

She Speaks

A D E L A I D E
S Y M P H O N Y
O R C H E S T R A
S E A S O N 2 0 2 1

June

Saturday 19
Elder Hall

Presented in partnership with
the Elder Conservatorium of Music
at the University of Adelaide





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She Speaks

A celebration of the past, present and future of women composers in Australia and beyond.

LUNCHTIME CHAMBER MUSIC CONCERT **10**

Domestic Voices

1pm, Elder Hall

SYMPOSIUM **15**

Silent Women

4pm, Madley Studio

EVENING ORCHESTRAL CONCERT **16**

She Speaks

7pm, Elder Hall

LATE EVENING CONCERT **19**

When We Speak

9pm, Elder Hall

WELCOME

You might say that *She Speaks* is part of the journey towards the fulfilment of a long-felt goal.

A few years ago, I stumbled on ABC Classic's inaugural long-weekend dedicated to music by women composers. As I listened to a huge variety of music by composers I barely knew, I was surprised, delighted and captivated by the extraordinary range of musical styles and expression across the centuries.

I also ultimately felt a sense of shame and disappointment: Here I was, a university music graduate who had spent most of his professional life in the world of music, and I had scant knowledge of these composers or their work.

Every musical organisation has a role to play in giving music by women an important place in our concert life, and here at the ASO we are resolved to make a difference to the status quo. So, this year, each of our *Symphony Series* concerts includes music by women. We have also created the Miriam Hyde Giving Circle, which, with your generosity, will make it possible for us to commission and perform more work by women.

I hope the day will come (soon!) when a focused, one-day mini-festival devoted to the performance of and discussion about women's music won't be as necessary as it is right now, but at this point there is still much to achieve. I'm heartened to see the green shoots emerging from our initiatives so far, and we've received comments of delight from audience members hearing this music for the first time.

My profound thanks to composer Anne Cawrse for her dedication, diligence and creativity in curating this exploration of music by several generations of women, and to Stella Joseph-Jarecki, a graduate of the Australian Youth Orchestra's Words About Music program, for the annotations you're about to read.



A handwritten signature in black ink, appearing to read 'Vincent'.

Vincent Ciccarello
MANAGING DIRECTOR

WELCOME

Welcome to *She Speaks*, a day in which the Adelaide Symphony Orchestra, together with friends and colleagues at the Elder Conservatorium of Music, celebrate the lives and works of female composers past and present through performance and discussion.

Writing music requires time, space and freedom. To be heard, a composer needs advocates – performers, conductors, administrators, sound engineers, and more besides. To practise their craft, a composer needs a figurative ‘room of one’s own’ – and money. (Funny, isn’t it, that Virginia Woolf mentions the money first?) These things are hard to come by for many composers; historically, they have been harder to find, if not impossible, for women.

However, once you start looking, there are hundreds of brilliant pieces of music by female composers. There are names, like Clara and Fanny, who have become (for want of a better term) ‘well known’: but can we hum their tunes? There are women who experienced great successes during their lifetime, only to be forgotten and found wanting of advocates after their passing.

Perhaps you are here because you know some of the works being performed. Perhaps you know one of the composers. You may be here because you trust the calibre of the performers, and so well you should. Whatever the reason, your attendance demonstrates a commitment to remaining curious about music.

None of the works on this program could be considered concert staples – some, such as my Suite from *Innocence* and Ruby Davy’s *Fantasia Impromptu* I can guarantee will be brand new to everyone. And how exciting is that – that together, we are helping to shape our cultural heritage by honouring what has come before, championing the female creatives of today, and encouraging those yet to make their mark. After all, good music is good music, regardless of who wrote it.



Anne Cawrse

Anne Cawrse
CURATOR, SHE SPEAKS

Meet the Artists



Desiree Frahn
SOPRANO

Originally from country South Australia, Desiree is a graduate of the Elder Conservatorium and a principal artist with State Opera SA. For the Company, her roles have included *Vixen (The Cunning Little Vixen)*, *Valencienne (The Merry Widow)*, *Leila (The Pearlfishers)*, *Lauretta (Gianni Schicchi)*, *Rose Pickles (Cloudstreet – world premiere)*, *Pamina (The Magic Flute)* and *Rosalinde (Die Fledermaus)*.



