

She Speaks



July
Fri 1 & Sat 2

Presented in partnership with the
Elder Conservatorium of Music and
the J.M. Coetzee Centre for Creative
Practice at the University of Adelaide.



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She Speaks

Co-curated by
composer Anne Cawrse
& pianist and writer
Anna Goldsworthy

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

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Presented in partnership with the
Elder Conservatorium of Music and
the J.M. Coetzee Centre for Creative
Practice at the University of Adelaide.



The Miriam Hyde Circle is committed
to ensuring a greater representation
of female composers—past, present
and future—in the work of the ASO.

Listen Later This concert will be recorded for later broadcast on ABC Classic

The ASO acknowledges 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.

Welcome

Part of the impetus behind the inaugural *She Speaks* in 2021 was a recognition on the ASO's part that we need to be the changes we want to see happen in our profession, showing how, among many other things, representation on our concert platform needs to be addressed if the idea of the symphony orchestra is to remain compelling and meaningful.

She Speaks our festival of music by women composers, reflects a global movement, challenging long-held assumptions about orchestral programming. Look around Australia and you'll see a shift in the make-up of classical orchestral programs, one which points to a focus on a new generation of music-lovers, composers and performers.

This is a big, gradual process, and one with many separate moving parts; *She Speaks* is one way in which the ASO is trying to make a difference. For example, each of our *Symphony Series* concerts now includes music by women, and last year we created the Miriam Hyde Giving Circle, which, with your generosity, will make it possible for us to commission and perform more work by women in the years to come. And in terms of raw numbers, there is simply more contemporary music in our evening concerts, from new works by Joe Chindamo, Cathy Milliken and Paul Dean to pieces by Lisa Illean, Anna Clyne and Unsuk Chin that are beginning to establish themselves in the orchestral repertory.

My profound thanks to Anne Cawrse and Anna Goldsworthy for their dedication, diligence and creativity in curating this exploration of music by several generations of women. I hope you find *She Speaks* enriching, stimulating and thought-provoking.



Vincent Ciccarello
Managing Director

Welcome to *She Speaks 2022*, for two days of performances and conversation celebrating music written by women. After the overwhelming support for our inaugural event of 2021, we have doubled the music on offer this year.

Once again, we bring you a special focus on Australian music, including a number of 'home-grown' works by graduates from our own Elder Conservatorium of Music. We also recognise the life and contribution of that great matriarch of Australian composition, Margaret Sutherland, born in Adelaide in 1897. Sutherland's music is interwoven throughout the weekend, appearing in our song, chamber and orchestral concerts, offering the briefest representation of her extraordinary legacy for this country, not just as a composer of real craft and intelligence, but as a passionate advocate for Australian music.

As we curated this series, we were struck by the riches on offer, spanning more than 400 years of music and traversing the globe. Prepare for over six hours of glorious music that promises to delight, inspire, provoke, entertain, and invigorate, as she speaks, she shouts, she serenades, she shimmies, and above all she sings!

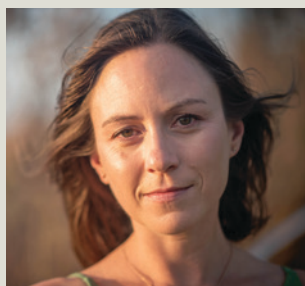


Anne Cawrse
Co-curator



Anna Goldsworthy
Co-curator

Meet The Artists



Anne Cawrse
Co-Curator

Anne Cawrse is an award-winning Australian composer. Her music blends soaring, lyrical melodies, dexterous rhythmic interplay and an unpredictably colourful harmonic palette. She is particularly fond of discovering the expressive musical potential hidden within the words of female writers. She is the recipient of numerous awards and grants, including the Bishop Memorial Commission and the inaugural Women in Music commission.



Anna Goldsworthy
Co-curator, Piano

Anna Goldsworthy is an award-winning pianist, writer and festival director. As a pianist, Anna performs extensively throughout Australia and internationally, as soloist and chamber musician. She has appeared as soloist with orchestras around Australia, including the SSO, ASO, AYO and the Melbourne Chamber Orchestra. She is a founding member of Seraphim Trio. Earlier this year, Anna performed her music theatre work *After Kreutzer* at the Adelaide Festival. Anna is an Associate Professor at the Elder Conservatorium of Music, and Director of the J.M. Coetzee Centre for Creative Practice at the University of Adelaide.



Seraphim Trio

Seraphim Trio is as much a lifelong friendship as a chamber ensemble. Formed in Adelaide in 1995, the group has enjoyed an unusually longstanding collaboration, with its current membership – Helen Ayres, Timothy Nankervis and Anna Goldsworthy – dating from 1998. In 2022, Seraphim will perform at its regular musical homes of Elder Hall in Adelaide, Epsom House in Tasmania, and the Melbourne Recital Centre, with other venues to follow.



Elizabeth Layton
Violin

Elizabeth Layton enjoys a varied career performing recitals and chamber music, also regularly playing as guest concertmaster with the ASO. She combines performance with her position as Head of Classical Performance at the Elder Conservatorium, University of Adelaide. Other performances in 2022 include Music by the Springs Festival in Hepburn Springs, Australian Festival of Chamber Music in Townsville and Adelaide Guitar Festival.



