

*MUSICA VIVA  
TASMANIA*

*HOBART  
TOWN HALL*

# *Viva* 2018



2018

Join us in 2018 for  
some great live music!

Musica Viva Tasmania  
once again brings  
you a varied selection  
of superb national  
and international  
artists from the world  
of chamber music.

Take a seat in the  
acoustically brilliant  
Town Hall for  
this stunning seven  
concert series.



## LATITUDE 37 AND LUCINDA MOON

Thursday 22 February, 8pm

OUR SEASON OPENER IS DEDICATED TO  
THE HOBART CITY COUNCIL, CELEBRATING  
A DECADE OF PARTNERSHIP.

### BOHEMIAN RHAPSODY

HEINRICH FRANZ VON BIBER – Partita No.3  
from Harmonia artificioso-ariosa

JOHANN JACOB FROBERGER – Plainte faite  
à Londres pour passer la mélancolie

JOHANN KASPAR KERLL – Batalla Imperial

GOTTFRIED FINGER – Viola da Gamba Sonata  
in D minor

JOHANN PACHELBEL – Trio Sonata (Scordatura)

HEINRICH FRANZ VON BIBER – Partita No.6  
from Harmonia artificioso-ariosa

FINGER – Trio Sonata in D minor

JOHANN KASPAR KERLL – Trio Sonata

JOHANN PEZ – Duplex Genius Sonata

ANONYMOUS arr. LATITUDE 37 –  
Selections from Wallachian, Polish, Slovakian,  
and Hungarian dances from Pestry Zbornik,  
Kájoni and Vietórisz manuscripts

Here, at last, is an Australian  
baroque group that can confidently  
mix it with the world's best.

### The Australian

Latitude 37 is an exciting baroque  
trio whose members were drawn  
together by their passion for historically  
informed performance of 17th and 18th  
century music.

Latitude 37 is joined by outstanding violinist  
Lucinda Moon to tour Bohemia's woods  
and fields, exploring the diversity of  
repertoire from this important part of  
Baroque Europe. Bohemia, now part of the  
modern-day Czech Republic, was a visiting  
ground for many aspiring young musicians  
from across Europe who were looking to  
cut their teeth in the music profession.

Latitude 37 explores works of exceptional  
beauty from foreign tourists such as  
Johannes Pachelbel, who became one of  
the most influential keyboard musicians  
back in his native Germany, to locally-grown  
virtuosos such as Heinrich Biber who  
captivated listeners with his advanced violin  
techniques and audacious harmonic  
language. In a specially devised program,  
be transported by the experimental melodic  
ideas and haunting beauty of this highly  
original music alongside the exotic scales  
of folk music from Poland, Moldova,  
Hungary, Wallachia and Slovakia.

Photograph: Latitude 37 – Albert Comper

JULIA FREDERSDORFF, Baroque Violin  
LAURA VAUGHAN, Viola da Gamba  
DONALD NICOLSON, Harpsichord

LUCINDA MOON, Baroque Violin

## GIOCOSO QUARTET

Thursday 5 April, 8pm

JOSEPH HAYDN – String Quartet Op.71 No.2

ROBERT SCHUMANN – String Quartet Op.41 No.1

MAURICE RAVEL – String Quartet in F

Considered one of the most promising and  
exciting young quartets of their generation,  
the Giocoso String Quartet has been the  
recipient of important chamber music  
prizes, including the Musica Viva Australia  
Prize at the 2015 Melbourne International  
Chamber Music Competition. All four  
members are prizewinning musicians,  
admired both as soloists and chamber  
music players.

The three quartets of Haydn's Op. 71 were  
among the first to be composed for the  
concert stage instead of the drawing room.  
No 2 in D major has all the energy, wit and  
warmth which define Haydn's late style.  
1842 was Schumann's year of chamber  
music when he wrote the three quartets  
of Op.41. No.1, while formally displaying  
his studies of Haydn and Beethoven,  
also expresses his very individual musical  
poetry. Ravel's sole string quartet,  
modelled on Debussy's earlier work,  
contains a suave and intimate lyricism  
that has made it one of the most popular  
works in the chamber music repertory.