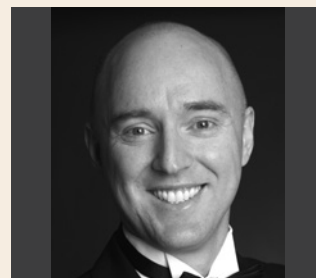
Hilary Kleinig
CELLO

Hilary is founder, Artistic Director of and cellist with Zephyr Quartet, with whom she has curated and produced projects, collaborating together with a range of artists and companies working in various artistic fields. With Zephyr she has also commissioned and performed new music by many composers working in various musical spheres and performed with a diverse range of leading musicians.



Luke Dollman
CONDUCTOR

Luke Dollman has conducted throughout Europe and Australasia, working with orchestras such as the London Philharmonic, Netherlands Radio Philharmonic, Royal Scottish National Orchestra, Monte Carlo Philharmonic and all professional orchestras in Australia and New Zealand. In the field of opera, he has been a regular guest at the Finnish National Opera, and has worked for Opera Australia, the State Opera SA, and the Netherlands Opera.



Adam Goodburn
TENOR

Adam has been involved with State Opera SA for over 20 years. In 2007 he played Mahatma Gandhi in Philip Glass's opera *Satyagraha*, which earned him a Helpmann Award nomination. Adam is the co-founder of SINGular Productions and is developing two new Australian operas with State Opera SA: *Innocence* and a new chamber opera, *The Unknown*.



Cheryl Pickering
MEZZO-SOPRANO

Cheryl is a singer, director and creative producer. As Artistic Director of Various People Inc, Cheryl's focus is cross-art form and socially engaged classical vocal music performance. Cheryl has created works for, and performed in, all the major Adelaide festivals, as well as interstate chamber festivals and throughout the United Kingdom. Cheryl lectures in classical voice at the Elder Conservatorium of Music.



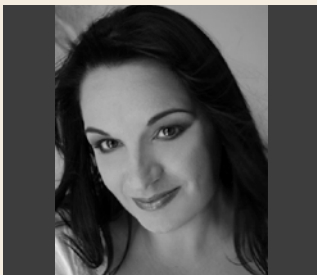
Joshua Rowe
BARITONE

Josh has performed for opera companies around Australia including Opera Queensland and Victorian Opera. His many awards include the 2007 Queensland Arts Council Performing Arts Scholarship and Runner Up in the Dame Joan Sutherland Awards. He made his role debut for State Opera SA as Krishna in Philip Glass' *Satyagraha* in 2014 and has gone on to perform many roles for the company.



Seraphim Trio

Over the last two decades, violinist Helen Ayres, pianist Anna Goldsworthy and cellist Tim Nankervis – have remained steadfastly committed to chamber music – from building the contemporary repertoire, to developing new audiences and teaching the next generation of performers. Seraphim Trio inspire others through intelligent programming and a deep knowledge and love of chamber music.



Teresa La Rocca
MEZZO-SOPRANO

Teresa La Rocca was a finalist in the ABC's Young Performers' Award and went on to win the State Opera Aria, the Herald-Sun Aria and the Metropolitan Opera Awards. Her roles for State Opera SA have included Norina in *Don Pasquale*, Parasha in Stravinsky's *Mavra*, Yum Yum in *The Mikado*, and the soprano role in *Flamma Flamma* for the Adelaide Festival.

Elder Music Lab

Elder Music Lab is the Elder Conservatorium of Music's new music ensemble, comprising Conservatorium students and, occasionally, staff members. It provides a spearhead for the Conservatorium's activities in the area of contemporary music, with a particular focus on generating and performing new works, and innovative performance practices in general.

