaissance artist for modern times, Lera Auerbach is a widely recognised conductor, pianist, and composer. She is also a published poet and an exhibited visual artist. All of her work is interconnected as part of a cohesive and comprehensive artistic worldview.

Born in the Russian city of Chelyabinsk in the Ural Mountains at the gateway of Siberia, Lera Auerbach has become one of today's most sought after and exciting creative voices. Her performances and music are featured in the world's leading stages – from Vienna's Musikverein and London's Royal Albert Hall to New York's Carnegie Hall and Washington D.C.'s Kennedy Center.

Auerbach's intelligent, emotional, and boldly imaginative music reached to global audiences. Orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, National Symphony, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden, and Vienna's ORF Radio-Symphonieorchester, among many others. Auerbach's works for orchestra are performed by the world's leading conductors, including Christoph Eschenbach, Alan Gilbert, Vladimir Fedoseyev, Neeme Järvi, Vladimir Jurowski, Charles Dutoit, Andris Nelsons, Osmo Vänskä, Hannu Lintu, and Marin Alsop, to mention only a few.



Her large-scale theatre works have been produced in major venues on every continent, including Vienna's Theatre an der Wien, New York's Lincoln Center, the Hamburg State Opera, the War Memorial Opera House in San Francisco, the Royal Danish Theatre, the Nuremberg State Theatre, the Finnish National Theatre, Moscow's Stanislavsky, the National Centre for the Performing Arts in Beijing China and the NHK Hall in Tokyo.

Recent season highlights included WienModern's 3.5-hour production of *Demons & Angels* with Auerbach as the conductor. Washington D.C.'s National Symphony premiered her *4th Symphony "Arctica"* with Auerbach as piano soloist – a work commissioned by National Geographic Society alongside orchestras of the Arctic countries. Her *4th Violin Concerto NYx: Fractured Dreams* was commissioned and premiered by the New York Philharmonic with Alan Gilbert and Leonidas Kavakos, and the Vienna Radio Symphony Orchestra premiered her symphonic poem *Eve's Lament* with Marin Alsop. Most recently, her *String Quartet No. 9 "Danksagung"* was premiered by the Artemis Quartet as a commission of Leipzig's Gewandhaus, London's Wigmore Hall London, Vienna's Konzerthaus, New York's Carnegie Hall, and Tonhalle Zürich.

Her music is championed and recorded by today's most prominent classical performers including violinists Gidon Kremer, Leonidas Kavakos, Daniel Hope, Hilary Hahn, Vadim Gluzman, Vadim Repin, Julian Rachlin; cellists Alisa Weilerstein, Gautier Capuçon, Alban Gerhardt, David Finckel; violists Kim Kashkashian, Nobuko Imai, and Lawrence Power, and many others.

Auerbach is equally prolific in literature and the visual arts. She incorporates these forms into her professional creative process, often simultaneously expressing ideas visually, in words, and through music. She has published three books of poetry in Russian, and her first English-language book, *Excess of Being* – in which she explores the rare form of aphorisms. Her next book, an illustrated work for children, *A is for Oboe*, will be published by Penguin Random House in the fall of 2021. Auerbach has been drawing and painting all her life as part of her creative process. Her visual art is exhibited regularly, included in private collections, and is represented by leading galleries.

Lera Auerbach holds multiple degrees from the Juilliard School in New York and Hannover University of Music, Drama, and Media in Germany. The World Economic Forum in Davos, Switzerland, selected her in 2007 as a Young Global Leader and since 2014 she serves as a Cultural Leader. Internationale Musikverlage Hans Sikorski publishes her work, and recordings are available on Deutsche Grammophon, Nonesuch, Alpha Classics, BIS, Cedille, and many other labels.

Auerbach's **Piano Trio No 2, "Triptych: The Mirror Has Three Faces"** was commissioned by the Arizona Friends of Chamber Music, sponsored by Dr Jim M. Cushing. The composer writes: "Triptych (from the Greek adjective τριπτυχον ("three-fold" from tri- = "three" + ptyso = "to fold") is a work of art (usually a panel painting) consisting of three wooden panels which are hinged together and can be folded shut or displayed open. As a rule, there are also paintings on the exterior panels. The middle panel is typically the largest. Some antique mirrors have a similar form."

## **MARY FINSTERER Julian Suite II – Icarian (2016)**

*“The music I compose is an amalgam of styles that brings together medieval and renaissance musical practice with 20th and 21st century innovations including electronics, orchestration and serial techniques. By infusing the material with historical, metaphorical and poetic references through word-painting and harmonic treatment, my aim is to create a language that speaks to the universality inherent in the power of music.” – Mary Finsterer*

Mary Finsterer is recognised as one of Australia’s finest composers. Having received international recognition through awards for her music in Europe, Britain, USA and Canada, she has also represented Australia in five International Society for Contemporary Music festivals.

Mary has been the recipient of many prestigious acknowledgements including the Churchill Fellowship, Australia Council Composer Fellowship, Royal Netherlands Government Award, Sydney Symphony Orchestra composer-in-residence, Paul Lowin Orchestral Prize and numerous Apra Amcos ART Music Awards throughout her career. She has been the featured composer in the ABC Classic FM Pedestal Programme and the Sydney Opera House. The first collection of her award-winning work spanning more than 10 years can be heard on the double-disc compilation entitled *CATCH*, on the ABC Classics|Universal label.

Also composing music for feature film, in 2011 Mary’s score for Shirley Barrett’s feature *South Solitary* was a finalist in the Film Critics Circle Awards and has been released on ABC Classics|Universal.

Mary's most recent work, her new opera *Biographica*, was premiered by Sydney Chamber Opera and Ensemble Offspring at the Sydney Festival in January 2017 with exceptional success. Having enjoyed a sold-out season, it was enthusiastically received by critics and audiences alike and described as 'an outstanding new opera that deserves a permanent place in the repertory'.

Mary was the composer-in-residence at the Canberra International Music Festival in 2018 and received the APRA|AMCOS Art Music Award for Vocal Work of the year.

***Julian Suite II – Icarian*** was written in 2016, and premiered by Sutherland Trio at their Melbourne Recital Centre concert entitled *Space Jump*. For the occasion of the world premiere, the composer wrote: “Commensurate with the theme of the concert, the concept of a man in space inspires awe. The aspiration to reach beyond mortal boundaries is reminiscent of Icarus, the mythological winged man who dared to fly to the edge of the sun. Using myth as a metaphor, I have endeavoured to imbue the piece, as the name implies, with the spirit of daring and vision that attempts achievements beyond ordinary human capacity, to transcend limits of human endeavour whilst knowing the fragility of life itself. This work is dedicated to Julian Burnside AO QC.”

## ARVO PÄRT *Spiegel im Spiegel* – *Mirror in Mirror* (1978)

Estonian-born Arvo Pärt (1935) is one of these composers whose creative output has significantly changed the way we understand the nature of music. Since 1976, his unique *tintinnabuli* compositions have established a new kind of musical paradigm – a radically different approach to many aspects of music, as well as to interpretation and listening.

