

CHRONOLOGY

8:00 PM

FRIDAY 10 OCTOBER 2025

LECTURE HALL



Amos ROACH (b. 1978)
Petyan from *The Six Seasons*

Amos Roach, *Didgeridoo*

Anonymous
Ricercare secondo

Nicholas Pollock, *Renaissance Lute*

Francesco DA MILANO (1497 – 1543)
Fantasia No. 34 “La Compagna”
Ricercar No. 51
Ricercar No. 5
Ricercar No. 2

Nicholas Pollock, *Renaissance Lute*

Pierre ATTAINGNANT (c. 1494 – 1552)
La Roque

Nicholas Pollock, *Renaissance Lute*

Wolfgang Amadeus MOZART (1756 – 1791)
Clarinet Quintet in A major, K. 581

1. *Allegro*
2. *Larghetto*
3. *Menuetto – Trio I – Menuetto – Trio II – Menuetto*
4. *Allegretto con variazioni – Adagio – Allegro*

Philip Arkinstall, *Clarinet*
Eclective
- Lachlan MacLaren, *Violin*
- Rollin Zhao, *Violin*
- Eunise Cheng, *Viola*
- Daniel Smith, *Cello*

Alma MAHLER (1879 – 1964)
Five Songs (arr. Colnot)

1. *Die stille Stadt (The Silent Town)*
2. *In meines Vaters Garten (In My Father's Garden)*
3. *Laue Sommernacht (Mild Summer Night)*
4. *Bei dir ist es traut (With You I Feel at Home)*
5. *Ich wandle unter Blumen (I Wander Among Flowers)*

Mia Robinson, *Soprano*
Monica Curro, *Violin*
Jenny Khafagi, *Violin*
Caroline Henbest, *Viola*
Molly Kadarauch, *Cello*

Harold SELETSKY (1927 – 2010)
Klezmer Fantasy

Philip Arkinstall, *Solo Clarinet*
Eclective
- Lachlan MacLaren, *Violin*
- Rollin Zhao, *Violin*
- Eunise Cheng, *Viola*
- Daniel Smith, *Cello*

Amos ROACH (born 1978)

Petyan from *The Six Seasons*

A proud Ngarrandjerri/Djab Wurrung/Gunditj Mara man, Amos Roach is an award-winning musician, dancer, director and cultural practitioner, who has played the didgeridoo, guitar and piano since he was eight years old. His songs are founded in the rhythms of the didgeridoo, flamenco-influenced rap music, family ballads and rock. As part of the songline that connects people and Country, they represent a narrative of healing through song and dance.

In 2021, Roach became the inaugural First Nations Artist in Residence through a program developed by the Australian Art Orchestra, Songlines Aboriginal Music Corporation and the Melbourne International Jazz Festival. During this residency, he started on a major new commission called *The Six Seasons*, a cross-disciplinary work incorporating music, dance and storytelling, which explores the natural world through the six-season calendar of the *Gariwerd* (Grampians) region.

Of *Petyan*, Roach says, “*Petyan* is the Wildflower Season of late spring (August to November). The Bush bursts into colour and life. Days are warmer and the weather can be tempestuous. Food sources are plentiful. The wildflowers are crucial for pollination and food. Songs: Animal Creation Dance. Bird Dance Part 3: The Flight, Nesting and Protecting, which finishes off with the drying of the wings, representing the beginning of the new life cycle.”

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Lute music of the 16th century – introduction by Nicholas Pollock:

In 16th century Europe, the lute held a unique position. Not only was it the perfect instrument for accompanying the voice or playing its own quiet polyphony; it was also the perfect tool for composers needing to check their work without the aid of a keyboard, which had not yet become the de facto instrument of composition, especially in secular music.

The lute was such a significant instrument that some European courts owned and maintained hundreds of them, each said to cost as much in upkeep as stabling a horse in the centre of Paris. The lute was not only prized for its delicate and beautiful tone, but for its ability to imitate multiple voices simultaneously, without the overwhelming volume of the organ or the impracticalities of tuning a harp or keyboard.

Most revered amongst lutenists in the 16th century was Francesco Canova da Milano, who, due to his incredible touch on the instrument as well as his close association with several popes, was known as *Il Divino*. Francesco himself remains a mystery. Not a single scrap of his writing survives, and no paintings can be confirmed to truly represent him. Instead, seven books, all published posthumously, as well as a significant number of pieces with and without attribution, copied in manuscripts and published in larger collections, offer us but a glimpse of the work of one of the greatest musical geniuses of any age.