Helen Ayres
Violin

Helen Ayres is a Doctoral graduate of the University of Melbourne and current violin teacher at the Open Music Academy, University of Adelaide. She is a core Leader of the Adelaide Hills Chamber players and has appeared as guest with numerous Australian ensembles including Flinders Quartet, Syzygy, the Australian Octet and Melbourne Chamber Orchestra. She convenes the String and Ensemble Divisions of the Adelaide Eisteddfod Society.



Stephen King
Viola

Stephen King is Director of Engagement and Learning with the Australian String Quartet, developing creative ways to take music beyond the concert hall and broaden engagement. For the last decade Stephen was the ASQ's violist, and prior to that a core member of the Australian Chamber Orchestra for nine years. He holds a Doctorate in Chamber Music from the University of Maryland.



Simon Cobcroft
Cello

Simon Cobcroft is the ASO's Principal Cello, and has previously held principal positions with the QSO and the Malaysian Philharmonic Orchestra. He is a member of the Lyrebird Trio, resident at the Queensland Conservatorium of Music and at the Centre for the Arts in Banff, Canada. He plays on a beautiful English cello made in 1840 by Thomas Kennedy.



Julia Grenfell
Flute

Julia Grenfell has been Principal Piccolo of the ASO since 2001. Prior to that she completed a Master of Music, studying with Walfrid Kujala at Northwestern University in Chicago, and a Doctor of Musical Arts in Flute Performance at Rice University in Houston, studying with Leone Buyse. In August, Julia will perform her piccolo trio *Piccolo Ridicolo* at the 50th Annual National Flute Association convention in Chicago.

Meet The Artists



Dean Newcomb
Clarinet

Dean Newcomb is the ASO's Principal Clarinetist. He regularly performs as a recital and chamber musician with Australia's leading ensembles, including the Australian String Quartet, the Australia Ensemble, Southern Cross Soloists, the Hamer String Quartet (for the opening of the Melbourne Recital Centre) and the world premiere of Arthur Benjamin's century-old Clarinet Quintet with the Goldner String Quartet.



Kate Macfarlane
Soprano

Kate Macfarlane is a coloratura soprano who has earned a reputation as an exciting and versatile performer on the operatic and concert platforms. She completed a Master's degree in Baroque vocal performance at the Hochschule für Musik in Cologne with countertenor Kai Wessel, and has performed in opera, lieder, and oratorio across Germany and Australia. Kate appears regularly as a soloist in Melbourne and Adelaide.



Michael Ierace
Piano

Michael Ierace, born and raised in Adelaide, completed his undergraduate studies with teachers Stefan Ammer and Lucinda Collins before further study at London's Royal College of Music. He is the regular repetiteur for the State Opera and the Adelaide Festival. Much sought after as an associate artist for national and international guests, he is currently teaching at the Elder Conservatorium of Music.



Glenys March
Harpsichord

Glenys has long been highly regarded as an interpreter and performer of Baroque repertoire. Over a career spanning more than 30 years, she has performed in festivals locally and interstate with leading ensembles and baroque specialists. She has lectured and tutored in Baroque performance at the Victorian College of the Arts, the Flinders Street School of Music, and the Elder Conservatorium of Music.



Jamie Cock
Piano

Jamie Cock completed an Honours Degree at the Elder Conservatorium in Adelaide with Noreen Stokes and Stefan Ammer before further study at the Martinů Academy in Prague and the Musikhochschule in Freiburg. Winner of the Geoffrey Parsons Award and the Mendelssohn Competition (Berlin), he has presented concerts in more than 15 countries. He is an established and experienced chamber musician, accompanist, teacher, and instrumental and vocal coach.



Elder Music Lab

Elder Music Lab is the Elder Conservatorium of Music's new music ensemble, made up of Conservatorium students and, occasionally, staff members as well. 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.



Celia Craig
Oboe

Founder of not-for-profit Artaria, winner of WinnovationSA Arts Award 2020, an elected Associate of the Royal Academy of Music since 1997, Celia Craig was awarded Exhibitions, Chamber Music Prize, Advanced and Licentiate Diplomas by the UK's oldest music conservatoire. She was the ASO's Principal Oboe between 2011-2018 and was President of the Australasian Double Reed Society 2007-2013. Celia has experienced sound and colour synaesthesia since infancy.



Benjamin Northey
Conductor

Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Melbourne Symphony Orchestra's Principal Conductor in Residence. He appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia and State Opera South Australia. Northey is highly active in the performance of Australian orchestral music, having premiered numerous major new works by Brett Dean, Peter Sculthorpe, Elena Kats-Chernin and many others.



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—Miriam Hyde Circle

Making women composers heard

Bringing more music by women composers to the stage is one way in which the ASO is expanding the range of experiences available to today's audiences and reflecting our community.

Your donation to the Miriam Hyde Circle will support the ASO's performance of new and existing works by women, research and writing about such works, and the commissioning of orchestral compositions by female composers.

Please help us to uncover the talents of female composers past and present, whose music deserves to be heard.