Photograph: Keith Saunders

SEBASTIAN CASLEANU, Violin  
TEOFIL TODICA, Violin  
MARTHA WINDHAGAUER, Viola  
BAS JONGEN, Cello

## JAMES CRABB AND ANDREW HAVERON

Wednesday 6 June, 8pm

J.S. BACH – Violin Sonata No.3 BWV 1016

MAURICE RAVEL – Tzigane

DMITRI SHOSTAKOVICH (Arr. DMITRY TSYGANOV) –  
Preludes from Op.34

CAMILLE SAINT-SAËNS – Introduction and  
Rondo Capriccioso

SALLY BEAMISH – Lament from Seavaigers

SCOTTISH/BORDER FOLK TUNES –  
Extended variations by Matt Seattle

i Mary Scott, Flower of Yarrow

ii Cuckold Come out of the Amrey

MANUEL DE FALLA – Siete Canciones  
Populares Españolas

CARLOS GARDEL (Arr. JOHN WILLIAMS) –  
Tango 'Por una Cabeza'

ASTOR PIAZZOLLA – Oblivion, Escualo

Crabb finds a perfect balance  
between the delicately sensual  
and the wildly passionate...

### Irish Independent

James Crabb, a Scottish classical accordion  
player, has been praised internationally  
for his virtuosity and versatile musicianship.  
He is widely regarded as one of the world's  
leading exponents and ambassadors of his  
chosen instrument.

The ensemble gave a mature and  
sensitive reading with particularly  
fine voicing from Andrew Haveron.

### Arts Hub

Andrew Haveron joined the Sydney  
Symphony Orchestra as Concertmaster  
in 2013. One of the most sought-after  
violinists of his generation, he is highly  
respected as a soloist, chamber musician  
and concertmaster.

This unique collaboration between these  
two fine classical musicians will take the  
listener on a wonderfully exciting and  
evocative journey. The key-note of the  
program is variety; a wide range of familiar  
pieces given an exotic twist by Crabb's  
brilliant transcriptions. As you've never  
heard them before: Bach's stately and  
beautiful melodies, Ravel's freewheeling  
homage to Romani culture, Shostakovich's  
modern homage to Bach, the elegance  
of Saint-Saëns, and the charm of Falla's  
folk arrangements contrasted with folk  
music from Scotland. A concert to open  
the mind and heart.

Photograph: Keith Saunders  
& Christoffer Askmann

JAMES CRABB, Classical Accordion  
ANDREW HAVERON, Violin



## JOYCE YANG

Saturday 21 July, 8pm

SERGEI RACHMANINOV  
*Prelude in G sharp minor, Op.32 No.12*  
*Prelude in D Major, Op.23 No.24*  
*Prelude in C sharp minor, Op.3 No.2*  
LEOŠ JANÁČEK – *Piano Sonata 1.X.1905*  
FRANZ LISZT – *Spanish Rhapsody*  
ELIZABETH YOUNAN – *New Work (2018)*  
FRANZ LISZT – *Sonata in B minor*

*Her attention to detail and clarity is as impressive as her agility, balance and velocity.*  
*Washington Post*

In 2005 Joyce Yang won the silver medal at the 12th Van Cliburn International Piano Competition, the youngest contestant at 19 years old. She made her celebrated New York Philharmonic debut with Lorin Maazel at Avery Fisher Hall in 2006 and performed on the orchestra’s tour of Asia, making a triumphant return to her hometown of Seoul, South Korea. She has since gone on to an acclaimed international career.

Yang presents a program brimming with romance and passion. Beginning with a selection of Rachmaninov’s beautifully wrought Preludes, we progress to the turmoil of Leoš Janáček’s politically inspired sonata: ‘From the Street’. A new work by young Sydney composer Elizabeth Younan is bookended by two technically challenging works by Liszt’s Spanish Rhapsody and the mighty Sonata in B minor, one of the milestones of the Romantic piano repertoire.

Photograph: Keith Saunders

JOYCE YANG, Piano

## RAY CHEN AND JULIEN QUENTIN

Monday 13 August, 8pm

LUDWIG VAN BEETHOVEN –  
*Violin Sonata no 1 in D major, Op.12 No.1*  
EDVARD GRIEG –  
*Violin Sonata No 2 in G major, Op.13*  
MATTHEW HINDSON – *New Work (2018)*  
MANUEL DE FALLA – *Suite Populaire Espagnole*  
VITTORIO MONTI – *Czárdás*

*Ray Chen can do pretty much anything he wants on the violin.*  
*Washington Post*

Winner of the Queen Elisabeth (2009) and Yehudi Menuhin Competitions (2008), Ray Chen is among the most compelling young violinists today, appearing with some of the world’s leading orchestras. Followed by over two million people on SoundCloud, Ray looks to expand the classical music audience by increasing its appeal to the young generation via all available social media platforms.

*Julien Quentin is a remarkably gifted young pianist, fully in control of even the most difficult material.*  
*The Herald Times*

French pianist Julien Quentin has established himself as a versatile and sensitive musician. Presently resident in Berlin, he has created a concert series reminiscent of the salons of the Roaring Twenties. He also pursues his interest in other genres of music through various collaborations in projects ranging from improvisation to producing electronic music.

