

# Composer & Citizen: Chamber Landscapes

Curated by Marshall McGuire

Friday 6 – Monday 9 March 2020

UKARIA Cultural Centre





## MARSHALL MCGUIRE

### Welcome

The Adelaide Festival has always sought to provoke responses, uncover secrets, present new and old side by side, and celebrate artists from Australia and around the world as they tell their stories and bring us all closer together.

In these turbulent times, we have assembled some outstanding musicians—storytellers—to look at their personal experiences as artists, as people living their lives in music, and giving us their responses to the events around them.

Through the voices of forgotten women; through the eyes of soldiers impacted by battle; through the heroic Beethoven, and his influence on Tippett; through contemporary American song; and through the intimacy of recital, we hope this weekend of music provokes not just thought, but some joy, and a connection to beauty, shared between us all.

Welcome to Composer & Citizen: Chamber Landscapes 2020.

Marshall McGuire, March 2020

### Acknowledgements

Generously supported by Leading Patron Ulrike Klein AO.

Roomful of Teeth's appearance at Adelaide Festival is supported by the United States Government.

Support for the development and presentation of Lembit Beecher's work has been provided by the ANZAC Centenary Arts & Culture Fund through the Department of Infrastructure, Transport, Regional Development and Communications.

Adelaide Festival acknowledges that this music-making and conversation takes place on the traditional lands of the Peramangk peoples. We also acknowledge and respect their spiritual relationship with country and their role as custodians for more than 40,000 years.

Marshall McGuire and Adelaide Festival would like to offer their thanks to Ulrike Klein, Alison Beare and all the staff at UKARIA, Kylie McRae, and Yarmila Alfonzetti for their support.

Adelaide Festival reserves the right to change its artists, repertoire and scheduling without notice. Every effort has been made to ensure the accuracy of the detail in its free programs.

## WEEKEND DIARY

### FRI 6 MAR

UKARIA Bar opens 6pm

7.30pm

**Concert: Hidden Secrets**

This concert is also performed on Mon 9 Mar

p.8

### SAT 7 MAR

UKARIA Bar opens 10am

11.30am

**Concert: Roomful of Teeth**

p.7

12.30pm

**Lunch**

Bookings essential. Meal not included with day pass

2.30pm

**Concert: Composer & Citizen 1**

p.12

4.15pm

**In Conversation: The Composer's Voice**

Marshall McGuire with composer Lembit Beecher

5pm

**Concert: Siobhan Stagg in Recital**

p.9

6.45pm

**Dinner**

Bookings essential. Meal not included with day pass

6.45pm

**Sunset: A Guided Experience 1** not included in day pass

### SUN 8 MAR

UKARIA Bar opens 10am

11.30am

**Concert: The Female Voice**

p.9

12.45pm

**Lunch**

Bookings essential. Meal not included with day pass

2.30pm

**Concert: Composer & Citizen 2**

p.12

4.15pm

**In Conversation: Beethoven's World**

Marshall McGuire with Cambridge historian Christopher Clark

5pm

**Concert: One Among Many**

6.45pm

**Dinner**

Bookings essential. Meal not included with day pass

p.14

6.45pm

**Sunset: A Guided Experience 2** not included in day pass

### MON 9 MAR

UKARIA Bar opens 10am

11.30am

**Concert: Hidden Secrets**

This concert is also performed on Fri 6 Mar

p.8

12.45pm

**Lunch**

Bookings essential. Meal not included with day pass

2.30pm

**Concert: Composer & Citizen 3**

p.13

## COMPOSERS & CITIZENS: AN INTRODUCTION BY GORDON KERRY

From around 1573 a group of humanist thinkers in Florence met regularly to discuss a variety of philosophical, artistic and scientific subjects, and some members resolved to recreate the sung drama of the ancient Greeks. This was a profoundly moral enterprise: both Greek drama and early Baroque opera—which is what the Florentines inadvertently invented—were frequently allegories of virtue, offering models of how citizens and their rulers should behave.

To replicate Greek drama's choral commentary, composers repurposed the popular domestic form of the madrigal. But the solo roles required music, unencumbered by the elaborate polyphony of religious music, that would make the text immediately intelligible and respond to the changing emotions of a character. The resulting recitativo, or *arioso*, as composer Giulio Caccini wrote in *Le nuove musiche*, 'could almost speak in tones, employing in it a certain noble negligence [that is, breaking the rules] of song'. This 'naturalistic' manner was perfect for the new secular entertainment whose greatest composer in the early Baroque was **Claudio Monteverdi**. Dating from 1624, his *Il combattimento di Tancredi e Clorinda*, based on a story by Tasso set during the First Crusade, is one of two 'opusculi in genere rappresentativo'—little works 'representing' action and emotion. The vocal lines 'speak in tones', the accompaniment graphically depicts the action, such as Tancredi appearing on his horse, introduces new sounds like pizzicato, and the mood, which Monteverdi called *stile concitato*, expresses the agitation of the contending characters.