For more information on how you can support, please contact
Lucy Eckermann Manager Philanthropy & Development
08 8233 6263 | EckermannL@aso.com.au



Lunchtime Concert

Trailblazers

Friday 1 July, 1pm
Elder Hall

Elizabeth Layton Violin
Helen Ayres Violin
Stephen King Viola
Simon Cobcroft Cello
Julia Grenfell Flute
Dean Newcomb Clarinet
Michael Ierace Piano

Margaret Sutherland (1897-1984) [27']

Violin Sonata

I. Subdued but flowing

II. Quasi Improvazione

III. Allegro vivace

Natalie Williams (born 1977) [13']

Letters to Clara

1. Piano Queen, the love of music –

2. Whispered Breath, the love of Robert –

3. Frei aber Einsam, the love of Brahms –

4. Regenlied, death and eternity

Missy Mazzoli (born 1980) [8']

Lies You Can Believe In

Duration Approximately 1 hour, with no interval



Margaret Sutherland



Natalie Williams



Missy Mazzoli

About The Music Trailblazers

A trailblazer: an innovator; the first; one who blazes a trail to guide the way for others after them. Each of the composers in this concert is an innovator, and plays a significant role in the growing narrative for composing women. Despite adversity, what prevails is a creative persistence, and each composition is a gift that only enriches the chamber repertory.

Margaret Sutherland is one of Australia's most prolific composers, yet much of her work remains shrouded in obscurity. Her **Violin Sonata**, for example, has only had a few public performances since its premiere in 1925.

Sutherland began her studies at the Melbourne Conservatorium of Music, in composition and piano, being offered scholarships on both accounts. She auditioned with her own work, a piano sonata, which has since been lost. Her studies continued in London under the tutelage of composer Sir Arnold Bax.

Throughout her career, Sutherland would struggle to escape the remarkable fact of her gender: Bax considered one of her earlier sonatas to be the 'best work I know by a woman', and her husband, whom she would later divorce, considered her propensity for composition a sign of mental derangement, viewing it as an

unsuitable occupation for a woman. Despite being well established in her career, and with a vast portfolio, Sutherland only received her first professional commission in 1967, at the age of 69.

Her output primarily comprised chamber music, with this Violin Sonata being a particular gem. The opening is brooding, with brighter harmonies emerging only momentarily – illuminations of the weighted grounding the piano provides. *Subdued but flowing* is Sutherland's annotation for the first movement, and the violin, although conversational, darts in and out of its moments of intensity, as if unsettled. *Quasi Improvisatione*, which follows, is an enigmatic movement that flits organically between its ideas, the piano and violin interacting almost with an air of coincidence. The *Scherzo-Finale* is a flurry of movement. The violin line sinks back into the angst of the Sonata's opening, and quotations from the first movement reveal the work's cyclic nature. The violin, a commanding figure throughout, does not relent.

While admirable for her compositions alone, Sutherland's legacy extends beyond the weight of her works: she helped establish what would become the Arts Council of Australia, and contributed to the development of an Australian score library at Australia House, London. She was awarded an honorary doctorate from the University

of Melbourne in 1969, and remains a key figure in Australia's music history.

From one Australian to another, **Natalie Williams** composed her septet *Letters to Clara* as a homage to Clara Schumann. Each of the four movements correlates to an aspect of Schumann's life: as performer, composer, wife and mother respectively.

Schumann, who toured as a pianist extensively in her lifetime, would come to transform the format of the piano recital, turning away from virtuosic displays in favour of more serious pieces. She left a great legacy as a composer, and Williams uses quotations from Clara Schumann's music throughout the septet. The result is a living, breathing dialogue between Williams and Schumann. Schumann's melodies are coloured tenderly by Williams' expansive timbral palette, and the strengths of each composer weave together in an intimate union of sound. References to the music of Schumann's husband, composer Robert Schumann, characterise the second movement, *Whispered Breath, the love of Robert*, as do those of Johannes Brahms, the subject of the third movement, *Frei aber Einsam, the love of Brahms*.

Despite the ruminations on Clara's loves, and her artistry as a concert pianist, the ensemble is ultimately the narrator of a life bruised by tragedy. For all her successes, Schumann would outlive her husband and four of their children. While the work overall is a bright celebration of Schumann's life, the final movement alludes to the finality of death, and the instrumental voices gradually pull apart, representative of Brahms, Robert and Clara parting ways.

Williams' work is a touching tribute, an inventive gesture of biography in musical form. Through this work Williams looks into the past with gratitude, and offers us the boldness of her own compositional voice alongside ghosts of the past.

Similarly preoccupied with the idea of narrative, **Missy Mazzoli** made history as one of the first two women to be commissioned by the Metropolitan Opera, a highlight in a career full of accolades. *Lies You Can Believe In*, for string trio, brims with Mazzoli's taste for the subversive, in the style of what Mazzoli considers 'urban folk music' – an electric portrait of a cityscape.

With an amalgamation of influences – Bulgarian and Romanian folk music, paired with electronica and punk – the 'lies' at the centre of Mazzoli's trio are not lies in an authentic sense, rather the small untruths of narrative embellishment, the sly element of invention that comes with the enthusiastic telling of a tale. The trio itself is one such lie, through its unorthodox combination of influences, and the erratic violence it possesses, which seems to surpass the limited breadth of the humble string trio. Mazzoli's trio offers us a sense of faith in the value of a story beyond truth, particularly when the reality of truth is unknowable.

