



Musica Viva  
Australia

# VIVA EDGE

MELBOURNE

**Wattleseed Ensemble**

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The Edge, Fed Square  
Tue 29 March, 12pm





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Australia

# VIVA EDGE

## MELBOURNE

Tue 24 May, 12pm

Choir of Trinity College, Melbourne

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Tue 7 Jun, 12pm

Grace Clifford & Laurence Matheson

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Tue 2 Aug, 12pm

Emily Sun, Nicolas Fleury & Amir Farid

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Tue 18 Oct, 12pm

Michelle Nicolle Quartet

The Edge, Fed Square

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Tickets now available - from \$48  
[musicaviva.com.au/viva-edge](http://musicaviva.com.au/viva-edge)  
1800 688 482



Musica Viva Australia acknowledges the Traditional Custodians of the many lands on which we meet, work, and live, and we pay our respects to their Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations, and who continue to do so.

P R O G R A M

‘HOME’

Hildegard VON BINGEN (1098-1179)

Processional of Embodied Souls 4 min

Johann Sebastian BACH (1685-1750)

Contrapunctus XIII  
from ‘The Art of Fugue’, BWV 1080 (1742-49) 6 min

Christopher TYE (c.1505-c.1572)

Sit Fast 8 min

TRAD SCANDINAVIAN

Vals after Lasse in Lyby/Da Lounge Bar 6 min

Emily SHEPPARD (b. 1993)

Aftermath (2016) 8 min

Matt LAING (b. 1989)

From Home (2021) 16 min

Wattleseed Ensemble

Natalia Harvey Baroque violin  
Katie Yap Baroque viola  
Anna Pokorny Baroque cello

Please feel free to remain in your seat and enjoy a Meet The Artists session, which will take place onstage directly following the concert.

# ABOUT THE ARTISTS



## Wattleseed Ensemble

Wattleseed Ensemble brings three of Australia's most exciting young performers together, combining their expertise on period instruments with wide-ranging repertoire and a love of storytelling through music.

Natalia Harvey (Baroque violin) is Principal Second Violin with the Melbourne Chamber Orchestra and is known for her passion for chamber music and her sensitive virtuosity. Katie Yap (Baroque viola) plays with Australia's top ensembles, and her creative programming has seen her in demand not only as a performer, but as a curator of concerts and the 3MBS festival *Music, She Wrote*. Anna Pokorny (Baroque cello) holds any group she plays with together with beautifully shaped bass lines, from the Australian Chamber Orchestra to Wilma Smith's *Wilma and Friends* ensembles.

After their debut during the COVID-19 pandemic at the online Port Fairy Spring Music Festival in November 2020, Wattleseed Ensemble has performed for Musica Viva Australia, the Melbourne Recital Centre, and the 3MBS festival *Music, She Wrote*. In March 2022, they will embark on a thrice-postponed tour, *HOME*: a concert that explores the incredibly diverse, yet unifying concept of home that each person, and each piece of music holds. At its centre is the premiere of a new work by Melbourne-based composer Matt Laing; an ambitious and thought-provoking piece based on the changing environment of the Fleurieu Peninsula in South Australia.

Wattleseed Ensemble's *raison d'être* is to bring diverse audiences together in harmonious contemplation of music and the things that make us human.

Find out more at [wattleseedensemble.com](http://wattleseedensemble.com)

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## ABOUT THE MUSIC

Home is a concept that is inextricably tied to being human. Throughout this program, we explore the homes that have inspired music from a millennium ago to the present day.

Hildegard von Bingen's *Processional of Embodied Souls* takes us back 1000 years, to an abbey where nuns sing together in unison, the cathedral itself providing the harmony. In our version, the violin and cello are the choir, and the viola serves as the acoustic, echoing and weaving through the melody. From there we find a very different spirituality, cerebral and densely complex, in the 13th part of Bach's *Art of Fugue*. Despite its complexity, it is based on something very simple: a mirror. It is a mirror fugue, made of two parts that reflect each other exactly.

*Sit Fast* by 16th-century English musician Christopher Tye is the pinnacle of viol consort repertoire. 'Sit Fast' means 'pay attention', and it's worth doing so! This work wreaks havoc with time: the rhythm winds up, appearing to get faster and faster while the beat itself stays stable before the instruments break off into their own personal beats – somehow lining up together at each bar line.