As one of the most radical representatives of the Soviet avant-garde, Pärt's work passed through a profound evolutionary process: from neo-classical piano music to the individual use of dodecaphony, composition with sound masses, chance music and collage technique.

After his last and most dramatic collage piece *Credo* (1968), Pärt withdrew for almost eight years. In 1976, after intensive study of Gregorian chant, the Notre Dame School and classic vocal polyphony, he emerged with a new and highly original musical language which he called *tintinnabuli* (*tintinnabulum* – Latin for 'little bell') and which has defined his work up to today.

*Tintinnabuli* first appeared in a short piano piece *Für Alina* (1976), a subsequent rush of new works included *Fratres*, *Cantus in Memory of Benjamin Britten* and *Tabula rasa* (1977), which remain among his most highly regarded.

In 1980 Arvo Pärt was urged by public authorities to leave the country. He and his family settled first in Vienna and then West Berlin. Important works like *Passio*, *Te Deum*, *Miserere*, *Lamentate*, *Symphonie No. 4*, *Adam's Lament*, and numerous choral works have been created ever since and have been performed worldwide.

His 'musical Credo' is rooted in the Christian tradition, and since the Word (Logos) plays a vital and even structural role in Pärt's compositional process, both his orchestral and vocal works are mostly based on liturgical texts. Pärt's oeuvre is rich and versatile, including many large-scale compositions for choir and orchestra, four symphonies and works for soloists and orchestra, as well as numerous choral pieces and chamber music.

***Spiegel im Spiegel*** (*Mirror in the Mirror*) is one of the best known and most performed pieces by Arvo Pärt and also one of his last compositions before his departure from Estonia. In 1978, the renowned Russian violinist Vladimir Spivakov commissioned a piece from Pärt for violin and piano, and already in December of the same year he premiered it at the Moscow Conservatory with the pianist Boris Bekhterev.

The musical material of *Spiegel im Spiegel* is presented with utmost clarity and strictness. It consists only of the instrumental melody and the three-note accompaniment. The structure of the piece follows a strict formula, where no note is left to chance. The title directly reflects what is happening in the music: each ascending melodic line is followed by a descending mirror phrase. Initially, the melody consists of only two notes, with another note being added with each of the following phrases, thus creating a seemingly endless continuum. After each distancing, the melody returns to the central pitch of A, which, according to the composer, is like "returning home after being away".



The piano part accompanies the melody part at each step like a “guardian angel”, as the composer himself likes to say. In addition to the accompaniment, the piano part includes tintinnabuli notes – like little bells that alternately sound above and below the melodic line, following a fixed formula.

This seemingly simple composition poses a great challenge to a musician in bringing the music alive during the performance. The composer believes that first and foremost, the musician has to have something to say to himself or herself and to others: "Everything redundant must be left aside. Just like the composer has to reduce his ego when writing the music, the musician too must put his ego aside when performing the piece." Purity and innocence are the qualities valued by the composer in the performance of his music.

*Spiegel im Spiegel* is one of the works of which the composer as well as the musicians have created numerous versions for various instrument combinations. It has often been used in ballet and dance performances, films and documentaries and even in DJ remixes.

**– Arvo Pärt Centre, 2020**

# **CLOSING GALA: PLEXUS PILGRIMAGE**

**8:30PM  
FRIDAY 4 DECEMBER 2020**

PORT FAIRY  
SPRING  
MUSIC  
FESTIVAL

## **ARTISTS**

**LIANE KEEGAN: Contralto**

**PLEXUS**

**MONICA CURRO: Violin**

**PHILIP ARKINSTALL: Clarinet**

**STEFAN CASSOMENOS: Piano**

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## **MUSIC**

**LUDWIG VAN BEETHOVEN Six Songs to Poems by Christian Gellert, Op 48**

**JOHANNES BRAHMS Two Songs for Contralto, Viola and Piano, Op 91**

**ROBERT SCHUMANN Frauenliebe und Leben, Op 42**

**ROBERT SCHUMANN Fantasiestücke for Clarinet and Piano, Op 73**

**RICHARD STRAUSS Three Songs:**

- Allerseelen, Op 10 No 8
  - Nichts, Op 10 No 2
  - Zueignung, Op 10 No 1
-

**FEATURED VISUAL ARTWORK**

**JANE DOWNING Riding on the Wings of Grace**





**JANE DOWNING Silence of the Sea**





**JANE DOWNING I am with you**





**JANE DOWNING Many Rivers Flowing**





**JANE DOWNING Sinking Into Your Soul**





## ABOUT THE ARTISTS

### **LIANE KEEGAN: Contralto**

Born in Australia, Liane received scholarships from the Opera Foundation Australia, and the Shell Royal Covent Garden Scholarship which enabled her to study at the National Opera Studio London. She attended the AIMS summer School in Graz, Austria on the Opera Australia Foundation Scholarship and in 1997, she won a Bayreuth Bursary from the Wagner Society of Great Britain.

Liane came to the attention of both critics and public alike with roles including Azucena (*Il Trovatore*) for Opera of South Australia, Ulrica (*Un Ballo in Maschera*) for Opera Australia conducted by Simone Young, Mistress Quickly in the Minnesota Sommerfest production of *Falstaff* conducted by Jeffrey Tate, Suzuki (*Madame Butterfly*) with Opera North, First Norn (*The Twilight of the Gods*) with English National Opera, and Offred's Mother in *The Handmaid's Tale*, Rosa Mamai (*L'arlesiana*), Marcellina (*Le Nozze di Figaro*) with Opera Holland Park London, Filipjevna (*Eugene Onegin*), First Norn with Staatstheater Stuttgart, Klytemnestra (*Elektra*), Brigitte (*Die Tote Stadt*) and Leokadja Begbick (*Aufstieg und Fall der Stadt Mahagonny*) with Theater Hagen (ensemble member 2006–2008). As a member of the ensemble of Deutsche Oper Berlin from 2008–2012, Liane sang, among many other roles, First Norn, Siegrune (*Der Ring des Niebelungen*), Adelaide (*Arabella*), Madelon (*Andrea Chenier*), Mother Johanne (*Dialogues des Carmélites*), Marcellina (*Le Nozze di Figaro*), Filipjevna (*Eugene Onegin*), Mayor's wife (*Jenůfa*), Anna (*Les Troyens*), Emilia (*Otello*), Third Lady (*Die Zauberflöte*), Mary (*Der fliegende Holländer*) and Mamma Lucia (*Cavalleria Rusticana*).