ADELAIDE SYMPHONY ORCHESTRA

Violins

Kate Suthers**

Acting Concertmaster

Cameron Hill**

Associate Concertmaster

Shirin Lim*

Principal 1st Violin

Belinda McFarlane**

Guest Principal 2nd Violin

Lachlan Bramble~

Associate Principal 2nd Violin

Janet Anderson

Hilary Bruer

Elizabeth Collins

Jane Collins

Judith Coombe

Danielle Jaquillard

Alexis Milton

Michael Milton

Jennifer Newman

Julie Newman

Emma Perkins

Alexander Permezel

Kemeri Spurr

Violas

Andrew Jezek**

(Guest Section Principal)

Justin Julian~

Anna Hansen

Rosi McGowran

Carolyn Mooz

Cecily Satchell

Cellos

Simon Cobcroft**

Ewen Bramble~

Sarah Denbigh

Sherrilyn Handley

David Sharp

Double Basses

David Schilling**

Jonathon Coco~

Belinda Kendall-Smith

Holly Little

Flutes

Julia Grenfell**

(Acting Section Principal)

Lisa Gill

Oboes

Joshua Oates**

Renaë Stavely~

Clarinet

Dean Newcomb**

Bass Clarinet

Mitchell Berick*

Bassoons

Jackie Newcomb**

(Acting Section Principal)

Leah Stephenson

Horns

Adrian Uren**

Emma Gregan

Philip Paine*

Timothy Skelly

Trumpets

Josh Rogan**

(Guest Section Principal)

Martin Phillipson~

Gregory Frick

Trombones

Colin Prichard**

Ian Denbigh

Bass Trombone

Amanda Tillet*

(Guest Principal)

Tuba

Peter Whish-Wilson*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**

Jamie Adam

Harp

Suzanne Handel*

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player



Miriam Hyde

CIRCLE

The Miriam Hyde Circle is a new initiative committed to ensuring a greater representation of women composers – past, present and future – in the work of the ASO.

Miriam Hyde AO OBE (1913–2005) was one of Australia’s foremost pianists, composers and music educators of the 20th century and, in naming the Circle after her, we honour her trailblazing spirit.

The inaugural chair of the Miriam Hyde Circle is the Hon. Catherine Branson AC QC.

As a member, you will be invited to special events to meet and hear from leaders from the cultural and business sectors. Through supporting performances by the ASO of lost and forgotten music of the past, and the creation of new music, membership in this giving circle makes a real difference to the representation of orchestral music by women.

Please consider an annual membership to the Miriam Hyde Circle in support of this important work.

To make an enquiry about joining the Miriam Hyde Circle, or to make a donation, please contact Annemarie Kohn, Senior Manager, Development on 08 8233 6263 or kohna@aso.com.au



Domestic Voices

Sat 19 June, 1pm
Elder Hall

Clara Schumann **Three Songs:** [8']
Liebst du um Schönheit, Op.12 No.4
Ihr Bildnis
Am Strande

Cheryl Pickering Mezzo-soprano
Anna Goldsworthy Piano

Ruby Davy ***Fantasia Impromptu*** [5']
Helen Ayres Violin
Anna Goldsworthy Piano

Fanny Hensel **Piano Trio in D minor, Op. 11** [25']
Allegro molto vivace
Andante espressivo
Lied: Allegretto
Allegro moderato
Seraphim Trio

Anne Cawrse ***Advice to a Girl*** [6']
Cheryl Pickering Mezzo-soprano
Seraphim Trio

Duration This concert will run for approximately 60 minutes, and will be performed without interval.

We acknowledge that the land we make music on is the traditional country of the Kurna people of the Adelaide Plains. We pay respect to Elders past and present and recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that this is of continuing importance to the Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.

ABOUT THE MUSIC

Domestic Voices

The answer to the question ‘Can a woman become a respected composer?’ might seem laughably obvious these days, but this has not always been the case. During the 19th century, a girl from a high-class family might have been given a comprehensive education in writing and performing music, but the option of a career in the field was firmly withheld.

Dr Ruby Davy is not a name that will be familiar to many. Despite this, Davy left behind a legacy of musical education in Australia – one which continues today in the form of the Dr. Ruby Davy Prize for Composition.