This 'naturalistic' music could be used in a sacred setting, as in *Maria, dolce Maria* by Giulio's brilliant daughter **Francesca Caccini**; its sparsely accompanied, freely unfurling melody over a firm bass survives in later instrumental works, such as the opening section of **Isabella Leonarda's** *Sonata duodecima*.

Caccini, celebrated for her operas, was among the first women to become esteemed professional musicians in 17th-century Italy. A generation younger, Leonarda was a prolific composer, while fulfilling her duties as Mother Superior of the convent she had entered as a young woman.

Five centuries before, another nun, **Hildegard**, had in 1150 founded her own community at Bingen where she expounded her visionary theology in writing, art and music such as *O viridissima virga*, a hymn to the Virgin, 'the greenest bough' that blossomed giving birth to Jesus. Hildegard's music was all religious, whereas Leonarda was also a pioneer of the solo sonata, of which she published many, while her direct contemporary, **Barbara Strozzi** concentrated on composing and performing what we would now call solo art song.

Love has always been a favourite theme in art song. We find it in **Claude Debussy's** setting of Paul Verlaine in his *Ariettes oubliées*: 'Il pleure dans mon coeur' which explores amorous sadness but, ever the sensualist, Debussy allows for some requital—'C'est l'extase' describes post-coital languor. Of a younger generation, **Francis Poulenc** was a prolific composer of songs, including the cycle *Fiançailles pour rire* (A betrothal for laughs) to poems by his friend Louise de Vilmorin, who had made several ill-advised marriages, lately to a Hungarian count. The famous fifth song of the cycle, 'Violon' likens the instrument and its player to a mismatched, but loving couple, in music of vaguely Baroque dotted rhythms that supports a long vocal line. **Les Chemins d'amour**, a song of remembered happiness, first appeared in *Léocadia*, a 1939 play by Jean Anouilh.

**Olivier Messiaen**, by comparison, celebrated his conjugal bliss with first wife Claire Delbos, or 'Mi' in *Poèmes pour Mi*, from 1937. Messiaen's

music is voluptuous and his text is often challenging in its symbolism (though his deep religious faith is always evident).

The contrast between devout, uxorious Messiaen with his direct contemporary, the flamboyantly gay, new-agey **Michael Tippett** couldn't be greater, yet there are powerful similarities. Both explore higher truths—those of the Catholic faith in Messiaen's case and of mythic archetypes in Tippett's; both expressed ecstatic joy in life and the physical universe.

Like many gay men in early 20th-century Britain, Tippett was drawn to left-wing politics, and despite the inevitable drift towards respectability, a knighthood and the Order of Merit, his uncompromising pacifism would endure and provide the engine for numerous works through the next decades. He joined the British Communist Party in 1934, but by the time war broke out, had 'ceased to be a rigorous political' and was drawn to Gandhian non-violent disobedience. 'Fighting for music, liberty, conscience, simplicity', he became a registered conscientious objector in 1940, and after two years of tribunals and principled refusal to do anything towards the war effort, Tippett was imprisoned at Wormwood Scrubs. He had in the previous months been working on his Second String Quartet, which was premiered in March 1943, writing to a friend, 'work has gone very well and the quartet moves. But the prison walls worry me and sometimes dry everything up.' As luck would have it, on Tippett's release on 21 August 1943 the composer was able to attend a performance, with his friends Benjamin Britten and Peter Pears, at Wigmore Hall.

Tippett's Second Quartet reflects his lifelong engagement, which biographer Oliver Soden characterises as 'from imitation to argument, then rejection and, finally, reconciliation', with the music of Beethoven.

The quartet shows little evidence of Tippett's fear of incarceration, though the slow movement is derived from a comfortless little fragment that he had composed at the start of World War II. The quartet is in four 'classical' movements, but shifts the dramatic burden of the piece to the finale. The Third Quartet, composed in 1946, is the result of engagement with the quartets of Béla Bartók. Tippett scholar Ian Kemp notes that this work contains 'none of

the arresting sonorities of Bartók, nor do any of its motifs have that tactile quality of a sound-object'; in fact in this work, perhaps, Tippett comes closest to the artistic 'impersonality' that another idol, poet T. S. Eliot, proclaimed back in 1919. What is novel here is the form: the three odd-numbered movements are all fugues, while the two even-numbered ones are slow strophic pieces, and, as Kemp says, 'each movement is to be identified with a single characteristic sound' rather than dramatising the drama of thematic development.