Anonymous

Ricercare secondo

Published by Vincenzo Galilei (father to Galileo), this *ricercar* was attributed to Francesco da Milano, but has since been dismissed as one of his works due to its complete departure from Francesco's systematic and simple polyphonic style. A *ricercar* is a free composition which allows the instrumentalist to search both the depths of the emotions as well as the possibilities of counterpoint itself. *Ricercars* are nearly always contrapuntal, but this piece freely adopts and abandons ideas as it travels through several loosely repeated sections.

Francesco DA MILANO (1497 – 1543)

Fantasia No. 34 “La Compagna”

“La Compagna” (“The Company”) summons the listener's mind to the rolling hills and plains of Renaissance Lombardy. This fantasia starts as many do, with a single voice singing its plaintive song, before being joined in imitation by other voices, all stirring together into now tumbling and now ascending figures, in imitation of the increasingly dramatic landscape from the low plains of Northern Italy to the fierce slopes of the Alps.

Ricercar No. 51

The following Ricercar No. 51 features no evocative title or instruction to motivate its interpretation. It is quite unique in Francesco's surviving works, and one of very few melancholic works. In the Renaissance, there was very little association between minor modes and sadness, but the pleading melancholy of this ricercar is undeniable.

Ricercar No. 5

Ricercar No. 5 comes down to us from a collection known as the Siena manuscript. When I was starting my journey on the lute, I spent most evenings from the age of 18 to 20 playing music from this incredible collection of mostly anonymous pieces. This one in particular stood out to me from the first playing as one of Francesco's best. It weaves a very simple and accessible motif playfully between scenes, one moment in imitation of a choir of madrigalists, then like bells sounding in the distance, then like wind blowing across the grass.

Ricercar No. 2

Mastery is never more obvious than in the execution of perfect simplicity. Ricercar No. 2 is perfect simplicity. In a piece made from three slow-moving, unornamented voices, Francesco expresses a gamut of emotions, from gentle melancholy to bright hopefulness. A contemporary of Francesco describes his playing as like an "ecstatic transport" into a "divine frenzy". I can't help but imagine that when I play such elegant simplicity as this ricercar.

Pierre ATTAINGNANT (c. 1494 – 1552)

La Roque

La Roque is a basse dance probably composed by the French music publisher Pierre Attaingnant. Attaingnant was a great admirer of Francesco, and even took music not attributed to him to help sell his volumes. Basse dances are simple dances typically used as quiet and elegant introductions before the more serious social dancing begins. This is the first piece I learned on the lute when I was around 17 – hopefully I play it better than I did back then!

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Wolfgang Amadeus MOZART (1756 – 1791)

Clarinet Quintet in A major, K. 581

1. Allegro

2. Larghetto

3. Menuetto – Trio I – Menuetto – Trio II – Menuetto

4. Allegretto con variazioni – Adagio – Allegro

One of the first pieces of chamber music ever written with clarinet, and still one of the greatest, Mozart composed the Clarinet Quintet for his friend and fellow Freemason Anton Stadler. The work was completed on 29 September 1789 and premiered at a benefit concert for the widows and orphans of musicians on 22 December, with Stadler on clarinet and quite possibly Mozart himself on viola. 1789 was a fairly trying year for Mozart, plagued by financial difficulties and the poor health of his wife Costanze. But as is usually the case with Mozart's music, this quintet exists on another plane, bearing little trace of its composer's worldly troubles – or perhaps, in the words of H.C. Robbins Landon, "smiling through the tears".

The strings alone open the first movement with a serene, chorale-like theme, answered by jovial flourishes in the clarinet. Aside from the agitated striving of the development, the movement is a play of contrasts between the leisureliness of the strings and more animated lyricism of the clarinet. A heavenly slow movement follows, essentially an aria for clarinet that occasionally intertwines with the violin as a love duet. Mozart returns us to earth with a graceful minuet whose charm and bonhomie are thrown into relief by two trio sections of a more reflective character. The quintet concludes with a brilliant theme and variations, the heart of which emerges near the very end in the form of a luminously beautiful adagio.

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Alma MAHLER (1879 – 1964)

Five Songs (arr. Colnot)

1. *Die stille Stadt (The Silent Town)*
2. *In meines Vaters Garten (In My Father's Garden)*
3. *Laue Sommernacht (Mild Summer Night)*
4. *Bei dir ist es traut (With You I Feel at Home)*
5. *Ich wandle unter Blumen (I Wander Among Flowers)*

Long overshadowed by her famous husbands – Gustav Mahler, Walter Gropius and Franz Werfel – Alma Mahler was a gifted pianist and composer in her own right, who had already written nearly 50 pieces before her marriage to Gustav in 1902. To his shame, Gustav compelled Alma to give up her artistic aspirations as a condition of their relationship. It would take the breakdown of their marriage some eight years later – and a four-hour stroll with Sigmund Freud – for Gustav to realise the damage he had done. He immediately set about helping Alma to edit and promote her songs, the first of which to be published and performed were the Five Songs in December 1910.