Concert appearances have included Mozart's *Requiem* with Sir Neville Marriner and the Czech Philharmonic Orchestra, Barbara in the British première of Korngold's *Violanta* at the 1997 BBC Proms conducted by Paul Daniels, Waltraute in Act 3 of *Die Walküre* with Antonio Pappano at the Edinburgh Festival, Alto solo in Janacek's Glagolitic Mass for Sydney Symphony under Sir Charles Mackerras, First Norn in *Götterdämmerung* with Sydney Symphony Orchestra, conducted by Edo de Waart, Gaea in *Daphne* for VARA Radio at the Concertgebouw in Amsterdam conducted by Edo de Waart, *Lieder eines Fahrenden Gesellen* with Sydney Symphony Orchestra, conducted by Mark Elder, Vaughan Williams' *Five Tudor Portraits* with Liverpool Philharmonic, conducted by Vernon Handley, Guo Wenjing's *Inscriptions on Bone* at the 1999 Edinburgh Festival with Nieuw Ensemble of Amsterdam, conducted by Ed Spanjaard, revived in Amsterdam and Wiener Konzerthaus with the Klangforum Wien, conducted by Hans Zender, Zweite Magd (*Elektra*) at the 2006 Edinburgh Festival, conducted by Ed Gardiner, Madame de Croissy (*Dialogues des carmélites*) at Edinburgh Festival in 2007, conducted by Ed Gardiner, *Das Lied von der Erde* with Auckland Philharmonia, conducted by Eckehardt Stier, *Das Klagende Lied* with Queensland Symphony Orchestra, conducted by Johannes Fritsch, Alto solo of Mahler Symphony No. 2 with West Australian Symphony Orchestra, conducted by Paul Daniels.

Since returning to Australia permanently in 2012, Liane has performed regularly with Melbourne Symphony Orchestra, Royal Melbourne Philharmonic, Victorian Opera, and Opera Australia.

Liane appears as Erda, First Norn and Waltraute in *Die Walküre* on the 2004 Melba Records recording of the first Australian *Ring Cycle* conducted by Asher Fisch. She will reprise the role of Erda in Opera Australia's *Ring Cycle* in Brisbane, 2021. Liane recently appeared in the starring role of Judy Garland in Skunkworks Productions' critically acclaimed *JUDY AUSTRALIA 1964*. She was a featured artist at Port Fairy Spring Music Festival in 2019, performing in Beethoven's Symphony No 9, Mahler's *Das Lied von der Erde*, and the world premiere of Shauntai Batzke's *Continuum*. Liane has joined PLEXUS for several concerts since 2015, performing in Mahler's *Kindertotenlieder* and in several world premieres including Jose Hernan Cibils' *Three Songs for the Lord*, Andrew Aronowicz's *The Abbotsford Mysteries*, and Stefan Cassomenos' *Requiem for the End of Time*.

## **PLEXUS**

Melbourne ensemble PLEXUS brings together the talents of three of Melbourne's most vibrant and versatile musicians. The name PLEXUS reflects this ensemble's devotion to supporting and engaging an ever-growing network of exceptional artists across a variety of disciplines. Since launching in 2014, PLEXUS has commissioned and premiered over 110 new works.

PLEXUS seeks to involve both Australian and overseas writers, film-makers, actors, directors, poets, choirs, and visual artists, as well as guest instrumentalists and vocalists, as part of its ongoing commitment to synthesising creative links across multidisciplinary artistic networks.

PLEXUS was formed with the express goal of celebrating and continuing the work of the acclaimed ensemble of the same instrumental combination, the Verdehr Trio. Founded in 1972 by Walter Verdehr (violin) and his wife Elsa Ludewig-Verdehr (clarinet), the ensemble commissioned numerous important composers of the late 20th century. PLEXUS brings to Australian audiences the most significant and culturally relevant of these works, and also continues in the Verdehrs' tradition, by commissioning Australian and international composers on a regular basis.

PLEXUS gave regular performances at the Melbourne Recital Centre from 2014 to 2019, and has performed as part of several festivals and series, including Port Fairy Spring Music Festival, Metropolis New Music Festival, the National Gallery of Australia, and the National Gallery of Victoria. PLEXUS was Ensemble-in-Residence with Melbourne Symphony Orchestra from 2018 to 2019. The ensemble has appeared in capital cities throughout Australia, and has toured to Indonesia and Japan. In 2021, PLEXUS looks forward to performances in Europe in November, including at the Festival Neue Musik Rockenhausen, and in Australia as part of Canberra Symphony Orchestra's "Australian" Series.

PLEXUS have been honoured for their work, as recipients of the MRC Contemporary Masters Award, as finalists in the Melbourne Prize for Music 2016 Outstanding Musicians Award, and as finalists in the 2019 Art Music Awards 'Award for Excellence by an Organisation' category.

PLEXUS is exclusively supported by private donations. For more information, visit [www.plexuscollective.com](http://www.plexuscollective.com)

## **STEFAN CASSOMENOS: Piano**

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. He has been performing internationally since the age of 10, and is now established as one of Australia's leading pianists. Cassomenos gave the world premiere of his own *Piano Concerto No 1* with the Adelaide Symphony Orchestra at the age of 16. His concerto repertoire now exceeds thirty works, and has led to engagements with Beethoven Orchestra Bonn, Malta Philharmonic Orchestra, Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, and Melbourne Chamber Orchestra.

In 2013, Cassomenos was a grand finalist and recipient of both the Second Grand Prize and Chamber Music Prize at the International Telekom Beethoven Piano Competition Bonn. He has been a grand finalist and prize winner in various other competitions. Cassomenos has given solo recitals at many international venues and festivals, including Tonhalle Zurich, Gewandhaus Leipzig, Beethoven Festival Bonn, Shanghai Oriental Arts Centre, Bunkamura Orchard Hall Tokyo, and *Junge Stars der Klassik* Kirchheimbolanden. Cassomenos now performs regularly in Australia, Germany and the UK.

Cassomenos' compositions are commissioned and performed in Australia and overseas. His music has been performed by many ensembles including Melbourne Symphony Orchestra and Adelaide Symphony Orchestra. His new chamber opera *Herodias* was commissioned by Victorian Opera, and will be premiered as part of their 2021 season.

Cassomenos is active as an artistic director of various festivals, projects and collaborations. He is a founding member of chamber ensemble PLEXUS, which since launching in 2014 has commissioned and premiered over 110 new works. Cassomenos is joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro.

Cassomenos is generously supported by Kawai Australia.

## **MONICA CURRO: Violin**

Violinist Monica Curro has been Assistant Principal 2nd Violin of the Melbourne Symphony Orchestra since 1998, and was previously a core member of the Australian Chamber Orchestra. She has played with the Australian World Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, and has performed as Guest Concertmaster of West Australian Symphony Orchestra and Auckland Chamber Orchestra.

In 2009, Monica was invited as the only Australian to play in the World Orchestra for Peace, and has since joined them regularly for concerts around the world. Monica has appeared as soloist with Melbourne Symphony Orchestra, and in 2012 premiered Stefan Cassomenos' Double Violin Concerto, with her sister Sarah.