Tippett completed no new quartets until the Fourth, in 1978, and then in 1991 his final, two-movement Fifth, which, as Soden puts it, is 'poised on the brink of gaiety and heartbreak, turmoil and serenity.' Here the model is again late Beethoven, and the score's epigraph alludes to the singing of nightingales; the work's journey is towards a radiant calm.

**Beethoven** and **Tippett** shared a strong belief in humanity, though Tippett would argue in his Third Symphony that the 'brotherhood' of Beethoven's Ninth had failed us dismally. And Beethoven was no democrat in any modern sense, and was capable of despising 'innkeepers, cobblers and tailors' and liked the company of Archdukes and other aristocrats. But he hated tyranny and abuse of power, which he dramatised in his opera *Fidelio* and the incidental music to Goethe's *Egmont*.

The struggles of the string quartets are perhaps more internal: the Op.18 group dates from 1798 to 1800, his early years in Vienna, and represents his first foray onto ground occupied by his former teacher Joseph Haydn. In 1806 he produced the three Op.59 pieces to a commission from Count Razumovsky, including some Russian flavour in each for his patron's amusement. Biographer Maynard Solomon reminds us that Vienna was full of displaced and wounded Russian soldiers at the time, suggesting that this particular work's tone stems from Beethoven's compassion for them.

Op.135 was written when Beethoven's health was poor, and his nephew Karl had attempted suicide by shooting himself. But Beethoven's sense of humour often came to his aid in times of stress. The finale, the most celebrated movement of this work, for instance, is subtitled 'The difficult decision' and uses two motives

designated 'Muss es sein?' (Must it be?) and 'Es muss sein!' (It must be!). As William Kinderman notes, the question and answer re-enacts an exchange between Beethoven and a musician who was shocked at having to pay for a set of parts for another work.

In his oratorio *A Child of Our Time* (1939-1941) Tippett responded to the assassination of a Nazi officer by a young Jewish boy in Paris, and the subsequent brutal reprisals against Jews across Germany. Reminiscent of the shape of a Bach Passion, the piece famously uses African-American spirituals in place of Lutheran Chorales as moments of reflection. This, now, raises the complex question of cultural appropriation, which US composer **Ted Hearne**, who is white, confronts in *The Coloring Book* for **Roomful of Teeth**, where he sets texts by African-American writers, Zora Neale Hurston, James Baldwin and Claudia Rankine,

*to be sung by a mostly white ensemble for largely white audiences, as a way of better understanding whiteness and structures of white supremacy. Not to attempt to embody these writers and never to speak for them, but because I wanted to know: Could I better understand their words by speaking them in my own voice?*

The naturalism of Baroque recitative was balanced by the persistence of dance forms, notably in instrumental music such as Leonarda's sonatas of the suites and partitas of J S Bach. US composer **Caroline Shaw** appropriates this model of a suite of self-contained and strongly profiled pieces in her Pulitzer Prize-winning *Partita for 8 Voices* from 2013. On one hand this implies some joy in the 'detail in the pattern' as her text has it at one point, but Shaw's work also, in its way, has some parallels with the liberating naturalism of the early Baroque. The opening Allemande of her Partita, for instance, effortlessly incorporates spoken texts, whose rhythms take on a musical life of their own, whispers and grunts, and radiant consonance that unexpectedly teeters and bends, creating an eminently 'Baroque' sense of drama.

Shaw's work was hailed for bringing joy into new music, where *The Ascendant*, by Australian composer **Wally Gunn** uses text that its Melbourne-based poet **Maria Zajkowski** describes as 'repeating the unsayable' or,

as she says elsewhere, 'there is nothing but nothing.' Gunn, who studied at the Victorian College of the Arts, the Manhattan School of Music and Princeton, divides his time between Castlemaine, Victoria, and the USA. He has also collaborated with Zajkowski on the recent, award-winning *Moonlite*. Here he creates tensile webs of choral sound out of this verse that he describes as 'sparse, detached, taut with restraint, but spiked with devastating releases of feeling which can make your stomach drop, as if you are suddenly in freefall.'

Artists confront nothingness, and Tippett's great contemporary, **Dmitri Shostakovich**, was obliged to do so on numerous occasions: his celebrated Piano Trio No.2 is at once a memorial for his dear friend Ivan Solletinsky, and a response to the devastation and atrocity—especially towards Jews—of World War II, nowhere expressed better than in the soundless wailing of its opening theme.