Davy graduated with a Bachelor of Music from the Elder Conservatorium in 1907, and went on to become the first woman in Australia to earn a Doctorate of Music in 1918. After a lifetime devoted to teaching, she bequeathed £300 to the Elder Conservatorium to establish an annual scholarship for composition students.



1883–1949

Dr Ruby Davy

Davy’s *Fantasia Impromptu* for violin and piano has never been published. The handwritten manuscript, which was digitised for this performance, can be found on display at the Barr Smith library. The introspective opening seconds transition into something much jauntier. After a virtuosic passage of rapid-fire notes, the piece comes to a thoughtful conclusion.

Fanny Mendelssohn, who would later go by her married name of Fanny Hensel, is one of the best-known women composers of her time. Hensel was Felix Mendelssohn’s sister, and the two received the same rigorous musical education throughout their childhood. Lea and Abraham Mendelssohn engaged renowned piano pedagogues working in Berlin to teach both of their children.

Despite these privileges, her musical ambitions were actively suppressed from a young age. In response to a letter written by his daughter when she was 14, Abraham wrote: ‘Music will perhaps become [Felix’s] profession, whilst for you it can, and must, only be an ornament, never the root of your being and doing.’

Despite these obstacles, and her own enduring support for her brother’s music, Hensel continued to compose privately throughout her life. The full scale of her output has only recently been recognised: in her 41 years, Hensel completed more than 450 compositions. Over 200 of those pieces are in the form of *lieder*, German art song. For various reasons, Hensel only felt the confidence to have her works published towards the end of her life.



1805–1847

Fanny Hensel

Hensel’s Piano Trio in D Minor, Op. 11 was published posthumously by the Mendelssohn family after her sudden death from a stroke. It follows a typical four-movement structure but showcases a sophisticated and assured compositional voice.

The first movement is a tempestuous *Allegro molto vivace*, built around a yearning central melody. In true Romantic fashion, this sweeping motif moves between the violin and cello alongside turbulent and restless figures from the piano.

Hensel follows this with a subdued and mournful *Andante espressivo*. The subsequent movement, *Lied: Allegretto*, lives up to its name with flowing,

melodic lines. The atmospheric finale, *Allegro moderato*, begins with a haunting and texturally layered piano solo. The drama intensifies as the violin and cello re-enter, and the work ends tempestuously.



1819–1896

Clara Schumann

Clara Schumann (née Wieck) is often mentioned in the same breath as Hensel. Both possessed prodigious musical talents which were noticed from a young age, and both were restricted by the rigid societal expectations of the time. However, Schumann's father Friedrich was not opposed to his daughter performing in public: in fact, he actively encouraged it. Schumann received an exceptionally well-rounded musical education and performed widely as a concert pianist until her early 20s.

The three lieder you hear today are all concerned with love: the warm contentment of finding it, and the pained anguish of losing it. ***Liebst du um Schönheit*** (*If you love for beauty*) was published in a collection of *lieder* jointly authored by Schumann and her husband Robert – all settings of poems from Friedrich Rückert's *Liebesfrühling*. The romantic text is given an understated and sincere vocal line, and a gently cascading piano commentary.

The following two songs were presented as a gift to Robert during their first Christmas together in 1840. ***Ihr Bildnis*** (*Her Picture*) is an adaptation of a poem by Heinrich Heine. The distraught narrator gazes at the portrait of a departed loved one. Quiet emotional intensity is crafted with a slowly advancing piano part and a vocal melody with smooth leaps into the upper register. ***Am Strande*** (*On the Shore*) takes its text from a poem by Robert Burns. This time lovers are not separated by death but by a 'roaring ocean', aptly illustrated by the roiling keyboard writing.

Domestic Voices draws to a close with a work written in our time:

Anne Cawrse's *Advice To A Girl*. The text originates from the poem of the same name by American writer Sara Teasdale. It cautions the reader of a 'hard and precious stone' of truth: 'no one worth possessing, can be quite possessed'. *Advice To A Girl* was originally written for voice and string quartet – today will be the premiere of an arrangement by the composer for voice and piano trio.