Beethoven’s first violin sonata, composed whilst studying under Haydn, exhibits the classical polish of his early works. Grieg is in full Norwegian mode for his passionate second violin sonata written during his three-week honeymoon. A new work by acclaimed Australian composer Matthew Hindson, followed the popular transcription of Manual de Falla’s setting of traditional Spanish songs, including the famous *Asturiana*, and finally Italian composer Vittorio Monti’s short, rhapsodic *Czárdás*.

Photograph: Ray Chen – Julien Mignot

RAY CHEN, Violin  
JULIEN QUENTIN, Piano

## BORODIN STRING QUARTET

Saturday 29 September, 8pm

PYOTR ILYICH TCHAIKOVSKY – *String Quartet No.1*  
HUGO WOLF – *Italian Serenade*  
DMITRI SHOSTAKOVICH – *String Quartet No.15*

*The Borodin Quartet makes music flow as naturally as speech.*  
*Wigmore Hall Monthly Archives*

For more than seventy years, the Borodin Quartet has been celebrated for its insight and authority. Particularly revered for its performances of Shostakovich, who personally supervised its study of his quartets, the Quartet is equally at home in music ranging from Mozart to Stravinsky. The Quartet regularly joins forces with other distinguished musicians to further explore the chamber music repertoire, and also receives invitations to give masterclasses and serve as jury members at major international competitions.

Tchaikovsky’s early string quartet, premiered when the composer was virtually unknown, was an instant success and remains one of his most popular works, largely due to the lovely melancholy folk song of the second movement. Wolf’s 1887 Italian Serenade, one of his few works other than lieder, mixes romantic sentiment and mocking wit in equal measure. Shostakovich’s fifteenth and final string quartet was composed while he was gravely ill. Its six linked adagio movements comprise a profound contemplation on death.

Photograph: Keith Saunders

RUBEN AHARONIAN, Violin  
SERGEI LOMOVSKY, Violin  
IGOR NAIDIN, Viola  
VLADIMIR BALSHIN, Cello

## STEFANIE FARRANDS WITH LEIGH HARROLD

Sunday 28 October, 4pm

FRANZ SCHUBERT – *Arpeggione Sonata in A minor, D.821 (Arr. for viola and piano)*  
MARIA GRENFELL – *Desert Rain*  
**WORLD PREMIERE featuring guest artist Kaylie Melville**  
HENRI VIEUXTEMPS – *Viola Sonata in B Major Op.36*

*Stefanie Farrands is one of Australia’s leading lights.*  
*The Age*

Stefanie Farrands has been Principal Violist with the Tasmanian Symphony Orchestra since 2015, after living and studying in Berlin. She has performed with many renowned orchestras including the Berlin Philharmonic and the Chamber Orchestra of Europe. In Australia she has been a guest principal Violist with the Australian Chamber Orchestra, and the Australian World Orchestra and is a core member of the Melbourne Chamber Orchestra. She is also the founding member of the Hamer Quartet which in 2009 won overall First Prize in the Asia Pacific Chamber Music competition. In 2016 she was a recipient of the Freedman Classical Fellowship.

*A pianist of real stature.*  
*The Adelaide Review*

Leigh Harrold enjoys a reputation as one of Australia’s busiest and most sought-after pianists. He has performed extensively throughout Europe, North America and Africa as both soloist and chamber musician. Currently Leigh holds positions on the Faculties of ANAM and the University of Melbourne, and is pianist with the Melbourne Symphony Orchestra.

*The final movement was an absolute tour de force of percussion playing from Melville.*  
*Classic Melbourne*

Melbourne-based percussionist Kaylie Melville is a soloist and chamber musician dedicated to new music performance. She is a core artist with new music pioneers Speak Percussion, a co-director of the contemporary ensemble Rubiks Collective and frequently works with leading Australian ensembles and orchestras.

Schubert’s posthumous Sonata for the Arpeggione, a sort of bowed guitar (here the viola), is an unusual and beautiful extended contemplation on the Neapolitan chord. This is followed by a new work by local composer Maria Grenfell, especially commissioned for this concert. And to conclude, Vieuxtemps’ romantic Sonata, with its oscillation between expressive maestoso, elegiac barcarola and lively scherzando, considered one of the gems of viola literature.