Witnesses to such things are the focus of US composer **Lembit Beecher's** *I have no stories to tell you*, composed in 2014 for a Gotham Opera Performance, alongside Monteverdi's *Il combattimento*, at New York's Metropolitan Museum. Mirroring the older work's setting, Beecher's grows out of librettist Hannah Moscovitch's recent interviews with Canadian soldiers serving in Afghanistan and explores the 'intensity of relationships between soldiers and the difficulty of coming home after time spent in a war zone.' Beecher goes on to say the battles fought by returning soldiers 'are domestic but no less intense, and appear as four telescoping scenes, each one longer than the previous one. This was our way of capturing, in a short piece, the development of a relationship across time, and the way post-traumatic stress shapes days into a repetitive grind, a continual struggle to stay afloat.'

In ways that both contrast with and mirror Monteverdi's, Beecher's music extends the expressive range of the historical instruments, but is firmly grounded, like Baroque music, on a bass line. It is also a work of great humanity, fulfilling what the Florentines unleashed centuries before.

**GORDON KERRY** © 2020

*Gordon Kerry is an Australian composer, writer and critic.*

## ROOMFUL OF TEETH

Sat 7 Mar, 11.30am

### Artists

**Estelí Gomez**, soprano  
**Martha Cluver**, soprano  
**Eliza Bagg**, alto  
**Virginia Kelsey**, alto  
**Steven Bradshaw**, tenor  
**Thann Scoggin**, baritone-bass  
**Dashon Burton**, baritone-bass  
**Cameron Beauchamp**, bass  
**Brad Wells**, artistic director & conductor  
**Sami Butler**, percussion

### Program

Wally Gunn (b. 1971): *The Ascendant*  
 Caroline Shaw (b. 1982):  
 'Allemande' from Partita for 8 Voices  
 Toby Twining (b. 1958): *Dumas' Riposte*  
 Ted Hearne (b. 1982):  
 'Your people' from *Coloring Book*  
 Caroline Shaw:  
 'Passacaglia' from Partita for 8 Voices  
 Brad Wells (b. 1961): *Otherwise*



BRAD WELLS



THANN SCOGGIN



ESTELÍ GOMEZ



VIRGINIA KELSEY



STEVEN BRADSHAW



CAMERON BEAUCHAMP



MARTHA CLUVER



ELIZA BAGG



DASHON BURTON



### SAMI BUTLER

Adelaide-born drummer and percussionist Sami Butler has worked with the state symphony orchestras in Adelaide, Sydney and Tasmania, as well as the State Opera of South Australia, the Adelaide Chamber Singers, the Sydney Philharmonia Choirs, and the Soundstream Collective. Sami is also a passionate educator and is on the faculty of the Elder Conservatorium's Open Music Academy.

**Randall Squires**, audio engineer

This concert will run for approximately 60 minutes without interval

Roomful of Teeth funding is provided by the United States Government



## HIDDEN SECRETS

Fri 6 Mar, 7.30pm and

Mon 9 Mar, 11.30am

### Artists

**Bethany Hill**, soprano  
**Robert Macfarlane**, tenor  
**Samuel Dundas**, baritone

**Imogen Tonkin**, Memory Chorus I  
**Helen Thomson**, Memory Chorus II  
**Charlotte Kelso**, Memory Chorus III

### Ludovico's Band

**Marshall McGuire**, director & harp  
**Nick Pollock**, theorbo  
**Samantha Cohen**, theorbo  
**Ruth Wilkinson**, violone  
**Peter de Jager**, harpsichord  
**Lucinda Moon**, violin  
**Simone Slattery**, violin  
**Anna Webb**, viola  
**Josephine Vains**, cello  
**Ben Opie**, baroque oboe

### Program

Monteverdi (1567-1643): *Il combattimento di Tancredi e Clorinda*

Interval

Lembit Beecher (b. 1981): *I Have No Stories to Tell You* (Australian Premiere)

This concert will run for approximately 90 minutes including one 20-minute interval  
Lembit Beecher's work contains strong language and adult themes

## THE FEMALE VOICE

Sun 8 Mar, 11.30am

### Artists

**Bethany Hill**, soprano  
**Ben Opie**, baroque oboe

### Ludovico's Band

**Marshall McGuire**, director & harp  
**Nick Pollock**, theorbo  
**Samantha Cohen**, theorbo  
**Ruth Wilkinson**, viola da gamba  
**Peter de Jager**, harpsichord  
**Lucinda Moon**, violin  
**Simone Slattery**, violin

### Program

Hildegard von Bingen (1098-1179): *O viridissima virga*

Isabella Leonarda (1620-1704): *Sonata Quinta*

Francesca Caccini (1587-1640): *Se muove giurar fede*

Caccini: *Maria, dolce Maria*

Caccini: *Himno 'Jesu corona Virginum'*

Leonarda: *Sonata duodecima*

Barbara Strozzi (1619-1677): *Pensaci ben mio core*

Strozzi: *L'Eraclito amoroso (Udite amanti)*

Strozzi: *La mia donna (La sol fa mi re do)*

von Bingen: *O ignee spiritus*



This concert will run for approximately 65 minutes without interval  
ABC Classic will record this concert for delayed broadcast on Wed 25 Mar at 8pm  
to stream it online visit [abc.net.au/classic](http://abc.net.au/classic)