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B. 1981

Anne Cawrse

Liebst du um Schönheit

(text Friedrich Rückert 1788-1866)

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

If you love for beauty,
Oh do not love me!
Love the sun,
It has gold hair!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

If you love for youth,
Oh do not love me!
Love the spring-time
That is young each year!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Die hat viel Perlen klar.

If you love for wealth,
Oh do not love me!
Love the mermaid,
Who has many limpid pearls!

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for love,
Oh yes, love me!
Love me forever;
I will love you forevermore!

Ihr Bildnis

(text by Heinrich Heine 1797-1856)

Ich stand in [dunkeln] Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

I stood in gloomy daydreams
and gazed at her portrait,
and that well-beloved countenance
began furtively to come to life.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmuthstränen
Erglänzte [ihr] Augenpaar.

About her lips there seemed to glide
a wondrous smile,
and, as if they were about to fill with nostalgic tears,
her eyes glistened.

Auch meine Thränen flossen
Mir von den Wangen herab -
Und ach, ich [kann es] nicht glauben,
Daß ich Dich verloren hab'!

And my tears flowed
down my cheeks -
and ah, I cannot believe
that I have lost you!

Am Strande

(text by Robert Burns 1759-1796, translated by Wilhelm Gerhard 1780-1858)

Traurig schau' ich von der Klippe
Auf die Flut, die uns getrennt,
Und mit Inbrunst fleht die Lippe:
Schone seiner, Element!

Sadly I gaze from the crags
Upon the waters that separate us,
And with fervency my lips plead:
Spare him, elements!

Furcht ist meiner Seele Meister,
Ach! und Hoffnung schwindet schier;
Nur im Traume bringen Geister
Kunde vom Geliebten mir.

Fear is the master of my soul,
Ah, and hope almost vanishes;
Only in dreams do the spirits
Bring me tidings of my beloved.

Die ihr, fröhliche Genossen,
Gold'ner Tag', in Lust und Scherz,
Kummertränen nie vergossen,
Ach, ihr kennt nicht meinen Schmerz!

You, my happy comrades
Of golden days in joy and jest,
Who have never shed tears of woe,
Ah, you do not know my pain!

Sei mir mild, o nächt'ge Stunde!
Schlummer zieh' den Vorhang vor!
Holde Geister, flüstert Kunde
Vom Geliebten mir in's Ohr!

Be kind to me, oh nightly hour,
Slumber, draw the curtains!
Lovely spirits, into my ear
Whisper tidings of my beloved!

Translation © 2016 by Sharon Krebs

Advice To A Girl

(text by Sara Teasdale 1884-1933)

No one worth possessing
Can be quite possessed;
Lay that on your heart,
My young angry dear;
This truth, this hard and precious stone,
Lay it on your hot cheek,
Let it hide your tear.
Hold it like a crystal
When you are alone
And gaze in the depths of the icy stone.
Long, look long and you will be blessed:
No one worth possessing
Can be quite possessed.

SYMPOSIUM

Silent Women

Sat 19 June, 4pm
Madley Studio, University of Adelaide

Rachel Bruerville
Anne Cawrse
Anna Goldsworthy
Hilary Kleinig
Becky Llewellyn



Welcome

Dear friends,

As a group, we are most easily described as musicians. Look closer, and you will find we are composers, performers, festival directors, program note writers, instrumental teachers, conductors, lecturers, administrators and arts advocates. We are passionate about music and the transformative role it can play in the lives of all. Today, we will be talking about women and composition, drawing on our wide and varied experiences and observations. We will discuss the joys and challenges of creating music, our individual paths to the rare occupation of 'composer', and what it is like to work in a field that for hundreds of years has been dominated by the voice of men.

Thank you for joining us, for wanting to learn more, and for listening.

Anne Cawrse

on behalf of Anna, Hilary, Rachel and Becky

Duration

The symposium will run for approximately 75 minutes with no interval.