Monica was a member of the Board of Directors of the Australian Youth Orchestra for 9 years. She has tutored regularly for AYO, and has taught at various tertiary institutions. In 2016, Monica was the Director of the AYO's Smalley Chamber Orchestra. Also in that year, she directed MSO's outreach program in Yogyakarta, Indonesia.

Monica is currently joint Artistic Director of the Port Fairy Spring Music Festival, with pianist and composer Stefan Cassomenos. Monica is also Artistic Director of the annual Women in Music Festival, in Melbourne.

Monica is sought after as a public speaker, giving regular pre-concert talks and conversations for major concert presenters, as well as keynote addresses at universities and educational organisations.

Monica is a founding member of acclaimed ensemble PLEXUS, which since launching in 2014 has commissioned and premiered more than 110 new works.

### **PHILIP ARKINSTALL: Clarinet**

Philip has been the Associate Principal Clarinet of Melbourne Symphony Orchestra since 2009, and was principal with the Malaysian Philharmonic for 11 years before that. After completing his Bachelor of Music at the Sydney Conservatorium under Peter Jenkin, he went on to win the ABC Young Performers Award in 1997 playing the Françaix Concerto with the Sydney Symphony Orchestra, and was the 2MBS radio performer of the year in 1996. Philip has appeared both as soloist and guest principal with all the major Australian symphony orchestras, and was a frequent soloist with the Malaysian Philharmonic during his tenure there. His playing has been reviewed as "mellifluous, engaging and assured".

Philip's first love however is chamber music, and he has collaborated with some of the world's finest musicians and ensembles in that realm. These include the Australian Chamber Orchestra, Melbourne Chamber Orchestra, Goldner Quartet, Eggner Trio, Auer Quartet, Wilma and Friends, and Australia Ensemble, as well as many contemporary ensembles including Arcko, Alpha Ensemble, and Australysis. He is a founding member of the Melbourne Ensemble. Since 2012 he has appeared regularly with and toured South America and Europe with the sensational Camerata Bern of Switzerland under the leadership of Antje Weithaas.

Philip is founding member of PLEXUS, a trio with violinist Monica Curro and pianist Stefan Cassomenos, which has commissioned and given world premieres across Australia of over 110 new works.

Philip has given masterclasses across Asia under the MPO umbrella, in South America for Camerata Bern, and throughout Australia.



## PROGRAMME

12th, 13th, 14th October, 1990.

### CONCERT 7

A RECITAL OF GERMAN ROMANTIC MUSIC

Sunday 14 October  
3.30 p.m. - 4.30 p.m.  
in the Lecture Hall (Sackville St.)

#### Six songs to poems by Christian Gellert, Op. 48

Ludwig Van Beethoven  
(1770 - 1827)

1. Bitten
2. Die Liebe des Nachsten
3. Vom Tode
4. Die Ehre Gottes aus der Natur
5. Gottes Macht und Vorsehung
6. Busslied

Written in 1803, these songs comprise a unified group of songs to religious texts. These poems, which C.P.E. Bach had already set half a century earlier, inspired Beethoven to his first real expression, in song, of the spiritual aspect of nature.

#### Two Songs for Contralto, Viola and Piano, Op. 91

Johannes Brahms  
(1833 - 1887)

1. Gestillte Sehnsucht
2. Geistliches Wiegenlied

The two songs were probably composed in 1884. Both are quiet *andantes* with a resigned, autumnal mood associated with the older Brahms. The poem of the first song is by Rueckert; the text of the second is a version by Geibel, found in the 'Spanisches Liederbuch', of a poem by Lope de Vega. It also makes use of the traditional German carol 'Joseph, lieber Joseph mein' which is played by the viola.

#### Frauenliebe und Leben, Op. 42

Robert Schumann  
(1810 - 1856)

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen

## PORT FAIRY SPRING MUSIC FESTIVAL

**PATRON**  
LAURIS ELMS  
AM, OBE

**CHAIRMAN**  
EDA RITCHIE

**FESTIVAL DIRECTOR**  
MICHAEL EASTON

**ARTISTIC DIRECTORS**  
MARCO van PAGEE  
LEN VORSTER

**COMMITTEE**  
JAMES TIPPETT  
ROBERT TOWLER  
MARGOT WOODS

"Good Music, Good Nutrition, for a better life."

3. Ich kann's nicht fassen
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Suesser Freund, du blickest
7. An meinem Herzen
8. Nun hast du mir den ersten Schmerz getan

The song cycle was composed in 1840, shortly before Schumann's marriage to Clara Wieck. Only two months earlier he had completed 'Liederkreis' and 'Dichterliebe'.

Chamisso's cycle of nine poems, of which Schumann set the first eight, tells of love, marriage, motherhood and widowhood of the woman who sings them. As in 'Dichterliebe' the piano concludes the cycle with wistful echoes of what has gone before.

#### Fantasiestuecke for Clarinet and Piano, Op. 73 Robert Schumann (1810 - 1856)

Zart und mit Ausdruck  
Lebhaft, leicht  
Rasch und mit Feuer

Written in 1849, these pieces originally appeared with the heading 'Soireestuecke fur Clarinette und Pianoforte'. They may also be performed by violin or cello. Here, Schumann is portrayed as the quintessential Romantic figure; the three pieces develop from a gentle and introvert mood to an exuberant and dynamic climax.

#### Three Songs

Richard Strauss  
(1864 - 1949)

Allerseelen Op. 10, No. 8  
Nichts Op. 10, No. 2  
Zueignung Op. 10, No. 1

The eight songs, Opus 10, with texts by Herman von Gilm were written in 1885, and certainly contain some of Strauss' best known songs.

In 'Allerseelen' the spirit set free by All Souls' Day addresses his still-living beloved. And the concert, and the festival, concludes with 'Zueignung', a rhapsodic expression of love which is a splendid romantic gesture of the kind that came easily to the composer.



LAURIS ELMS  
DEBORAH de GRAAFF  
MARCO van PAGEE  
LEN VORSTER

- CONTRALTO  
- CLARINET  
- VIOLA  
- PIANO

LAURIS ELMS  
AM, OBE



Contralto Lauris Elms is regarded as one of Australia's most distinguished operatic and concert singers having made many successful appearances both here and overseas. A scholarship took her to Paris to study with Dominique Modesti and two years later she won a prize in the Geneva International Competition. Following a Covent Garden debut in Verdi's "A MASKED BALL", she was engaged to sing in Gielgud's production of Berlioz's "THE TROJANS" conducted by Kubelik, and made numerous appearances with Joan Sutherland including the renowned Sutherland/Williamson tour. Over the years, Miss Elms has performed with such celebrated conductors as Kempe, Pritchard, Leppard, Sanderling, van Otterloo, Downes, Mehta, Sir Charles Mackerras and Sir Charles Groves.