## ABOUT THE ARTISTS



**BETHANY HILL**

Versatile and acclaimed soprano Bethany Hill is committed to creating art that resonates with an Australian audience. With her love for the ancient and new, Bethany's performances range from Dido in Purcell's *Dido & Aeneas*, to Mozart's opera heroes, to Schönberg's *Erwartung*. She is also regularly involved in development for new Australian compositions. Bethany has appeared regularly in recent Adelaide Festivals. Favourite performances include Barrie Kosky's award-winning adaptation of Handel's *Saul* (Glyndebourne Festival Opera, 2017), and premiering Patch Theatre's *Can You Hear Colour?* (2018), which she co-created.



**ROBERT MACFARLANE**

Tenor Robert Macfarlane studied at the Elder Conservatorium, Adelaide and the 'Felix Mendelssohn-Bartoldy Hochschule', Leipzig. Recent engagements have included Bob Boles/*Peter Grimes* (Sydney Symphony); *Messiah* (Melbourne Symphony); directing *Radamisto* (Handel); co-creating *More Guilty than the Poet* (Cirkidz); Steve Hart/*Ned Kelly* (Lost and Found Opera); Kunz Vogelgesang/*Die Meistersinger von Nürnberg* (State Opera South Australia) Ulrich Eisslinger, '*Die Meistersinger*', (Opera Australia). This year Robert returns to Royal Melbourne Philharmonic, Auckland Philharmonia (Bob Boles) and The Song Company as co-director/singer for "*The Arms of Love*".



**SAMUEL DUNDAS**

Baritone Samuel Dundas made his opera debut with Opera Queensland, before joining Victorian Opera's Artist Development program and subsequently Opera Australia's Moffatt Oxenbould Young Artist program. Samuel performs regularly with Opera Australia, West Australian Opera, New Zealand Opera and Lost and Found Opera, and on the concert platform with the Adelaide, Melbourne, Tasmanian, West Australian and Sydney Symphony Orchestras, Australian Youth Orchestra, Sydney Philharmonia Choirs and Auckland Philharmonia. This year he returns to Opera Australia, Victorian Opera and West Australian Opera.



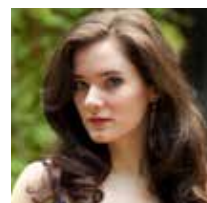
**MARSHALL MCGUIRE**

Acclaimed as one of the world's leading harpists in contemporary and baroque repertoire, Marshall McGuire studied at the Victorian College of the Arts, the Paris Conservatoire and the Royal College of Music, London. His London debut recital was presented at the Purcell Room for the Park Lane Group. He has commissioned and premiered more than 100 new works for harp and has been a member of the ELISION ensemble since 1988. He has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra and the major Australasian symphony orchestras.



**BEN OPIE**

Ben Opie is an oboist whose talents extend across the entire repertoire for oboe. He performs regularly at national and international festivals. Ben's virtuosity, innovation and diversity and have led to performances of Bach in a disused goldmine, Mozart at 4am in Federation Square and Hildegard von Bingen in an underground carpark. A champion of diversity and innovation in music making.



**CHARLOTTE KELSO**

Mezzo-soprano Charlotte Kelso has been a Principal Artist with State Opera South Australia, having recently sung Christina in *Christina's World* (Edwards), Peep-Bo in *The Mikado*, and Clarrie in *Boojum!* (Wesley-Smith). She is excited to sing in her sixth Adelaide Festival, as part of the *Composer & Citizen: Chamber Landscapes* concert series, in the chorus of *Requiem* (Mozart/Castellucci), and to cover Dodo in *Breaking the Waves* (Rezzoli). In September, Charlotte will undertake a Masters of Performance at the Royal College of Music, London as an RCM Scholar.



**HELEN THOMSON**

Soprano Helen Thomson (they/them) boasts an international performing career encompassing appearances with Amsterdam Baroque Orchestra and Choir, the Netherlands Bach Society, the Egidius College, the Song Company, Tasmanian Symphony Orchestra, Van Diemen's Band and Ludovico's Band. Helen lectures in Classical Voice at the UTas Conservatorium, and directs the UTas Conservatorium Vocal Ensemble and the Tasmanian Youth Orchestra Chorale. Their concert-length oratorio *A Tasmanian Requiem* premiered in 2018 to extraordinary critical acclaim, and forthcoming commissioned works include pieces for the TYO Chorale and Canberra's Oriana Chorale.