EVENING ORCHESTRAL CONCERT

She Speaks

Sat 19 June, 7pm
Elder Hall

Luke Dollman Conductor
Desiree Frahn Soprano
Teresa La Rocca Mezzo-soprano
Adam Goodburn Tenor
Joshua Rowe Baritone

Dulcie Holland *Festival Flourish* [5']

Elena Kats-Chernin *Mythic* [11']

Natalie Williams *Chambers of the South* [7']

Peggy Glanville-Hicks *The Gymnopédies: No. 1* [4']

Anne Cawrse **WORLD PREMIERE**
Suite from Innocence [30']

Desiree Frahn Soprano
Teresa La Rocca Mezzo-soprano
Adam Goodburn Tenor
Joshua Rowe Baritone

Maria Grenfell *River Mountain Sky* [8']

Holly Harrison *Jammed* [4'30"]

Duration This concert will run for approximately 80 minutes, and will be performed without interval.

Listen Later This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again at 1pm on Friday 3 September.

ABOUT THE MUSIC

She Speaks



1913–2000

Dulcie Holland

An orchestra is more than the sum of its parts; it is a colossal storytelling machine, capable of delicate moments of contemplation one second and thundering crescendos the next. This spectrum of light and shade is on full display in *She Speaks*, a program of music by Australian women composers. The oldest piece is yet to turn 70 years old, and the vast majority have existed for less than 20.

The curtain-raiser tonight is **Dulcie Holland's** boisterous fanfare ***Festival Flourish***. With sprightly rhythms and colourful splashes of melody, this piece could easily be substituted into the opening titles of a 1940s Hollywood swashbuckler.

The following three pieces stretch the orchestra in a different direction; if Holland's work is an oil painting, these would be watercolour landscapes.



B. 1957

Elena Kats-Chernin

Elena Kats-Chernin's *Mythic* was commissioned by the Tasmanian Symphony Orchestra in 2004. The initial spark of inspiration came from a passacaglia-like chordal progression which, in Kats-Chernin's words, 'grabbed hold of me and wouldn't let go'.

A mysterious atmosphere is built gradually, with a *pianissimo* entrance on strings. Things pick up in excitement when an army of brass instruments dominate the soundscape, against the backdrop of short, fluttering phrases on woodwinds. *Mythic* comes to an eerie and suspenseful conclusion with gently unfurling passages, aligning with the composer's mental image of 'entering a large, mythical cave'.

Chambers of the South is drawn from an immense source of inspiration: the stars in the cosmos. Specifically, **Natalie Williams** was struck by the deep blue and silver tones of the nebulae in a photo of the Pleiades star cluster taken by astronomer David Malin at the Australian Astronomical Observatory. This prompted her to write a 'slow, meditative work with a primary focus on the transition of colour in orchestral writing'.



B. 1977

Natalie Williams

Williams crafts a landscape which is alternately peaceful and commanding. A delicate opening on strings and woodwinds channels the otherworldly beauty of the nebulae; the awe-inspiring scale of outer space is signified with thundering crescendos.

Peggy Glanville-Hicks' set of three *Gymnopédies* takes its name from a yearly festival in Ancient Sparta, devoted to athletic prowess and physical grace. During the celebrations, male warriors would perform dances and physical exercises while naked.

You would be forgiven, then, if you had imagined a bombastic piece with a thumping pulse. Instead, The *Gymnopédies* are nuanced and introspective. In the first of the *Gymnopédies*, a sombre beginning gives way to an elegant, melismatic oboe line, which weaves in and out of the textures of harp and strings.



1912–1990

Peggy Glanville-Hicks

This performance of the orchestral suite from ***Innocence*** marks the concert hall world premiere of music from the opera. *Innocence* brings together music by **Anne Cawrse** and a libretto by Adam Goodburn – who will also be performing as tenor soloist tonight.



B. 1981

Anne Cawrse

Innocence is based on the novel *Time's Long Ruin* by Stephen Orr. While it follows a fictional protagonist, the book is derived from a real-life tragedy which took place in Adelaide in the 1960s.