Since returning to Australia, Lauris Elms has won acclaim for her many superb performances for the ABC, Musica Viva, and The Australian Opera as well as the various state opera companies. She has also made highly successful tours of Korea, Canada, New Zealand and China. Her opera roles include "IL TROVATORE", "DON CARLOS", "AIDA", "LA CLEMENZE DI TITO", "THE RAPE OF LUCRETIA", "IL TRITICO", "ORFEO", "JULIUS CAESAR", "CARMEN" and "THE TROJANS".

In 1975, with Geoffrey Parsons, she gave the inaugural concert of the National Lieder Society of Australia. She has recorded Lieder with Geoffrey Parsons for the ABC, while other recordings include the original "PETER GRIMES" of Decca under the baton of composer Benjamin Britten, baroque operas with Bonyngne and Sutherland, and for the ABC, Elgar's "SEA PICTURES" and a recital of operatic arias.

For her services to music in Australia, Lauris Elms has been awarded the O.B.E., the A.M. and an Honorary Doctorate in Music (University of Sydney).

MARCO van PAGEE



Marco was born in Middelburg, the Netherlands. Studied at the Royal Conservatorium in the Hague; violin with Davina van Wely and viola with Jurgen Kussmaul. Principal violinist with the Netherlands Radio Chamber Orchestra and founder of 'Forensenquintet'.

In Australia, principal violinist with the Elizabethan Theatre Trust Melbourne Orchestra; joined the international chambermusic group *Ensemble 1* in 1977 and toured with them throughout the world. He has made radio recordings, given recitals and solo concerts in Europe and Australia. Records by Deutsche Grammophon Gesellschaft, Grevillea Records, Australia and World Record Club.

He is founding member of Rantos Collegium.

DEBORAH de GRAAFF



Deborah de Graaff is the 1983 winner of the ABC's Instrumental and Vocal Competition State and Commonwealth Finals. Deborah appeared performing the Clarinet Concerto of Jean Francaix with the Sydney Symphony Orchestra and the Western Australian Symphony Orchestra.

After studying clarinet with Donald Westlake and John St. George, Deborah graduated with a high distinction in the Bachelor of Music Degree at the N.S.W. State Conservatorium of Music. She has participated in International Congresses overseas and represented Australia in Competitions in Munich and London. In 1987, Deborah was awarded a Queen Elizabeth II Silver Jubilee Scholarship.

While working orchestally with the famed Australian Youth and Sydney Symphony Orchestras she extends her playing career into chamber music.

Recently, Deborah has recorded the Francaix Clarinet Quintet for the ABC, numerous live broadcasts for the Broadwalk and In Tempo ABC radio series and made chamber music, recital and concerto appearances.

Deborah is also recognised as a gifted and innovative teacher and the success of her students, and her work with young musicians and tutoring of ensembles, has been enthusiastically received.

She has been the Secretary of Musicians for World Peace Inc., with concerts featuring flautist James Galway and violinists Igor and Valerie Oistrakh.

Deborah records for both the ABC and 2MBS FM radio and has appeared on film and television on several occasions. A record has been made of her work as founding member of the Amadeus Wind Players and another solo album featuring Deborah de Graaff with David Miller at the piano has recently been completed.

Deborah performs on the revolutionary new Buffet *Elite* Clarinet.

LEN VORSTER



Len Vorster after completing post-graduate studies with Lamar Crowson moved to Australia in 1983 and has since established himself as a leading accompanist. He has worked with many Australian and International artists for major festivals and recitals and is frequently heard on ABC FM in both studio and live concert broadcasts of solo and chamber repertoire. Most recently he has recorded Ravel's 'Valse nobles et sentimentales'.

He was selected to perform at the welcoming ceremony for Olivier Messiaen; he has performed in two Melbourne Spoleto Festivals and has toured Australia with leading British flautist, Trevor Wye, and cellist, Penelope Lynex.

He particularly enjoys working with singers and has performed with Lauris Elms, Rita Hunter, Deborah Riedel, Peter Coleman-Wright and Ian Cousins.

He has been the pianist for several ABC FM vocal series, including "English Eccentrics", "Les Six", "Twentieth Century Voice", and in 1985, a six-part series on English song presented by the British author and composer, Michael Hurd.

An active promoter of new Music in Australia, Len Vorster presented the Poulenc-Cocoteau opera: *La Voix Humaine* and three operas by Michael Easton for ABC FM at the Victorian Arts Centre. His work with instrumentalists includes a regular duo with Frederick Shade; performances with Dutch violinist Christian Bor, American violinist James Buswell and American Flautist, Benita Boyd; and a number of commercial recordings in both classical and light music.

He presents a number of concerts including the highly successful series, 'Celebrations' which were broadcast nationally on ABC FM in 1989; this year, a new series is being presented at the Victorian Arts Centre.

Len Vorster is house editor of Allans Publishing and on the staff of the Melba Memorial Conservatorium.



## INTRODUCTION

The Port Fairy Spring Music Festival Committee are proud to present the program which is described in this booklet. We are grateful to all our sponsors for making it possible and for the support of the Port Fairy Borough Council.

The aim of the Festival is to provide high quality musical entertainment for people in Port Fairy and district with particular emphasis on the joy of music for young people. Many of the performers are young and the children's opera, "The Musicians of Bremen" will be educational and good fun for children.

All the music which has been chosen is easy to listen to and should cater for many tastes. With the exception of the Gala Orchestral Concert which is longer, the performances will last for about one hour. It is mostly light classical music and jazz.

We hope that the Spring Music Festival will become an annual event which will compliment the Folk Festival which is held in the Autumn. The music will be broadcast over ABC FM so Port Fairy will be widely promoted throughout the State. We want to build a reputation for a well organised, enjoyable Festival which brings a focus to activities in Port Fairy at a usually quiet time of year.

We hope you enjoy the weekend.



Eda Ritchie  
Chairman

## MICHAEL EASTON



Michael Easton was born in the U.K. and educated at Alleynes School and later at the Royal Academy of Music.

A student of Lennox Berkeley he learnt to write music with strong lines, harmonic inventiveness within a tonal framework and music in a range of styles. He has, amongst other things, produced 7 operas, a huge choral symphony dedicated to those Australians who fell at Gallipoli, a major work celebrating Australia's Bi centenary, concerti and instrumental music and music for T.V. film and radio.

He is an accomplished pianist and is well known for his two piano performances with Len Vorster.

He is Director of the Port Fairy Festival and runs the annual Sidney Myer Free Concerts in Melbourne.

He migrated to Australia in 1982 to work with Allans Publishing and maintains a strong link with the British publisher, Novello and Co.

He is music critic of the Sunday Herald and presents numerous pre concert and radio talks. In his spare time he plays jazz, writes song lyrics, short stories and walks his dog in Port Fairy.