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Afternoon Song Recital

Kate Macfarlane

Soprano

Glenys March

Harpsichord

Jamie Cock

Piano

Panorama

Friday 1 July, 3.30pm

Elder Hall

Élisabeth-Claude Jacquet de la Guerre (1665-1729) [4']
Esther: Ah, quel horrible carnage

Francesca Caccini (1587-after 1641) [4']
Dov'io credea le mie speranze vere

Barbara Strozzi (1619-1677) [10']
L'Astratto, Op. 8 No.4

Fanny Hensel (1805-1847) [9']
From Six Songs, Op. 1:
Schwanenlied
Morgenständchen
Gondellied

Nadia Boulanger (1887-1979) [2']
Le couteau

Lili Boulanger (1893-1918) [2']
Clairières dans le ciel: No.5. Au pied de mon lit

Pauline Viardot (1821-1910) [3']
Mélodies sur des poésies russes, No.7: Les Deux Roses

Anne Cawrse (born 1981) [6']
A Woman's Song: I. Chanson

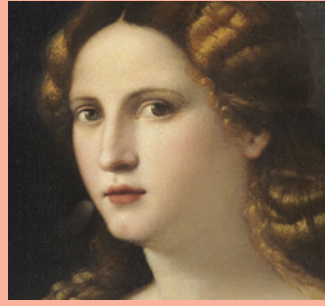
Margaret Sutherland (1897-1984) [4']
Six Songs: settings of Poems by Judith Wright -
5. The twins
2. Winter kestrel

Rebecca Clarke (1886-1979) [6']
The Seal Man

Duration Approximately 1 hour, with no interval

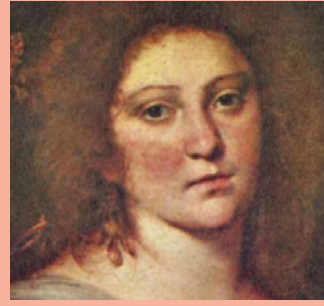


Elisabeth-Claude
Jacquet de la Guerre



Francesca Caccini

© Museo Nacional
Thyssen-Bornemisza,
Madrid



Barbara Strozzi



Fanny Hensel

About The Music Panorama

This *Panorama* of song takes you from early French and Italian Baroque to the present day. Many of the song's female composers were at the forefront of the evolution of western classical song and recognised as brilliant in their time. But they are relatively unknown today, indicative of the entrenched sexism within classical music.

Like J.S. Bach, **Elisabeth-Claude Jacquet de la Guerre** was an extraordinary improviser, as well as performer and composer. Her work took French Baroque music forward, using the new Italian forms of sonata and cantata. **Ah, quel horrible carnage** comes from *Esther*, the first French cantata composed on a religious theme. Vivid, bold, direct and triumphant, it conveys, not carnage, but *Esther's* heroism.

The prodigious output of the Medici Court's most highly paid musician, **Francesca Caccini**, was crucial in the development of Italian Baroque music, yet little of it remains. **Dov'io credea le mie speranze vere** is a lament. The 'romanesca' formula of the accompaniment, often used in arias at this time, consists of a sequence of four repeated chords, providing the solid groundwork for the elaborately ornamented melody.

Barbara Strozzi stretched the Italian solo cantata to new, dramatic possibilities. **L'Astratto** is, in

effect, a song about failing to write a song. At one level, the singer is mocking herself and the song-writing process. At another, she could be mocking the disparaging views of women and women composers. Strozzi was 'illegitimate', received no consistent patronage from nobility or church, yet published more secular music than any other composer of her era.

Fanny Hensel showed extraordinary musical talent as a child, akin to her famous brother, composer Felix Mendelssohn. Her father forbade her from pursuing music professionally, and Felix discouraged her from publishing her more than 500 compositions (some of which he published under his own name). The Op. 1 songs were the first collection she published, aged 40, defying familial and social conventions. The yearning, repeating melody of **Schwanenlied**, depicting death, loss, and profound sadness, can haunt you long after it has finished. Hensel was also prevented from travelling; as her brother's career blossomed internationally, she craved his descriptions of foreign lands. In **Gondellied**, the even, expansive quavers of the piano accompaniment depict the sea lapping against the side of a gondola on a sunny day, elsewhere. The bright, breathless melody of **Morgenständchen** and its rapid, excited, chordal accompaniment evoke the thrill of glimpsing a wild forest from a domestic window.



Nadia Boulanger



Pauline Viardot



Margaret Sutherland



Rebecca Clarke

In the grandeur and harmony of **Nadia Boulanger's *La Couteau*** you can hear the influence of her composition teacher, Gabriel Fauré, and friend Igor Stravinsky. Boulanger experienced deep and lasting grief following the early death of her brilliant little sister, **Lili**. Afflicted with poor health, Lili often composed on themes of loss, which can be heard in the grave, pondering *Reflets*. Nadia went on to become one of the most important composition teachers of the 20th century and a pioneering conductor.

Pauline Viardot, a gifted pianist who travelled the world singing opera, was declared a composer of genius by Franz Liszt. Speaking five languages, she worked with publishers in different countries to ensure the wide distribution of her work. ***Les deux roses*** is a sublime love song. The high, heavenly melody lifts even further as the piece progresses, achieving a state of calm ecstasy.

Margaret Sutherland is one of the most significant Australian post-settlement composers. She was also an extraordinary advocate for the arts in Australia, yet suffered exclusions from the male-dominated arts fraternity. These songs are set to texts by the Australian poet and activist Judith Wright. In ***The twins***, the harmonic structure reflects the discord and wretchedness of those watching the twins' happy intimacy, while the piano accompaniment plays in and out of unison with the singer. At the song's climax, the singer asks, to no accompaniment, 'where is my reply, my kin, my answer, I am driven and alone', before reverting to a pleasant sense of walking and progress, depicting the comparatively easy journey of those supported by another. In the magnificent ***Winter kestrel***, we hear the characteristic rhythmic drive of Sutherland's later work.