In the sleepy suburb of Croydon, we are introduced to neighbouring families: the Rileys and the Pages. Our narrator is Henry Page, who appears both as a bookish nine-year-old with a club foot, and as a middle-aged man looking back on his memories. The suite moves through the perspectives of the adults in the ensemble: Liz Riley, attempting to keep busy and struggling to make sense of a loss which comes with no concrete answers. An adult Henry, still struck by the disorientating nature of what he remembers: 'Time promises more than it delivers... and there you are, standing in the rain, muttering, "What was that all about?". The trouble with time is that it goes – and is gone.' Liz's partner Bill is tortured by vivid mental pictures of what may or may not have taken place.

More so than the event itself, *Innocence* is a story about the shockwaves the event sends through the surrounding community. It is a story about grief – a story about those left behind.

Maria Grenfell's *River Mountain Sky* was commissioned by the TSO to celebrate the state's bicentenary. Grenfell has lived in Tasmania for the past 23 years, and appropriately *River Mountain Sky* is a loving portrait of the island. The piece moves through a sequence of images, described by the composer as 'mist over the estuary, sunshine dancing off a bright blue river and cascades of rushing water, yielding to darkness and the peace of evening.'

River Mountain Sky begins with a pastoral melody on flute and oboe, floating above the warm blanket of sound created by strings and brass. This is joined by delicately flickering, melismatic parts in the woodwinds, reminiscent of bird song or a bubbling stream. In the final minutes, Grenfell crafts a gentle, contemplative atmosphere.

Holly Harrison's *Jammed* plays with dual meanings: a 'jam session' between musicians, and the idea of something getting 'jammed' or stuck. A boisterous motif heard in the opening seconds resurfaces throughout the piece in various iterations, as the ensemble draws on rock, funk and even metal musical styles. Harrison utilises jarring chords and abrupt phrase endings to build the impression of a CD or vinyl record skipping.

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B. 1969

Maria Grenfell



B. 1988

Holly Harrison

LATE EVENING CONCERT

When We Speak

Sat 19 June, 9pm
Elder Hall

Luke Dollman Conductor
Lucinda Collins Piano
Hilary Kleinig Cello
Jenny Hu Flute
Elder Music Lab

Lisa Cheney	<i>When We Speak</i>	[12']
	Hilary Kleinig Cello and electronics	
<hr/>		
Kaija Saariaho	<i>Noa Noa</i>	[8']
	Jenny Hu Flute and electronics	
<hr/>		
Caroline Shaw	<i>Gustave Le Gray</i>	[13']
	Lucinda Collins Piano	
<hr/>		
Lotta Wennäkoski	<i>Nosztalgiam</i>	[12']
	Elder Music Lab	
<hr/>		
Hilary Kleinig	<i>Great White Bird</i>	[4']
	Elder Music Lab	

Duration

This concert will run for approximately 60 minutes, and will be performed without interval.

ABOUT THE MUSIC

When We Speak



B. 1987

Lisa Cheney

When We Speak presents a cross-section of chamber music from across the globe. With one exception, all the pieces in tonight's program were written within the last ten years. While not united by a theme or musical style, these compositions are pulled together by a common thread.: the cyclical nature of ideas, the constant domino effect of artists inspiring artists.

Lisa Cheney's *When We Speak* is a mixed-media piece for solo cello and pre-recorded sound. The cello part is semi-improvised, performed over an edited soundscape. Within this track are snippets from an interview with Finnish composer Kaija Saariaho, as well as fragments from Saariaho's own music, predominantly her solo cello piece *Sept Papillons*.

When We Speak premiered in 2016, during a concert held on International Women's Day. Cheney uses a literal and metaphorical layering of voices to explore issues of gender inequality. Saariaho's voice fades in and out of the texture, at times echoing over itself in a cacophony of sound. Cheney's writing for cello pushes the instrument beyond the polished vibrato of classical technique. It slides and shudders like a human voice, leaning in to a scratchy, rough texture. In the final moments we are left to contemplate Saariaho's powerfully simple advice: 'Create something personal, because that is the only thing that counts.'