Originally written between 1899 and 1901 for voice and piano, the Five Songs reveal Alma's unique musical language, substantially different from that of her husband. Austrian musicologist Robert Schollum likened her style to the early works of Berg and Schoenberg. Lyrical and evocative, these youthful songs are marked by bold turns of chromatic harmony and a refined sensitivity to the texts' themes of mystery, longing and love. In tonight's performance, we hear an arrangement for voice and string quartet by American conductor Cliff Colnot.

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Harold SELETSKY (1927 – 2010)

Klezmer Fantasy

Clarinetist and composer Harold Seletsky was born in Brooklyn and cut his teeth with the Houston Symphony under Stokowski, before returning to New York City and becoming bandleader of the West End Klezmerim. As a composer, Seletsky was proficient in the techniques of the Second Viennese School, and wrote hundreds of works across a variety of genres, including classical, jazz and klezmer.

Originally, klezmer is the traditional instrumental music of the Jews of Central and Eastern Europe, a style that mixes together ritual melodies (like cantorial chanting), upbeat dance rhythms and virtuosic improvisation. Klezmer clarinet in particular is well known for its highly expressive use of pitch-bending and glissandos (sliding between notes – most famously at the opening of Gershwin's *Rhapsody in Blue*).

Seletsky's *Klezmer Fantasy* for clarinet and string quartet was written in 1997 and received first prize from the American Society for Jewish Music that same year. As described by his daughter Robin, it is "the perfect synthesis of [my father's] formal training in the Schoenberg school of composition and his lifelong love of and experience with klezmer, dating back to his days as a clarinetist in the Catskill Mountain resorts, also known as the Borscht Belt."

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ALMA MAHLER

Five Songs – Lyrics and Translations

1. *Die stille Stadt*

Poem by Richard Dehmel (1863 – 1920)
(adapted, Alma Mahler)

*Liegt eine Stadt im Tale;
ein blasser Tag vergeht.
Es wird nicht lang mehr dauern
bis weder Mond noch Sterne,
nur Nacht am Himmel steht.*

*Von allen Bergen drücken
Nebel auf die Stadt;
es dringt kein Dach, noch Hof noch Haus,
kein Laut aus ihrem Rauch heraus,
kaum Türme nach und Brücken.*

*Doch als der Wanderer graute,
da ging ein Lichtlein auf im Grund,
und aus dem Rauch und Nebel
begann ein Lobgesang
aus Kindermund.*

2. *In meines Vaters Garten*

Poem by Otto Erich Hartleben (1864 – 1905)
(adapted, Alma Mahler)

*In meines Vaters Garten –
blühe, mein Herz, blüh' auf –
in meines Vaters Garten
stand ein schattender Apfelbaum –
süßer Traum –
stand ein schattender Apfelbaum.*

*Drei blonde Königstöchter –
blühe, mein Herz, blüh' auf –
drei wunderschöne Mädchen
schliefen unter dem Apfelbaum –
süßer Traum –
schliefen unter dem Apfelbaum.*

*Die allerjüngste Feine –
blühe, mein Herz, blüh' auf –
die allerjüngste Feine
blinzelte und erwachte kaum –
süßer Traum –
blinzelte und erwachte kaum.*

*Die Zweite fuhr sich übers Haar –
blühe, mein Herz, blüh' auf –
sah den roten Morgentraum –
süßer Traum.*

1. *The Silent Town*

Translation © Sharon Krebs/Richard Stokes (adapted)

A town lies in the valley;
a pallid day wanes.
It won't be long now
till neither moon nor star,
only night hangs in the sky.

From all the mountains
mist presses down on the town;
no roof, no courtyard, no house,
no sound pierces the haze,
barely a tower or bridge.

But as the wanderer filled with dread,
a little light rose up from the depths,
and through the haze and mist
began a song of praise
from the lips of a child.

2. *In My Father's Garden*

Translation © Emily Ezust/Richard Stokes (adapted)

In my father's garden –
bloom, my heart, oh bloom –
in my father's garden
stands a shady apple tree –
sweet dream –
stands a shady apple tree.