Chanson is the first song in **Anne Cawrse's** collection '*A Woman's Song*', originally written for string quartet and soprano. It is set to a poem by French 16th century poet Pernette Du Guillet, whose love poetry played with gender stereotypes, the female subject often asserting her right to speak and be heard. The song begins ('If they say...') with a quiet, internal, doubting quality, as the questing singer asks herself over and over, 'how should I know?' As the music broadens, it seems to pose this question outwards, to the listener, until it soars to its conclusion as the singer comes to hers: 'This I do know!'

Rebecca Clarke's *The Seal Man* was snapped up by professional singers as soon as it was finished, and became part of the standard concert repertoire. It tells of a young woman in love with a male seal, who asks her to enter the ocean with him. At the height of this song's passion, it is as if the singer is trying to explain or even justify why the woman would do such a thing (while the ocean, evoked by the piano accompaniment, surges powerfully around the melody), because the greatest tragedy occurs: the woman drowns. The singer's voice drops, to utter into the sudden silence: 'it's like he never thought that she wouldn't bear the sea like himself'. The seal man was unknowing of the woman's reality; he did not see her as a person. An early critic wrote that this song was 'so lovely...its termination left an ache'.

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Evening Concert

Home-Grown

Friday 1 July, 8pm
Elder Hall

Elder Music Lab
Nicole Marshall Conductor
Tommy Ng Conductor

Jenny Hu Flute
Lauren Borg Flute
Bailey Coates Clarinet
Alevia Evcı Saxophone
Tahlia Williams Violin
Mattea Osenk Viola
Jack Overall Cello
Isaac Said Double Bass
Esmond Choi Piano
Shawn Hui Piano
Joyce Kwok Harp
Isabella van Loenen
Percussion

Brenda Gifford (born 1968) [6']
Mungala (Clouds)

Liza Lim (born 1966) [14']
The Turning Dance of the Bee
I. Solar
II. Lunar

Rachel Bruerville (born 1991) [8'30"]
Ruby, Shine Bright
(Commissioned by Tura for the 2018 Summers Night Project)

Ann Ghandar (born 1943) [5']
Rainy Day Rag

Elena Kats-Chernin (born 1957) [4']
Backstage Rag

Mary Mageau (1934-2020) [7'30"]
Ragtime: II. Elite Syncopations

Becky Llewellyn (born 1950) [6"]
Berceuse

Anne Cawrse (born 1981) [10"]
FourTune

Duration Approximately 75 minutes, with no interval



Brenda Gifford



Liza Lim



Rachel Bruerville



Ann Ghandar

About The Music Home-Grown

Tonight's program of music by Australian women composers runs the full gamut of form and artistic source material. From bright and bubbly piano miniatures to impressionistic landscapes painted in the rich tonal colour of chamber ensembles, these pieces are inspired by everything from the emotional and physiological wonder of motherhood to the habits of honeybees.

Brenda Gifford's *Mungala (Clouds)* was the result of a collaboration between the Composing Women's Program led by Liza Lim at the Sydney Conservatorium of Music and American flautist Claire Chase. The piece had its Australian premiere at the Canberra International Music Festival in 2018 and was first performed by Chase at the National Sawdust venue in Brooklyn in 2019.

The word 'mungala' translates as 'clouds' in the Dhurga language spoken by the Yuin people. Gifford draws extensively on her Yuin heritage as a composer: 'My uncle George Brown Senior said, "we belong to the land, so we can't own it". This idea is crucial in my creative process... I do not create music in a vacuum. Culture is at the core of what I do.'

The Turning Dance of the Bee emerged out of **Liza Lim's** desire to celebrate bees and the vital role they play in the planet's ecosystem.

The piece is in two movements, *Solar* and *Lunar*, characterised by Lim as possessing 'different rhythms, different qualities of time – one is more active and the other more languid and contemplative'. Lim uses a range of textures in the ensemble, from the luminous silver tone of the flute to guttural scratchy notes on stringed instruments.

The title of the piece comes from a behaviour observed in bees. In Lim's words: 'The bees perform a "waggle" dance that traces circles or a looping figure eight, angling their movements against the direction of the sun as navigational information for fellow bees.'

Rachel Bruerville's *Ruby, Shine Bright* was a direct response to Bruerville being recognised with the Dr. Ruby Davy Prize for Composition during her studies at the Elder Conservatorium. This award sparked a desire in Bruerville to learn more about the woman behind the name. Davy was a composer and musical educator, and the first Australian woman to earn a Doctorate of Music (a feat which would not be replicated for another 58 years). After shifting through a collection of Davy's compositions and lecture recordings in the Adelaide University library, Bruerville decided to incorporate fragments of what she found into a piece.



Elena Kats-Chernin



Mary Mageau



Becky Llewellyn

Throughout *Ruby, Shine Bright*, Davy's voice floats in and out of the texture. The version heard tonight is written for flute, tenor sax, cello, piano, violin, viola and recording, an expanded instrumentation from the original arrangement.

In 1999, **Ann Ghandar** set her composition class the challenge of writing a rag – a short piano piece in the ragtime style. This motivated her to produce her own take on the genre, ***Rainy Day Rag***. Pianist Ian Munro encouraged Ghandar to continue writing rags, and over the next two years she created her *Ragtime Suite*. Ragtime is characterised by a steady march in the bass with syncopated rhythms in the main melody and was the dominant kind of popular music in early 20th century America.