*"Good Music, Good Nutrition, for a better life."*



## ABOUT THE MUSIC

### **LUDWIG VAN BEETHOVEN Six Songs to Poems by Christian Gellert, Op 48**

- I. Bitten**
- II. Die Liebe des Nächsten**
- III. Vom Tode**
- IV. Die Ehre Gottes aus der Natur**
- V. Gottes Macht und Vorsehung**
- VI. Busslied**

Written in 1803, these songs comprise a unified group of songs to religious texts. These poems, which C.P.E. Bach had already set half a century earlier, inspired Beethoven to his first real expression, in song, of the spiritual aspect of nature.

### **JOHANNES BRAHMS Two Songs for Contralto, Viola and Piano, Op 91**

- I. Gestillte Sehnsucht**
- II. Geistliches Wiegenlied**

These two songs were probably composed in 1884. Both are quiet andantes with a resigned, autumnal mood associated with the older Brahms. The poem of the first song is by Rückert; the text of the second is a version by Geibel, found in the 'Spanisches Liederbuch', of a poem by Lope de Vega. It also makes use of the traditional German carol 'Joseph, lieber Joseph mein' which is played by the viola.

### **ROBERT SCHUMANN Frauenliebe und Leben, Op 42**

- I. Seit ich ihn gesehen**
- II. Er, der Herrlichste von allen**
- III. Ich kann's nicht fassen, nicht glauben**
- IV. Du Ring an meinem Finger**
- V. Helft mir, ihr Schwestern**
- VI. Süßer Freund, du blickest mich verwundert an**
- VII. An meinem Herzen, an meiner Brust**
- VIII. Nun hast du mir den ersten Schmerz getan**

The song cycle was composed in 1840, shortly before Schumann's marriage to Clara Wieck. Only two months earlier he had completed 'Liederkreis' and 'Dichterliebe'.

Chamisso's cycle of nine poems, of which Schumann set the first eight, tells of love, marriage, motherhood and widowhood of the woman who sings them. As in 'Dichterliebe' the piano concludes the cycle with wistful echoes of what has gone before.

## **ROBERT SCHUMANN Fantasiestücke for Clarinet and Piano, Op 73**

- I. Zart und mit Ausdruck**
- II. Lebhaft, leicht**
- III. Rasch und mit Feuer**

Written in 1849, these pieces originally appeared with the heading 'Soireestücke für Klarinette und Piano'. They may also be performed by violin or cello. Here, Schumann is portrayed as the quintessential Romantic figure; the three pieces develop from a gentle and introvert mood to an exuberant and dynamic climax.

## **RICHARD STRAUSS Three Songs**

- Op 10 No 8. Allerseelen**
- Op 10 No 2. Nichts**
- Op 10 No 1. Zueignung**

The eight songs, Opus 10, with texts by Herman von Gilm were written in 1885, and certainly contain some of Strauss' best known songs.

In 'Allerseelen' the spirit set free by All Souls' Day addresses his still-living beloved. And the concert, and the festival, concludes with 'Zueignung', a rhapsodic expression of love which is a splendid romantic gesture of the kind that came easily to the composer.

**– Programme Notes by Michael Easton & Len Vorster, 1990**



## TEXTS & TRANSLATIONS

### **LUDWIG VAN BEETHOVEN Six Songs to Poems by Christian Gellert, Op 48**

#### **Bitten**

Gott, deine Güte reicht so weit,  
So weit die Wolken gehen;  
Du krönst uns mit Barmherzigkeit  
Und eilst, uns beizustehen.  
Herr! Meine Burg, mein Fels, mein Hort,  
Vernimm mein Flehn, merk auf mein Wort;  
Denn ich will vor dir beten!

#### **Die Liebe des Nächsten**

So jemand spricht: Ich liebe Gott!  
Und hasst doch seine Brüder,  
Der treibt mit Gottes Wahrheit Spott  
Und reisst sie ganz darnieder.  
Gott ist die Lieb', und will, dass ich  
Den Nächsten liebe, gleich als mich.

#### **Vom Tode**

Meine Lebenszeit verstreicht,  
Stündlich eil' ich zu dem Grabe;  
Und was ist's, das ich vielleicht,  
Das ich noch zu leben habe?  
Denk, o Mensch, an deinen Tod!  
Säume nicht, denn eins ist Noth!

#### **Die Ehre Gottes aus der Natur**

Die Himmel rühmen des Ewigen Ehre;  
Ihr Schall pflanzt seinen Namen fort.  
Ihn rühmt der Erdkreis, ihn preisen die Meere;  
Vernimm, o Mensch, ihr göttlich Wort!  
Wer trägt der Himmel unzählbare Sterne?  
Wer führt die Sonn aus ihrem Zelt?  
Sie kommt und leuchtet und lacht uns von ferne  
Und läuft den Weg gleich als ein Held.

#### **Gottes Macht und Vorsehung**

Gott ist mein Lied!  
Er ist der Gott der Stärke;  
Hehr ist sein Nam' und gross sind seine  
Werke, Und alle Himmel sein Gebiet.

#### **Busslied**

An dir allein, an dir hab ich gesündigt,  
Und übel oft vor dir getan.  
Du siehst die Schuld, die mir den Fluch verkündigt;  
Sieh, Gott, auch meinen Jammer an.

#### **Plea**

God, your goodness knows no bounds,  
As far as the floating clouds;  
You crown us with compassion  
And hurry to stand by our side.  
Lord, my fortress, my rock, my shield,  
Listen to my plea, hear my words;  
Then I will pray to you!

#### **The Love of One's Neighbour**

If a man says 'I love God'  
But hates his brother,  
He is ridiculing the word of God  
And utterly mocks it.  
God is Love, and his will is for me  
To love my neighbour as myself.

#### **Of Death**

My life is coming to an end,  
And every passing hour, I near the grave;  
And what is left for me,  
that I may have yet to live?  
Contemplate, O man, your death!  
Don't delay – that is the most important thing!

#### **God's Glory in Nature**

The heavens sing God's eternal glory;  
Their sound carries forth his name.  
The earth reveres him, the seas praise him;  
Hear, O Man, their divine word!  
Who carries the Heavens' innumerable stars?  
Who leads the sun from its enclosure?  
It comes and shines and smiles on us from afar  
And runs its course like a hero.

#### **God's Power and Providence**

God is my song!  
He is the God of strength;  
Exalted is his name and great are his works,  
And all the Heavens are his domain.

#### **Song of Penitence**

Against you alone, I have sinned  
And often have done wrong in your sight.  
You see the guilt that deserves your wrath;  
Behold, God, my suffering too.

Dir ist mein Flehn, mein Seufzen nicht verborgen,  
Und meine Tränen sind vor dir.  
Ach Gott, mein Gott, wie lange soll ich sorgen?  
Wie lang entfernst du dich von mir?

Herr, handle nicht mit mir nach meinen Sünden,  
Vergilt mir nicht nach meiner Schuld.  
Ich suche dich, lass mich dein Antlitz finden,  
Du Gott der Langmut und Geduld.

Früh wollst du mich mit deiner Gnade füllen,  
Gott, Vater der Barmherzigkeit.  
Erfreue mich um deines Namens willen,  
Du bist mein Gott, der gern erfreut.