**IMOGEN TONKIN**

Soprano Imogen Tonkin has been a member of various ensembles across Adelaide from a young age. Presently a member of the Elder Conservatorium Chorale and Gondwana Chorale, Imogen also regularly performs with the Adelaide Chamber Singers. Most recently, Imogen was a member of the chorus for *Requiem* in the Adelaide Festival. In July, she will take part in an international tour with ACS and is looking forward to once again touring Europe with Gondwana Chorale at the start of 2021. Outside singing, Imogen is currently undertaking the fourth year of her Law/Arts degree at the University of Adelaide.

### LUDOVICO'S BAND



**ANNA WEBB**  
VIOLA



**SAMANTHA COHEN**  
THEORBO



**SIMONE SLATTERY**  
VIOLIN



**RUTH WILKINSON**  
VIOLA DA GAMBA



**LUCINDA MOON**  
VIOLIN



**PETER DE JAGER**  
HARPSICHORD



**BEN OPIE**  
OBOE



**MARSHALL MCGUIRE**  
DIRECTOR & HARP



**NICK POLLOCK**  
THEORBO



**JOSEPHINE VAINS**  
CELLO

Ludovico's Band is one of Australia's most dynamic baroque bands. Taking its name from the influential 16th century Spanish harpist, Ludovico, the band is acclaimed for its performances of music from the 16th to the 18th centuries. Led by Marshall McGuire (harp), the ensemble emerged from the desire to create a predominantly plucked *basso continuo* band.

Since its first performance in Melbourne Festival 2002, Ludovico's Band has collaborated with leading soloists, such as Genevieve Lacey, Liane Keegan, Rachael Beesley, Tyrone Landau and Robert Macfarlane in programs ranging from early English Folk music to 17th Century Italian song. The group has performed extensively throughout Australia, for Musica Viva Australia; Historic Houses Trust Sydney; Sydney Opera House and the Melbourne Recital Centre.

# COMPOSER & CITIZEN: HEATH QUARTET

**Oliver Heath**, violin

**Sara Wolstenholme**, violin

**Gary Pomeroy**, viola

**Christopher Murray**, cello

## 1. SAT 7 MAR, 2.30PM

Tippett (1905-1998): String Quartet No.2

Allegro grazioso

Andante

Presto

Allegro appassionato

Beethoven (1770-1827): String Quartet No.3 in D major, Op.18 No.3

Allegro

Andante con moto

Allegro

Presto

**This concert will run for approximately 70 minutes without interval**

## 2. SUN 8 MAR, 2.30PM

Tippett: String Quartet No.3

Grave e sostenuto—Allegro moderato (doppio movimento)

Andante

Allegro molto e con brio

Lento

Allegro comodo

Beethoven: String Quartet No.9 in C major, Op.59 No.3

Andante con moto—Allegro vivace

Andante con moto quasi allegretto

Menuetto (Grazioso)

Allegro molto



**This concert will run for approximately 75 minutes without interval**  
ABC Classic will record this concert for delayed broadcast on Thu 26 Mar at 8pm  
To stream it online visit [abc.net.au/classic](http://abc.net.au/classic)



Photo: Kauko Kikkas

## 3. MON 9 MAR, 2.30PM

Tippett: String Quartet No.5

Medium fast—slower—very fast—medium fast—slower—very fast

Slow—medium fast—slower—medium fast—slow

Beethoven: String Quartet No.16 in F major, Op.135

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefaßte Entschluß. Grave, ma non troppo tratto (Muss es sein?)—

Allegro (Es muss sein!)—Grave, ma non troppo tratto—Allegro

**This concert will run for approximately 65 minutes without interval**

## HEATH QUARTET

The charismatic and sought-after Heath Quartet won the 2016 *Gramophone* Chamber Award for its debut recording of the complete string quartets of Michael Tippett on Wigmore Hall Live, and in May 2013 became the first ensemble in fifteen years to win the Royal Philharmonic Society's Young Artists Award. More recently, the Quartet has recorded two discs for Harmonia Mundi featuring Tchaikovsky's first and third quartets and the complete Bartók quartets, the latter winning *Limelight's* Chamber Recording of the Year 2017 and shortlisted for the 2018 *Gramophone* Chamber Award.

During the 2019/20 season the quartet will perform a complete Beethoven quartet cycle at Middlebury College in Vermont as part of an ongoing residency. Beethoven also features in their debut at the Elbphilharmonie Hamburg and returns to Wigmore Hall. Also prominent will be the music of the Second Viennese School with works by Berg, Webern and Schoenberg appearing on their forthcoming recording with Carolyn Sampson (soprano), who will also join them for their debut at Palau de la Música Catalana in Barcelona.