Tonight *Rainy Day Rag* will be followed by two other rags – **Elena Kats-Chernin's *Backstage Rag*** and **Mary Mageau's *Elite Syncopations***. Kats-Chernin dubbed her piece *Backstage Rag* as it was often overlooked in favour of her exceedingly popular *Russian Rag*. Mageau's ***Elite Syncopations***, the second movement of her suite *Ragtime*, quotes passages from Scott Joplin's famous piece of the same name, as a fond tribute.

Becky Llewellyn's *Berceuse* (French for 'lullaby') is a meditation on motherhood. Llewellyn describes the moment in time which inspired the piece as breastfeeding her daughter Anna in the middle of the night, watching waves roll onto the beach with a full moon overhead.

Llewellyn notes that her aim was to write music that 'ceaselessly rocked back and forth as in a lullaby, but not regularly. It is set in small units of 3/8, then 4/8 time signatures as a way of pulling

the ear to the next wave. As the work moves through a cycle of fifths, the four players share melodies and harmonies, including sustained falling seconds. The simplicity of the materials provides scope for each of the musicians to play with their voice rising and falling, 'as if they were waves of the sea sparkling with moonlight on their crest'.

Anne Cawrse's *FourTune* was produced under a specific creative brief while the composer was a participant at Australian Youth Orchestra's National Music Camp in 2006. Cawrse was given the unusual instrumentation of harp, clarinet, viola, double bass, piano and percussion. As part of a partnership with The Australian Ballet, composers were paired with a dancer from the company. Cawrse worked with dancer Paul Knobloch, exchanging ideas over phone and email in the weeks leading up to camp. ***FourTune*** was premiered at Camp and had its second performance with choreography at Australian Ballet's *Bodytorque* presentation later that year.

Cawrse reflects that her creative exploration of different versions of four was instinctively guided by the timbral quality of the instruments she was writing for: 'I found myself leaning more and more on the percussive elements of the given ensemble – pizzicato strings, various percussion instruments, and the inherent percussive nature of the piano and harp. Throughout much of the piece, I juxtaposed this percussive, rhythmically driven "background" with a melodically driven "foreground", voiced predominantly in the flute and clarinet.'

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Lunchtime Concert

Discovery

Seraphim Trio
Helen Ayres Violin
Timothy Nankervis Cello
Anna Goldsworthy Piano

Stephen King Viola

Saturday 2 July, 1pm
Elder Hall

Germaine Tailleferre (1892-1983) [15']

Piano Trio

Allegro animato

Allegro vivace

Moderato

Très animé

Lili Boulanger (1893-1918) [5']

Deux Morceaux pour Violon et Piano: I.
Nocturne

Elizabeth Younan (born 1994) [9']

Piano Trio

Scherzando-Radiante-Furioso

Dora Pejačević (1885-1923) [21']

Piano Quartet Op.25 in D minor

Allegro ma no tanto

Andante con moto

Allegretto grazioso

Allegro comodo

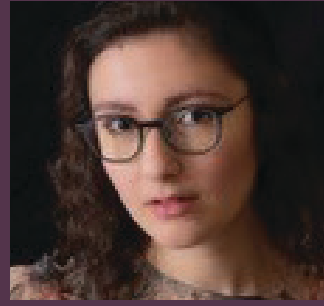
Duration Approximately 1 hour, with no interval



Germaine Tailleferre



Lili Boulanger



Elizabeth Younan



Dora Pejačević

About The Music Discovery

A set of underplayed works, *Discovery* is a dive into masterpieces for strings and piano by four remarkable women.

French composer and pianist **Germaine Tailleferre** is best known as the only female member of *Les Six*, a collective of composers which included Poulenc, Honegger and Milhaud. Her musical journey was one of particular determination – formerly Marcelle Germaine Taillefesse, Tailleferre changed her name as an act of defiance towards her father, who did not support her musical studies.

Tailleferre's **Piano Trio** is an all-encompassing summary of her compositional career – in 1978, at the age of 86, she revised the unpublished work, which she had originally begun in 1916, more than six decades before. One movement was discarded in her revision, and two written in its place. The final work, remarkably seamless, encapsulates her conviction that 'music should only express one's own personality instead of attempting to translate an epoch'. Melodically rich, and refreshingly youthful, the work is an exemplary addition to the piano trio genre.

The first movement opens with a rising line from the piano which reaches its peak as if in bloom, stirring the cello and violin into lulling movement.

While *Les Six* were opposed to the impressionism of Debussy and Ravel, the first movement carries an unmistakably impressionist hue. Joy is the essence of the second movement, which opens with a declamatory melody before cascading into a boldly rhythmic dialogue, audacious and persistently commanding. It's a great contrast to the third movement, in which the piano introduces a languid melody, slowly coaxing the ensemble through somnambulant motions. Animated and restless, the final movement dances to its close.

In a striking change of mood, **Lili Boulanger's** *Nocturne* is an intimate portrait of evening, scored for violin and piano. Boulanger, the first female winner of the prestigious *Prix de Rome* composition prize, spent much of her life in poor health, and died aged 24.

This *Nocturne*, imbued with sorrow, is one of her most enduring works. The piano opens with an octave motif that crafts a sense of underlying hollowness which is sustained until the work's end – the only point of harmonic resolution. The violin, which seems to obsess over its melody, grows in restlessness, reaching a soaring moment of glory, but with an almost over-exerted urgency, tangled in its own grief.