Lass deinen Weg mich wieder freudig wallen  
Und lehre mich dein heilig Recht  
Mich täglich tun nach deinem Wohlgefallen;  
Du bist mein Gott, ich bin dein Knecht.

Herr, eile du, mein Schutz, mir beizustehen,  
Und leite mich auf ebner Bahn  
Er hört mein Schrei'n, der Herr erhört mein Flehen  
Und nimmt sich meiner Seele an.

**Christian Gellert**

I do not hide from you my pleas and sighs,  
And my tears are within your sight.  
Ah, God, my God, how long should I suffer?  
How long will you be away from me?

Lord, do not deal with me in accordance with my sins;  
Do not punish me according to my guilt.  
I am in search of you: let me gaze upon your face,  
O God of forbearance and patience.

May you embrace me with your grace,  
God, father of mercy.  
I rejoice for your name's sake;  
You are my God, who provides comfort gladly.

Let me follow your path in happiness once again,  
And teach me your divine law;  
so that I may toil daily according to your will;  
You are my God, I am your servant.

Lord, hurry, my protector, to my aid,  
And lead me on the path of righteousness.  
He hears my cries, the Lord responds to my prayer  
And takes care of my soul.

**Translation: Stefan Cassomenos**

## **JOHANNES BRAHMS Two Songs for Contralto, Viola and Piano, Op 91**

### **Gestillte Sehnsucht**

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 Schlummer ein.  
Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust beweget,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenen Wünsche, wann schlaft ihr ein?  
Ach, wenn nicht mehr in goldne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehndem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

**– Friedrich Rückert**

### **Assuaged longing**

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.

**Translation: Richard Stokes**

### **Geistliches Wiegenlied**

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.

– Emanuel Geibel

### **A sacred cradle-song**

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

**Translation: Richard Stokes**



## ROBERT SCHUMANN Frauenliebe und Leben, Op 42

### Seit ich ihn gesehen

Seit ich ihn gesehen,  
Glaub ich blind zu sein;  
Wo ich hin nur blicke,  
Seh ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.  
Sonst ist licht- und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt ich mehr,  
Möchte lieber weinen,  
Still im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub ich blind zu sein.

### Er, der Herrlichste von allen

Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.  
So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also er an meinem Himmel,  
Hell und herrlich, hehr und fern.  
Wandle, wandle deine Bahnen;  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein!  
Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich niedere Magd nicht kennen,  
Hoher Stern der Herrlichkeit!  
Nur die Würdigste von allen  
Darf beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Viele tausendmal.  
Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?

### Since first seeing him

Since first seeing him,  
I think I am blind,  
Wherever I look,  
Him only I see;  
As in a waking dream  
His image hovers before me,  
Rising out of deepest darkness  
Ever more brightly.  
All else is dark and pale  
Around me,  
My sisters' games  
I no more long to share,  
I would rather weep  
Quietly in my room;  
Since first seeing him,  
I think I am blind.

### He, the most wonderful of all

He, the most wonderful of all,  
How gentle and loving he is!  
Sweet lips, bright eyes,  
A clear mind and firm resolve.  
Just as there in the deep-blue distance  
That star gleams bright and brilliant,  
So does he shine in my sky,  
Bright and brilliant, distant and sublime.  
Wander, wander on your way,  
Just to gaze on your radiance,  
Just to gaze on in humility,  
To be but blissful and sad!  
Do not heed my silent prayer,  
Uttered for your happiness alone,  
You shall never know me, lowly as I am,  
You noble star of splendour!  
Only the worthiest woman of all  
May your choice elate,  
And I shall bless that exalted one  
Many thousands of times.  
Then shall I rejoice and weep,  
Blissful, blissful shall I be,  
Even if my heart should break,  
Break, O heart, what does it matter?

### **Ich kann's nicht fassen, nicht glauben**

Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt er doch unter allen  
Mich Arme erhöht und beglückt?  
Mir war's, er habe gesprochen:  
„Ich bin auf ewig dein“—  
Mir war's—ich träume noch immer,  
Es kann ja nimmer so sein.  
O lass im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligen Tod mich schlürfen  
In Tränen unendlicher Lust.

### **Du Ring an meinem Finger**

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.  
Ich hatt ihn ausgeträumet,  
Der Kindheit friedlich schönen Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.  
Du Ring an meinem Finger  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.  
Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.  
Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.

### **Helft mir, ihr Schwestern**

Helft mir, ihr Schwestern,  
Freundlich mich schmücken,  
Dient der Glücklichen heute mir,  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.  
Als ich befriedigt,  
Freudigen Herzens,  
Sonst dem Geliebten im Arme lag,  
Immer noch rief er,  
Sehnsucht im Herzen,  
Ungeduldig den heutigen Tag.

### **I cannot grasp it, believe it**

I cannot grasp it, believe it,  
A dream has beguiled me;  
How, from all women, could he  
Have exalted and favoured poor me?  
He said, I thought,  
'I am yours forever',  
I was, I thought, still dreaming,  
After all, it can never be.  
O let me, dreaming, die,  
Cradled on his breast;  
Let me savour blissful death  
In tears of endless joy.

### **You ring on my finger**

You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.  
I had finished dreaming  
Childhood's peaceful dream,  
I found myself alone, forlorn  
In boundless desolation.  
You ring on my finger,  
You first taught me,  
Opened my eyes  
To life's deep eternal worth.  
I shall serve him, live for him,  
Belong to him wholly,  
Yield to him and find  
Myself transfigured in his light.  
You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.

### **Help me, my sisters**

Help me, my sisters,  
With my bridal attire,  
Serve me today in my joy,  
Busily braid  
About my brow  
The wreath of blossoming myrtle.  
When with contentment  
And joy in my heart  
I lay in my beloved's arms,  
He still called,  
With longing heart,  
Impatiently for this day.

Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine törichte Bangigkeit,  
Dass ich mit klarem  
Aug ihn empfangen,  
Ihn, die Quelle der Freudigkeit.  
Bist, mein Geliebter,  
Du mir erschienen,  
Giebst du mir, Sonne, deinen Schein?  
Lass mich in Andacht,  
Lass mich in Demut,  
Lass mich verneigen dem Herren mein.  
Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringet ihm knospende Rosen dar,  
Aber euch, Schwestern,  
Grüss ich mit Wehmut,  
Freudig scheidend aus eurer Schar.