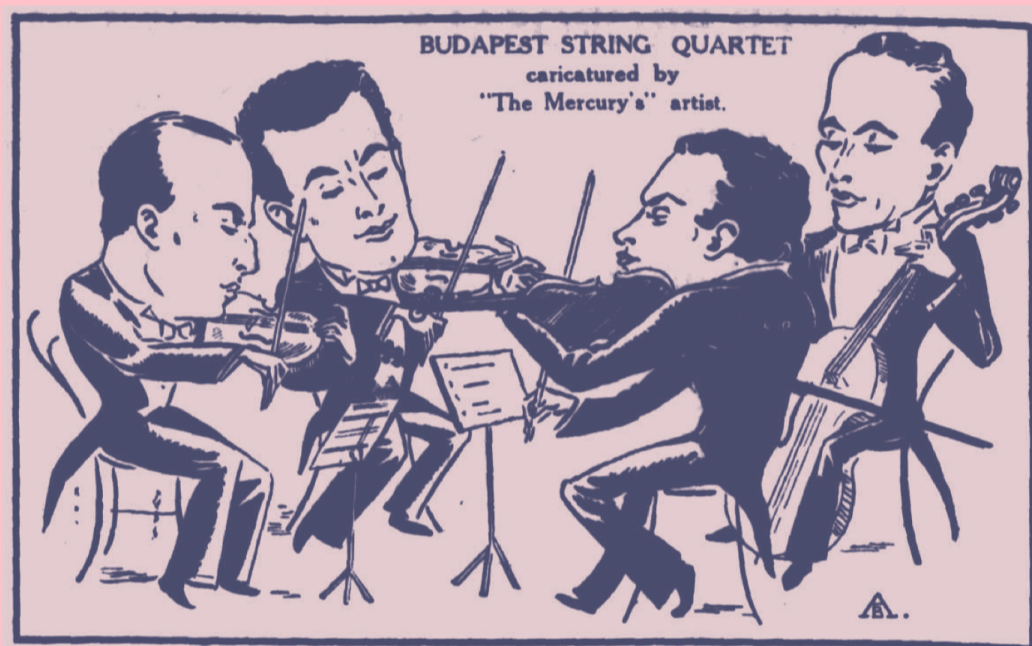
Photograph: Agatha Yim

STEFANIE FARRANDS, Viola  
LEIGH HARROLD, Piano  
KAYLIE MELVILLE, Percussion

# MUSICA VIVA TASMANIA & HOBART TOWN HALL

*A special  
partnership...*

*When the musicians of today perform in Hobart's magnificent Town Hall, they are continuing a tradition of music-making that dates back to the opening of the building in 1866. The initial concerts and recitals often involved local choirs and amateur musicians.*



Early chamber music recitals usually included selected movements or arrangements of orchestral music. In the years before the First World War, a local string quartet comprising Glanville Bishop (first violin), Kathleen McIntyre (second violin), Howard Fawcett (viola) and Allan McIntyre (cello) introduced Hobart audiences to standard quartet repertoire.

The first international chamber group to visit Tasmania was the Budapest String Quartet in 1935. As part of a national tour for the Australia Broadcasting Commission, the quartet gave two concerts at the Town Hall in August, and returned in December for another two performances.

New radiators were installed on the walls of the Town Hall for the comfort of patrons, but were apparently of little benefit. The four 1935 concerts included quartets by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Tchaikovsky, Dvořák and Debussy.

*The impressions of consummate team-work given by the quartet at the first recital were deepened by the choice programme submitted last night, and it is not too much to say that the visit of these refined artists is a milestone in Hobart's musical history.*

**Mercury, 15 August 1935**

The audience ...

*listened in rapt admiration to the poetic interpretations of this perfect ensemble. One felt that such playing would have gratified the composers themselves as a realisation of the inner dreams that gave rise to their works. The way in which the members of the quartet lift a melody through the contrapuntal web, first on one instrument and then on another, so that the thought of musical unfolding is never lost, is beyond praise. Freshness and zest, warmth of temperament, beauty and fluency of phrasing, and flawless intonation are further characteristics of these rare musicians.*

**Mercury, 9 December 1935**

The Budapest String Quartet (with a new viola player) returned for another four concerts in June and October 1937, repeating Dvořák's Quartet in F Major (*American*) and the Debussy. Quartets by Haydn, Beethoven and Mendelssohn featured once more, and the quartet gave the first Hobart performances of the Ravel Quartet and Respighi's Quartetto Dorico.

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Musica Viva Tasmania is Tasmania's international chamber music presenter. Please contact us for all non-ticketing enquiries.

## BOOKINGS

Contact the Theatre Royal Box Office for subscription and ticketing enquiries. Box Office hours are 9am to 5pm, Monday to Friday.

All Bookings at the Theatre Royal Box Office

Telephone 6233 2299  
www.theatreroyal.com.au

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COVER PHOTOGRAPHY Matt Thompson

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