The king's three daughters –
bloom, my heart, oh bloom –
three gorgeous blonde maidens
slept under the apple tree –
sweet dream –
slept under the apple tree.

The youngest of the beauties –
bloom, my heart, oh bloom –
the youngest of the beauties
blinked and barely awoke –
sweet dream –
blinked and barely awoke.

The second ran her hand through her hair –
bloom, my heart, oh bloom –
and saw the red morning dream –
sweet dream.

*Sie sprach: Hört ihr die Trommel nicht –
blühe mein Herz, blüh' auf –
süßer Traum –
hell durch den dämmernden Traum?*

*Mein Liebster zieht in den Kampf –
blühe, mein Herz, blüh' auf –
mein Liebster zieht in den Kampf hinaus;
küsst mir als Sieger des Kleides Saum –
süßer Traum –
küsst mir des Kleides Saum.*

*Die Dritte sprach und sprach so leis –
blühe, mein Herz, blüh' auf –
die Dritte sprach und sprach so leis:
Ich küsse dem Liebsten des Kleides Saum –
süßer Traum –
ich küsse dem Liebsten des Kleides Saum.*

*In meines Vaters Garten –
blühe, mein Herz, blüh' auf –
in meines Vaters Garten
steht ein sonniger Apfelbaum –
süßer Traum –
steht ein sonniger Apfelbaum.*

3. Laue Sommernacht

Poem by Otto Julius Bierbaum (1865 – 1910)
(adapted, Alma Mahler)

*Laue Sommernacht; am Himmel,
stand kein Stern; im weiten Walde,
suchten wir uns tief im Dunkel,
und wir fanden uns.*

*Fanden uns im weiten Walde,
in der Nacht, der sternenlosen;
hielten staunend uns im Arme,
in der dunklen Nacht.*

*War nicht unser ganzes Leben
nur ein Tappen, nur ein suchen?
Da, in deine Finsternisse,
Liebe, fiel dein Licht.*

4. Bei dir ist es traut

Poem by Rainer Maria Rilke (1875 – 1926)
(adapted, Alma Mahler)

*Bei dir ist es traut;
zage Uhren schlagen,
wie aus alten Tagen.
Kann mir ein Liebes sagen,
aber nur nicht laut!*

*She spoke: Don't you hear the drum –
bloom, my heart, oh bloom –
sweet dream –
clear through the twilight dream?*

*My beloved goes into battle –
bloom, my heart, oh bloom –
my beloved goes out into battle;
as the victor, he kisses the hem of my dress –
sweet dream –
kisses the hem of my dress.*

*The third spoke, and spoke so softly –
bloom, my heart, oh bloom –
the third spoke, and spoke so softly:
I kiss the hem of the beloved's coat –
sweet dream –
I kiss the hem of the beloved's coat.*

*In my father's garden –
bloom, my heart, oh bloom –
in my father's garden
stands a sunny apple tree –
sweet dream –
stands a sunny apple tree.*

3. Mild Summer Night

Translation © Emily Ezust/Richard Stokes (adapted)

*Mild summer night; in the sky,
not a star; in the wide woods,
searching deep in the darkness,
we found each other.*

*Found ourselves in the wide woods,
in the night, the starless night;
held each other, full of wonder,
in the dark night.*

*Was not our whole life
only stumbling, only searching?
Then, into the darkness,
Love cast its light.*

4. With You I Feel at Home

Translation © Heather Jones/Knut W. Barde (adapted)

*With you I feel at home;
clocks strike timorously,
as if from bygone days.
Say something sweet to me,
but not too loud!*

*Ein Tor geht irgendwo
draussen im Blütentreiben;
der Abend horcht an den Scheiben.
Lass uns leise bleiben;
keiner weiss uns so.*

5. *Ich wandle unter Blumen*

Poem by Heinrich Heine (1797 – 1856)

*Ich wandle unter Blumen
und blühe selber mit;
ich wandle wie im Traume,
und schwanke bei jedem Schritt.*

*O, halt' mich fest, Geliebte!
Vor Liebestrunkenheit
fall' ich dir sonst zu Füßen,
und der Garten ist voller Leut'!*

A gate squeaks somewhere outside
amid the drifting blossoms;
the evening listens at the panes.
Let us stay quiet;
no one knows us so.

5. I Wander Among Flowers

Translation © Richard Stokes/Emily Ezust (adapted)

I wander among flowers
and bloom along with them;
I wander as in a dream,
and sway with every step.

O, hold me fast, my dearest!
Or drunk with love
I'll fall at your feet,
and the garden is full of people!