UKARIA 24

Join us for a conversation you  
can't hear anywhere else.

Curated by Lawrence Power  
Friday 16 – Sunday 18 October 2020

Full program and tickets available  
at [www.ukaria.com/ukaria24](http://www.ukaria.com/ukaria24)



# ONE AMONG MANY

Sun 8 Mar, 5pm

## Artists

**Anthony Marwood**, violin  
**Timo-Veikko Valve**, cello  
**Stefan Cassomenos**, piano

## Program

Shostakovich (1906-1975): Piano Trio No.2 in E minor, Op.67

Andante  
Allegro con brio  
Largo  
Allegretto

Beethoven (1770-1827): Piano Trio in B-flat major Op.97 'Archduke'

Allegro moderato  
Scherzo (Allegro)  
Andante cantabile ma però con moto. Poco più adagio, D major  
Allegro moderato—Presto

Photo: Pia Johnson



## ANTHONY MARWOOD

British violinist Anthony Marwood, awarded an MBE in the Queen's 2018 New Year Honours list, is known internationally as an artist of exceptional expressive force. His energetic and collaborative nature places him in great demand as soloist/director with orchestras worldwide.

A champion of contemporary music, Anthony has premiered and recorded many new works for violin, including those written for him by Thomas Adés, Sally Beamish, Steven Mackey and Samuel Carl Adams. He is Principal Artistic Partner of the celebrated Canadian chamber orchestra, Les Violons du Roy.

Photo: Christie Brewster



## TIMO-VEIKKO VALVE

Cellist Timo-Veikko "Tipi" Valve is one of the most versatile musicians of his generation performing as a soloist, chamber musician and orchestral leader on both modern and period instruments. In 2006, Valve was appointed Principal Cello of the Australian Chamber Orchestra with whom he frequently appears as a soloist.

Valve works closely with composers of our time and has premiered a handful of new cello concertos. He is a founding member of Jousia Ensemble and Jousia Quartet and plays a Brothers Amati cello from 1616, kindly on loan from the ACO Instrument Fund.



## STEFAN CASSOMENOS

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. As recipient of the Second Prize in the International Telekom Beethoven Competition Bonn 2013, Cassomenos has performed throughout Europe and Asia, and has performed concertos with orchestras in Australia and internationally. Cassomenos is a founding member of chamber ensemble PLEXUS, which has commissioned and premiered over 100 works. Cassomenos' compositions are regularly performed throughout Australia. Cassomenos is joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro.



This concert will run for approximately 90 minutes without interval  
ABC Classic will record this concert for delayed broadcast on Fri 27 Mar at 8pm  
to stream it online visit [abc.net.au/classic](http://abc.net.au/classic)

# Mahler/Adès

Anthony Marwood, violin  
Nicholas Carter, conductor  
Adelaide Symphony Orchestra

## Sat 14 & Sun 15 Mar

Mahler Symphony No.5  
Thomas Adès *Concentric Paths*

"you can be in no doubt [that the Adès] is a masterpiece, its shape and ecstatic lyricism rooted in tradition but with an irresistible modern edge. Not a note is wasted: this ... concerto grips the ear throughout." *Financial Times*

**ADELAIDE FESTIVAL AF**  
28 Feb - 15 Mar 2020



# SIOBHAN STAGG IN RECITAL WITH TIMOTHY YOUNG

Sat 7 Mar, 5pm

## Artists

**Siobhan Stagg**, soprano

**Timothy Young**, piano

## Program

Claude Debussy (1862-1918): *Ariettes oubliées*

Le vent dans la plaine suspend son haleine: *C'est l'extase langoureuse*  
Il pleut doucement sur la ville: *Il pleure dans mon cœur comme il pleut sur la ville*  
Le rossignol qui, du haut d'une branche: *L'ombre des arbres dans la rivière embrumée*  
Paysages belges. Chevaux de bois: *Tournez, tournez, bons chevaux de bois*  
Aquarelles I. Green: *Voici des fruits, des fleurs, des feuilles*  
Aquarelles II. Spleen: *Les roses étaient toutes rouges*

Francis Poulenc (1899-1963): *Fiançailles pour rire*, FP 101

*La Dame d'André*  
*Dans l'herbe*  
*Il vole*  
*Mon cadavre est doux comme un gant*  
*Violon*  
*Fleurs*

Olivier Messiaen (1908-1992): *Poèmes pour Mi*

*Action de grâces*  
*Paysage*  
*La Maison*  
*Épouvante*  
*L'épouse*  
*Ta voix*  
*Les deux guerriers*  
*Le collier*  
*Prière exaucée*

Poulenc: *Les chemins de l'amour*

This recital will run for approximately 75 minutes without interval



Photo: Todd Rosenberg

## SIOBHAN STAGG

Australian soprano Siobhan Stagg has been a member of the Deutsche Oper Berlin since 2013/14. Her roles have included Pamina (*The Magic Flute*), Sophie (*Der Rosenkavalier*), Blonde (*The Abduction from the Seraglio*), Zerlina (*Don Giovanni*), Musetta (*La bohème*), Countess of Folleville (*Voyage to Reims*), Marguerite de Valois (*The Huguenots*) and the Woodbird and Woglinde in *The Ring Cycle* conducted by Sir Simon Rattle.