B. 1952

Kaija Saariaho

Kaija Saariaho herself created the next work in the program. Born in Helsinki, she began her musical studies at the Sibelius Academy in 1976. From 1982, she began studying at the Institute for Research and Coordination in Acoustics/Music in Paris, with a focus on computer-assisted composition. In the decades since, she has been recognised as a pioneer in the field of electronically influenced composition.

Noa Noa is written for flute and electronics. The title comes from a woodcut print and travel diary by French artist Paul Gauguin, from a trip to Tahiti in the 1890s. The piece served as an artistic exorcism of sorts: Saariaho revealed the flute part came from a desire to 'write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new'.

Saariaho worked closely with flautist Camilla Hoytenga to finalise the virtuosic flute writing. The electronic element of *Noa Noa* was developed under the supervision of Jean-Baptiste Barrière, and programmed by Xavier Chabot.

Caroline Shaw is a Pulitzer Prize-winning composer based in New York. Among her recent commissions are works for Renée Fleming and Inon Barnatan, Anne Sofie von Otter with Philharmonia Baroque, and the LA Philharmonic.



B. 1982

Caroline Shaw

Gustave Le Gray was written for pianist Amy Yang. Shaw was inspired by her love for Chopin's Mazurka in A minor Op. 17, No.4, and described her piece as a kind of portrait, using 'Chopin's ingredients overlaid and hinged together with my own'. Shaw explores the expressive potential of repetition, bookending *Gustave Le Gray* with a simple descending motif. This figure is gradually adorned with musical detail as it is repeated. A third of the way into the piece, Chopin's Mazurka is quoted at length. Shaw then reinstates

her own voice with a forceful, melancholic chordal passage. The piece concludes with the descending motif.



B. 1970

Lotta Wennäkoski

Lotta Wennäkoski's *Nosztalgiam* takes its name from the Hungarian word for 'my nostalgies'. During the 1980s, the Finnish composer spent time in Budapest studying Hungarian folk music, violin and music theory. However, she elaborates that the piece is not meant as an accurate tribute to this musical culture, the 'pure springs' of Béla Bartók. Rather her sources are 'dirty,' as they are muddied by her own interpretations.

Instead of developing a central melodic or rhythmic idea, Wennäkoski strings together a series of abstract vignettes. *Nosztalgiam* begins with chaotically spiralling interjections from all corners of the ensemble, creating a cacophony of colour and texture. The dynamics swell and dip, but after a few minutes the ensemble abruptly quietsens. The long pauses of near-silence that follow draw a stark contrast to the opening minutes.

Wennäkoski plays with this idea of this negative space, thinning the ensemble to one or two instruments and delegating them atmospheric chromatic passages and held notes. There is a brief resurgence of activity in the final minutes, before the piece fades into stillness.



B. 1977

Hilary Kleinig

Great White Bird transports the listener to the coastline of Australia in the time before white settlement. The piece was written for Zephyr String Quartet by the ensemble's cellist and creative director **Hilary Kleinig**. The quartet is built around a central melody, initially heard on the cello and later taken up by the rest of the quartet.

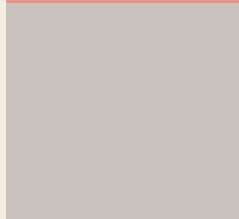
This tune is attributed to Susie, a Wirangu woman from Yardea on the Eyre Peninsula. It tells the story of a great white bird which flew over the seas, but was tethered to the bay and could not escape. Susie's voice was originally recorded on a wax cylinder by anthropologist Professor Edward Harold Davies in the 1920s, and can be listened to today on a CD in the SA Museum archives. Through the piece, the musicians use extended techniques and slides to mimic a bird's cry with startling realism.

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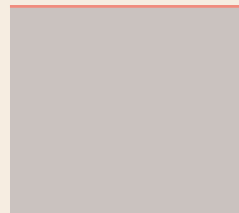
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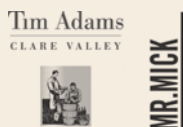
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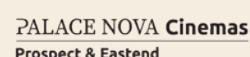
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