Boulanger's *Nocturne* is a quiet interlude before we again return to the piano trio format with a work by **Elizabeth Younan**. Originally from Sydney, Younan was the first Australian composer to be admitted to the prestigious Curtis Institute of Music. This **Piano Trio** was her first composition written as a student there, and beneath the network of motivic development, and moments of acerbic intensity, there is an undertone of anticipatory excitement.

The single-movement work is structured in three parts – *Scherzo*, *Radiante* and *Furioso*. The *Scherzo* begins as a patchwork of shattered motifs, which grow in length and complexity until the trio reaches rhythmic unity. *Radiante* is an exploration of texture, gestural figures from each instrument competing for attention before uniting, as the title suggests, in a moment of radiance. *Furioso* is a culmination of these insistent fragment ideas, which are chased around the ensemble in an almost frantic pursuit. A work characterised by adventure, Younan's Piano Trio is wonderfully organic, and utilises the full colour palette of the chamber ensemble.

Dora Pejačević's *Piano Quartet in D minor* is perhaps the program's ultimate discovery: a piece returning to the spotlight after decades lying dormant. Pejačević's significance to Croatia's classical music history cannot be understated: she was the first Croatian to compose a modern symphony, and this same symphony was premiered in Dresden in 1920. Despite her contributions to music in Croatia, and wider Europe, Pejačević faded from the classical canon following her death, and has only recently made a resurgence. Today's performance of the Piano Quartet is almost certainly the Australian premiere.

Pejačević was the daughter of a Croatian-Hungarian aristocrat, and while an element of her initial success can be attributed to her family's position, Pejačević would come to turn her back on her life of privilege. She was buried separately to her family, and 'Dora' was the only inscription on her headstone. Instead of flowers at her funeral, Pejačević asked that donations be made to help impoverished musicians. This fierce devotion to her individuality resonates in the piano quartet, which Pejačević composed in 1908, aged only 23. Despite her youth, it feels resoundingly mature.

The first movement opens with a bold chord from the full ensemble, before the cascading first theme is introduced. While relentless, the first movement is not without lyricism, and features alternations of tender expression and thrumming energy.

The second movement, harrowingly nostalgic, feels thoughtfully restrained after the full force of the opening. A romantic theme is toyed with sweetly, and although in a major key, the movement comes to rest with a tinge of melancholy. The minuet that follows rushes off again, delightfully spirited. This rush of motion only continues in the exuberant finale; here, although each instrument adopts more of an independent voice, the race towards the finish is unanimous, delightful pizzicato interjections from the strings an answer to the piano's flurry of staccato gestures.

The quartet is an expression of passion and delicacy, and its revival after so many decades is a fitting tribute to Pejačević's skill and artistry.

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Afternoon Film

Women Composers

Saturday 2 July, 3pm
Braggs Lecture Theatre

Join us for a new addition to the *She Speaks* program: a screening of the acclaimed film *Women Composers*. Part detective story, featuring Leipzig pianist Kyra Steckeweh, and part celebration, this documentary excavates the life and work of four extraordinary composers – Mel Bonis, Lili Boulanger, Fanny Hensel and Emilie Mayer – and poses the question: why did it take us so long to remember?

Symposium

Saturday 2 July, 4.45pm
Braggs Lecture Theatre

The under-representation of women composers in our concert programs is a sector-wide issue. The University of Adelaide's Chancellor, The Honourable Catherine Branson, is chair of the ASO's Miriam Hyde Circle, an initiative committed to ensuring a greater representation of female composers – past, present and future. In this symposium, she joins key champions of women in music, composer Anne Cawrse, mezzo-soprano Cheryl Pickering and the ASO's Managing Director, Vincent Ciccarello, to discuss the current state of play, and consider pathways forward to greater equity.

Evening Concert

Epic

Adelaide Symphony
Orchestra

Benjamin Northey
Conductor

Celia Craig
Oboe

Saturday 2 July, 8pm
Elder Hall

Acknowledgement of Country

Jamie Goldsmith arr./orch. Ferguson

[2']

Pudnanthi Padninthi II – Wadna

Margaret Sutherland (1897–1984)

[15']

Haunted Hills

Jennifer Higdon (born 1962)

[18']

Oboe Concerto

INTERVAL

Australian Premiere

Grace Williams (1906 –1977) ed. Graeme Cotterill

[40']

Symphony No.1

Allegro con fuoco

Andante liricamente

Scherzo barboso e segreto

Epilogue: Andante solenne

Duration Approximately 1 hour and 50 minutes including a 20 minute interval



Margaret Sutherland



Jennifer Higdon



Grace Williams

About The Music Epic

From 1934 in the rainforest below Mount Dandenong, near Melbourne, William Ricketts created a garden filled with statues of fantastic creatures, native animals, and human figures that represent the traditional owners of the land, the Wurundjeri people. Some are winged, some crucified, and while they may now seem naïve there is no doubt of the artist's sympathy with those wronged by colonial settlement.

Composed in 1950 and premiered the following year, **Margaret Sutherland's *Haunted Hills*** has a similar intent: it celebrates the beauty of the Dandenong Ranges, but is, as she puts it, 'a sound picture written in contemplation of the first people who roamed the hills, their bewilderment and their betrayal' culminating in a 'frenzied dance, its seeming gaiety born of despair'.

After an anguished rising gesture from the strings, a dignified *maestoso* theme – suggesting the Wurundjeri – is sounded by low woodwinds and strings, then brass. Its distinctive rhythm pervades the piece, Sutherland varying the theme's contour and harmony, as in the cor anglais solo that introduces the second 'paragraph' of the music. There follows a contrapuntal section, and reprise of the opening, though with the harmony inexorably falling.