Highlights last season included her American debut with the Lyric Opera of Chicago in the title role of Cinderella; her debut for the Festival d'Aix-en-Provence in *Requiem*; *Mélisande (Pelléas and Mélisande)* for Victorian Opera; Sophie (*Der Rosenkavalier*) for Zurich Opera, Gilda (*Rigoletto*) and Micaëla (*Carmen*) for Deutsche Oper Berlin. In 2019 Siobhan became the West Australian Symphony Orchestra's first Artist in Association.

Siobhan sang the title role in Luigi Rossi's *Orpheus* for the Royal Opera House; Cordelia in Aribert Reimann's *Lear* for Hamburg State Opera; Najade in *Ariadne auf Naxos* for Bavarian State Opera; Blonde for Dutch National Opera; Woglinde for Staatsoper Unter den Linden and Morgana in *Alcina* and Marzelline in *Fidelio* for the Grand Théâtre de Genève.

Concert highlights include Brahms' *A German Requiem* (Berlin Philharmonic/Christian Thielemann), Zemlinsky's *Lyric Symphony* at the BBC Proms (BBC Symphony Orchestra/Simone Young), Haydn's *The Creation* (Melbourne Symphony Orchestra/Sir Andrew Davis), Mozart arias with Rolando Villazón (Mozarteumorchester Salzburg/Kristiina Poska) and a tour of Australia with Roberto Alagna.

Siobhan received the Green Room Award for Best Female Lead in 2019 for her *Mélisande* at Victorian Opera.



## TIMOTHY YOUNG

Timothy Young is one of Australia's most prominent and versatile pianists. Head of Piano at the Australian National Academy of Music and a founding member of Ensemble Liaison, he performs regularly in recital as a soloist and with leading Australian and international musicians and ensembles. He studied at the University of Melbourne with Ronald Farren-Price and Mack Jost before completing his Diploma from the Niccolò Paganini Conservatorium in Genova, Italy, under the direction of Lidia Baldecchi-Arcuri and Massimiliano Damerini.

Timothy has toured New Zealand with Ensemble Liaison, Australia with violinist Ray Chen for Musica Viva, performed with the Australian and Tinalley String Quartets, the Australian Brass Quintet, the ANAM orchestra, and the Melbourne Chamber Orchestra. In 2017 he performed the solo of Messiaen's *Turangalila-Symphonie* to critical acclaim with the Australian World Orchestra and Simone Young. Festival appearances include the Australian Festival of Chamber Music, Townsville, Music by the Springs, Huntington Festival, Canberra International Music Festival, Port Fairy Festival, the Novi Sad Music Summer Festival, Serbia, the Kotor Arts International Festival, Montenegro and the opening recital at the Capraia Festival of Music, Italy.

Timothy's discography includes solo recitals and collaborations with Ensemble Liaison, violist Roger Benedict, violinist Ray Chen, cellist David Pereira, soprano Cheryl Barker and pianist Penelope Thwaites.

# IN CONVERSATION WITH MARSHALL MCGUIRE



**LEMBIT BEECHER** Sat 7 Mar, 4.15pm

Noted for his collaborative spirit and interdisciplinary projects, Estonian-American composer Lembit Beecher's music deals with place, ecology, memory, and the many ways people tell stories. Recent projects include a three-year residency with the Saint Paul Chamber Orchestra, a quartet for the Juilliard String Quartet, and *Sky on Swings*, a chamber opera about the relationship of two women with Alzheimer's disease, which was premiered by Frederica von Stade and Marietta Simpson at Opera Philadelphia.



**CHRISTOPHER CLARK** Sun 8 Mar, 4.15pm

Christopher Clark is Professor of Modern History at the University of Cambridge and a Fellow of St Catharine's College. He is the author of books including *The Politics of Conversion*, *Kaiser Wilhelm II and Iron Kingdom*, and his latest book *The Sleepwalkers: How Europe Went to War in 1914* was named as one of *The New York Times Book Review's* 10 Best Books of the Year and won *The Los Angeles Times Book Prize* for History.

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