A set of Scandinavian folk tunes follows; one old, and one new. The concept of home is intense in folk music – it's connected vitally to place, as well as to people. Folk music is transmitted by ear,

rather than by notation, and so tunes are deeply attached to the person who teaches it to you. The exact origins of *Vals after Lasse in Lyby* have been lost, but its tunesmith, Lasse of Lyby, is memorialised in its title. Its misty, melancholy contours break away into *Da Lounge Bar*, a warm, joyous modern tune by Norwegian hardanger fiddler, Annlaug Børshem.

Tasmanian composer Emily Sheppard's *Aftermath* is based on her 2016 experience in takayna (the Tarkine), shortly after it had burned in unprecedented bushfires. After walking through the desolated forest, she emerged onto the beach and found a hooded plover's nest with two eggs – one of which hatched in front of her eyes! *Aftermath* weaves a powerful story of loss and regeneration, grief and hope, and the importance of our exquisite, delicate environment.

Finally, we come to Melbourne-based composer Matt Laing's *From Home*, commissioned especially for this tour. It focuses on the place Matt considers his home, the Fleurieu Peninsula just south of Adelaide, and describes its change over time. From musical responses to the ancient granite of the cliffs, to a young bird struggling into the wind, *From Home* reflects on the past, looks forward into the future, and captures the moment of choice we have now.

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# Musica Viva Australia: Making Australia a more musical place

Musica Viva Australia  
Paul Kildea, Artistic Director

At Musica Viva Australia, we're proud to be one of the world's leading presenters of chamber music. Passionate about creating a vibrant musical future for Australia's artists and audiences, we feel fortunate to nurture both established and emerging talent from around the country. We're also committed to learning from our First Nations friends and colleagues how to most effectively include in our work the many peoples and languages that, together, comprise the oldest living culture in the world.

When we were founded in 1945, we existed as a single Sydney-based ensemble. Since then, we've grown to become a national organisation and a major force in Australian musical life, delivering concerts with the highest artistic standards, education, and artist development initiatives across the country.

Musica Viva Australia is committed to the future of classical music, and to being at the forefront of its evolution. Our dedication to the commissioning and programming of new Australian works is key to our vision, and through eclectic and thoughtful programming, we endeavour to lead the industry in presenting concerts that challenge and thrill all audiences.

Passionate about creating community through music, we are committed to bringing unforgettable shared experiences from extraordinary local and international musicians to our audiences in capital cities, regional centres, and remote communities.

As one of the leading providers of music education in Australia, Musica Viva has been proudly bringing music to schools for more than 40 years, helping shape the lives of generations of Australian children and reaching close to 300,000 students annually. Dynamic performances by culturally-diverse ensembles are complemented by comprehensive lesson plans, interactive content, and professional development for teachers, building the capacity of schools to inspire, teach, and instil a love of music.

We are committed to identifying and developing new talent, whether it be secondary students, emerging artists, individuals from underrepresented groups, or ensembles on the brink of wide international recognition. Competitions, masterclasses, and professional development programs are just some of the ways we foster the careers of many of Australia's finest musicians.

Now in our eighth decade, join us as we continue to exhilarate, inspire, and delight.

## VIVA EDGE PARTNERS





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# VAN DIEMEN'S BAND

**National Tour: 26 April–14 May**

[musicaviva.com.au/van-diemens-band](http://musicaviva.com.au/van-diemens-band) | 1800 688 482

Australia's finest early music specialists invite you to experience the beautiful melding of cultures in Europe's historical borderlands.

With special thanks to our Ensemble Patrons Ian Dickson & Reg Holloway.





# Music brings us together

At Musica Viva Australia we are proud to share exceptional music with audiences of every age, location and circumstance — it's what we have always done, and what we will always strive to do.

With your contribution, we can support our professional musicians, introduce children to live music in schools, commission new works, create innovative and engaging online content, and develop future generations of artists.



Scan the QR code to give today.  
Contact us on [philanthropy@musicaviva.com.au](mailto:philanthropy@musicaviva.com.au)