A brief *largo* 'movement' might represent the Indigenous people's 'bewilderment': much more sparse than the opening, it leaves air between chords, with a wan solo line for flute, and icy droplets from celesta. Energy bursts forth in the 'frenzied dance', where 3/4 and 6/8 contend for metrical dominance. The music is ebullient on the surface – for instance in a passage where a trumpet solo is punctuated by harp glissandos – but barely hides the bitterness that descends into a grief-stricken 4/4 on solo violin. This in turn dissolves into spare wind duos, and a restatement of the lonely flute theme which restarts the dance. The frenzy leads to a massive climax with the opening *maestoso* theme rung out by trombones, but this is short-lived. The music retreats quickly through a patch of disembodied pizzicatos into empty silence. As women, Sutherland and Grace Williams suffered discrimination and neglect in the world of mid-century classical music; they could only have dreamed of a career such as that enjoyed by Jennifer Higdon, one of the most frequently commissioned and performed composers in the USA today.

Higdon's Oboe Concerto of 2005 is a single movement in arch form – the first, third and fifth section exploit the oboe's capacity for long-breathed lyricism, while the second and

fourth are 'scherzos', where the oboe displays often comic agility. The slower sections are 'big sky' music – the oboe's long-held notes, often outlining stable intervals, develop into leisurely melodies, while serene triads move unhurriedly in the accompaniment. As the slow music becomes more ornate, the oboe becomes first among equals, playing a series of duets. The faster sections nod occasionally to jazz, and gradually bring together isolated gestures into a more complex texture. The oboe sails calmly above, or dances about in angular triplet-based motifs. The work ends as it begins, in quiet calm.

Like *Haunted Hills*, Welsh composer **Grace Williams'** Symphony has a political element. One of the few British composers to have studied both in London and Vienna (with Egon Wellesz in 1930–1), Williams returned to her native Wales in 1947. Welsh mythological and poetic traditions strongly informed all her work, and her **First Symphony**, completed in 1943 in London, was conceived as 'Symphonic Impressions of the Glendower Scene in *Henry IV Part 1*'. In 1400 Owain Glyndŵr, the last native-born Prince of Wales, led a revolt against the rule of England's Henry IV. In Act 3 of Shakespeare's play he appears as Owen Glendower, plotting rebellion with Hotspur and Mortimer, in a scene that offered Williams huge scope for musical portraiture.

The first of the four movements, marked *Allegro con fuoco*, is emphatic, with tightly chromatic motifs alternating with the confused alarms of trumpets both open and muted. Williams might be responding to Glendower's account of his birth, when 'The front of heaven was full of fiery shapes, /Of burning cressets, and at my birth/ The frame and huge foundation of the Earth/ Shaked like a

coward'. In contrast to this restless and frequently dissonant music, the movement reaches a radiant E major at its centre: yearning melodies from trumpet and cello against sighing semitones from the lush string ensemble suggest Glendower's affinity with 'the dreamer Merlin and his prophecies'.

The *Andante liricamente* might represent Glendower's musicianship, when in his youth he 'framèd to the harp/ Many an English ditty lovely well/ And gave the tongue a helpful ornament'. Major-minor ambiguity is prominent, with a striking melody for violins that sweeps across the whole compass, but the trumpet calls and distant drums of war are never far away. Williams depicts the magician Glendower, who 'can call spirits from the vasty deep', in a tensile scherzo. There is much rhythmic displacement against the 6/8 metre, sudden magical appearances of limpid chords, and flourishes from harp and winds.

Most innovative perhaps is Williams's choice of an *Andante* finale, beginning with soft chords and muffled drums interrupted by impassioned string motifs. The movement is a slow burn, passing through passages of detailed counterpoint, icy sequences of high-lying parallel string chords, trumpet calls and a chorale for winds and harp. Despite its apparent stasis, the music maintains gleaming intensity in its last moments, suggesting the legend that Glendower will return in times of Wales's tribulation.

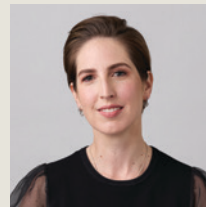
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Violins



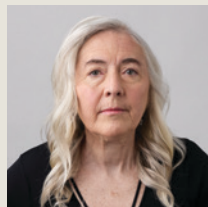
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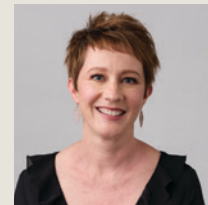
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Lisa Gill
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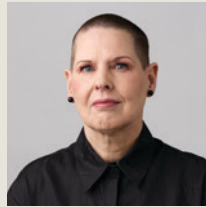
Minas Berberyán

Merry Wickes ♪



Gillian Braithwaite

Mary Dawes BEM ♪



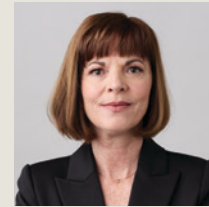
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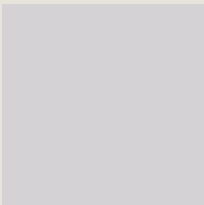
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Trumpets

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The ASO would like to thank the 1961 donors who have given other amounts.

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In memory of Jim Dempsey, former Trumpet player, donated by the ASO Players Association

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The ASO receives Commonwealth funding through the Australia Council; its arts funding and advisory body



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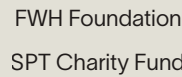
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