### **Süsser Freund, du blickest**

Süsser Freund, du blickest  
Mich verwundert an,  
Kannst es nicht begreifen,  
Wie ich weinen kann;  
Lass der feuchten Perlen  
Ungewohnte Zier  
Freudig hell erzittern  
In dem Auge mir!  
Wie so bang mein Busen,  
Wie so wonnevoll!  
Wüsst ich nur mit Worten,  
Wie ich's sagen soll;  
Komm und birg dein Antlitz  
Hier an meiner Brust,  
Will in's Ohr dir flüstern  
Alle meine Lust.  
Weisst du nun die Tränen,  
Die ich weinen kann,  
Sollst du nicht sie sehen,  
Du geliebter Mann?  
Bleib an meinem Herzen,  
Fühle dessen Schlag,  
Dass ich fest und fester  
Nur dich drücken mag.  
Hier an meinem Bette  
Hat die Wiege Raum,  
Wo sie still verberge  
Meinen holden Traum;  
Kommen wird der Morgen,  
Wo der Traum erwacht,  
Und daraus dein Bildnis  
Mir entgegen lacht.

Help me, my sisters,  
Help me banish  
A foolish fearfulness;  
So that I with bright eyes  
May receive him,  
The source of all my joy.  
Have you, my love,  
Really entered my life,  
Do you, O sun, give me your glow?  
Let me in reverence,  
Let me in humility  
Bow before my lord.  
Scatter flowers, O sisters,  
Scatter flowers before him,  
Bring him budding roses.  
But you, sisters,  
I greet with sadness,  
As I joyfully take leave of you.

### **Sweet friend, you look**

Sweet friend, you look  
At me in wonder,  
You cannot understand  
How I can weep;  
Let the unfamiliar beauty  
Of these moist pearls  
Tremble joyfully bright  
In my eyes!  
How anxious my heart is,  
How full of bliss!  
If only I knew  
How to say it in words;  
Come and hide your face  
Here against my breast,  
For me to whisper you  
All my joy.  
Do you now understand the tears  
That I can weep,  
Should you not see them,  
Beloved husband?  
Stay by my heart,  
Feel how it beats,  
That I may press you  
Closer and closer.  
Here by my bed  
There is room for the cradle,  
Silently hiding  
My blissful dream;  
The morning shall come  
When the dream awakens,  
And your likeness  
Laughs up at me.



**An meinem Herzen, an meiner Brust**

An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!  
Das Glück ist die Liebe, die Lieb ist das Glück,  
Ich hab's gesagt und nehm's nicht zurück.  
Hab überschwenglich mich geschätzt,  
Bin übergücklich aber jetzt.  
Nur die da säugt, nur die da liebt  
Das Kind, dem sie die Nahrung giebt;  
Nur eine Mutter weiss allein,  
Was lieben heisst und glücklich sein.  
O, wie bedaur' ich doch den Mann,  
Der Mutterglück nicht fühlen kann!  
Du lieber, lieber Engel, Du  
Du schauest mich an und lächelst dazu!  
An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!

**Nun hast du mir den ersten Schmerz getan**

Nun hast du mir den ersten Schmerz getan,  
Der aber traf.  
Du schläfst, du harter, unbarmherz'ger Mann,  
Den Todesschlaf.  
Es blicket die Verlassne vor sich hin,  
Die Welt ist leer.  
Geliebet hab ich und gelebt, ich bin  
Nicht lebend mehr.  
Ich zieh mich in mein Innres still zurück,  
Der Schleier fällt,  
Da hab ich dich und mein verlornes Glück,  
Du meine Welt!

– Adelbert von Chamisso

**On my heart, at my breast**

On my heart, at my breast,  
You my delight, my joy!  
Happiness is love, love is happiness,  
I've always said and say so still.  
I thought myself rapturous,  
But now am delirious with joy.  
Only she who suckles, only she who loves  
The child that she nourishes;  
Only a mother knows  
What it means to love and be happy.  
Ah, how I pity the man  
Who cannot feel a mother's bliss!  
You dear, dear angel, you,  
You look at me and you smile!  
On my heart, at my breast,  
You my delight, my joy!

**Now you have caused me my first pain**

Now you have caused me my first pain,  
But it struck hard,  
You sleep, you harsh and pitiless man,  
The sleep of death.  
The deserted one stares ahead,  
The world is void.  
I have loved and I have lived,  
And now my life is done.  
Silently I withdraw into myself,  
The veil falls,  
There I have you and my lost happiness,  
You, my world!

Translation: Richard Stokes

## **RICHARD STRAUSS Three Songs**

### **Allerseelen**

Stell auf den Tisch die duftenden Reseden,  
Die letzten roten Atern trag herbei,  
Und laß uns wieder von der Liebe reden,  
Wie einst im Mai.  
Gib mir die Hand, daß ich sie heimlich drücke,  
Und wenn man's sieht, mir ist es einerlei,  
Gib mir nur einen deiner süßen Blicke,  
Wie einst im Mai.  
Es blüht und duftet heut auf jedem Grabe,  
Ein Tag im Jahr ist ja den Toten frei,  
Komm am mein Herz, daß ich dich wieder habe,  
Wie einst im Mai.

### **Nichts**

Nennen soll ich, sagt ihr, meine  
Königin im Liederreich!  
Toren, die ihr seid, ich kenne  
Sie am wenigsten von euch.  
Fragt mich nach der Augen Farbe,  
Fragt mich nach der Stimme Ton,  
Fragt nach Gang und Tanz und Haltung,  
Ach, und was weiß ich davon.  
Ist die Sonne nicht die Quelle  
Alles Lebens, alles Licht's  
Und was wissen von derselben  
Ich, und ihr, und alle?—nichts.

### **Zueignung**

Ja, du weißt es, teure Seele,  
Daß ich fern von dir mich quäle, Liebe macht die  
Herzen krank,  
Habe Dank.  
Einst hielt ich, der Freiheit Zecher,  
Hoch den Amethysten-Becher,  
Und du segnetest den Trank,  
Habe Dank.  
Und beschworst darin die Bösen,  
Bis ich, was ich nie gewesen,  
Heilig, heilig an's Herz dir sank,  
Habe Dank!

– Hermann von Gilm

### **All Souls' Day**

Set on the table the fragrant mignonettes,  
Bring in the last red asters,  
And let us talk of love again  
As once in May.  
Give me your hand to press in secret,  
And if people see, I do not care,  
Give me but one of your sweet glances  
As once in May.  
Each grave today has flowers and is fragrant,  
One day each year is devoted to the dead;  
Come to my heart and so be mine again,  
As once in May.

### **Nothing**

You say I should name  
My queen in the realm of song!  
Fools that you are, I know  
Her least of all of you.  
Ask me the colour of her eyes,  
Ask me about the sound of her voice,  
Ask me about her walk, her dancing, her bearing,  
Ah! what do I know of all that.  
Is not the sun the source  
Of all life, of all light,  
And what do we know about it,  
I and you and everyone?—nothing.

### **Dedication**

Yes, dear soul, you know  
That I'm in torment far from you,  
Love makes hearts sick –  
Be thanked.  
Once, revelling in freedom,  
I held The amethyst cup aloft  
And you blessed that draught –  
Be thanked.  
And you banished the evil spirits,  
Till I, as never before,  
Holy, sank holy upon your heart –  
Be thanked.

Translation: Richard Stokes