

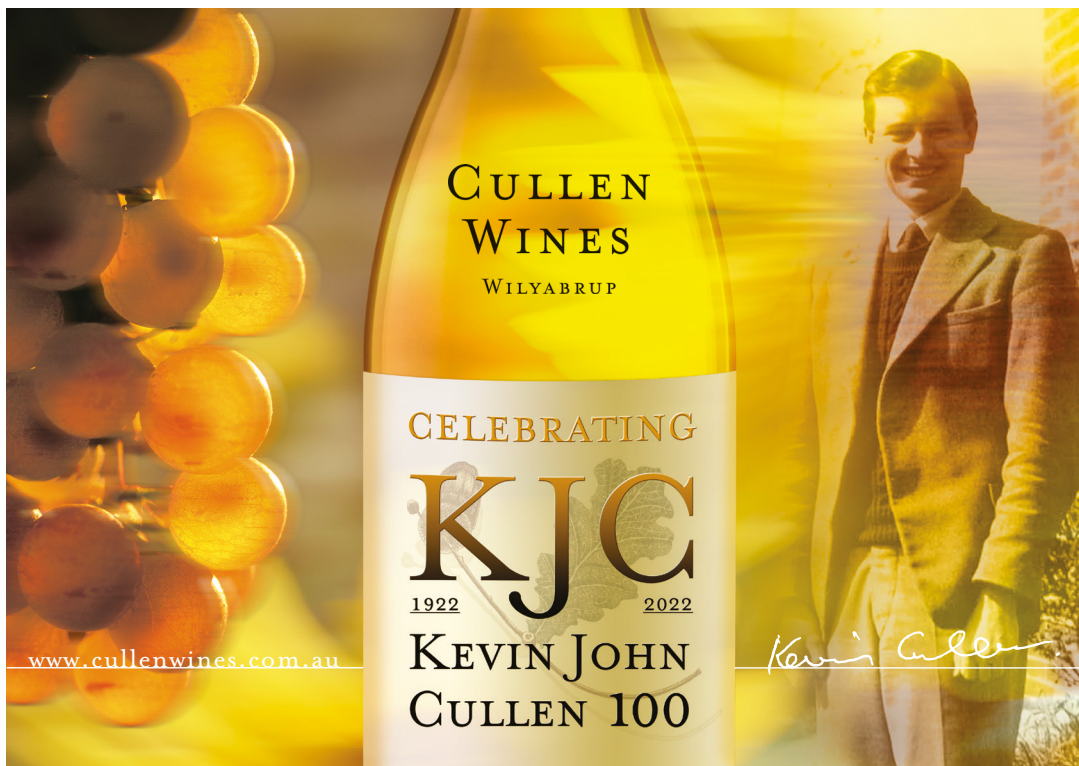


Musica Viva
Australia


JONATHAN PAGET & DARLINGTON QUARTET

Sunday 20 February, 6:30pm – Perth Concert Hall

This concert is presented in association with Perth Festival.



CHAMBER OF
**MUSICAL
CURIOSITIES**




Journey into the Chamber of Musical Curiosities


Hosted by Artistic Director Paul Kildea, the Chamber of Musical Curiosities is a podcast exploring the world of music in and around Musica Viva Australia. During the episodes, guests reflect upon creativity, their careers, and their passion for chamber music.

Episode 10: Kim Williams

In this episode, Kim discusses the various careers he's had throughout his remarkable life. They explore the importance of Australian musicians, composers and learning the history of Australian music culture and musical traditions. Paul and Kim also have a heartfelt reflection on their mutual friend Richard Gill and his advocacy for music education in Australia.

Listen on Spotify, Apple Podcasts or our website to come with us inside the Chamber of Musical Curiosities and explore a collection of musical marvels.

 musicaviva.com.au/podcast



Musica Viva Australia acknowledges the Traditional Custodians of the many lands on which we meet, work, and live, and we pay our respects to 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.

PROGRAM

Ferdinando CARULLI (1770-1841)

Guitar Concerto in E minor, Op. 140 (1820) 16 min
[In one movement]

Christopher SAINSBURY (b. 1963)

North Country Sketches (2002) 8 min
[In five short movements]

Mario CASTELNUOVO-TEDESCO (1895-1968)

Quintet (for Guitar and String Quartet) (1950) 24 min
I *Allegro, vivo e schietto*
II *Andante mesto*
III *Scherzo: Allegro con spirito, alla Marcia*
IV *Finale: Allegro con fuoco*

Iain GRANDAGE (b. 1970)

Black Dogs (2008) 15 mins

Imogen HOLST (1907-1984)

Phantasy Quartet (1928) 11 mins

Luigi BOCCHERINI (1743-1805)

Guitar Quintet in D major, G. 448 (1798) 7 mins
III *Grave — assai*
IV *Fandango*

Jonathan Paget	<i>guitar</i>	Jonathan Paget appears courtesy of the WA Academy of Performing Arts, Edith Cowan University.
Semra Lee-Smith	<i>violin</i>	Ensemble Patrons – Ian & Caroline Frazer Concert Champions – Valerie & Michael Wishart With special thanks to the Amadeus Society and the Producers' Circle for their support of Musica Viva Australia's 2022 Concert Season.
Zak Rowntree	<i>violin</i>	
Sally Boud	<i>viola</i>	
Jon Tooby	<i>cello</i>	

ABOUT THE ARTISTS



Jonathan Paget is an Associate Professor at the Western Australian Academy of Performing Arts, Edith Cowan University, where he has led the classical guitar program since 2005. Winner of multiple prestigious international guitar competitions, Jonathan has performed throughout Australia, the USA, and Asia, and at festivals such as the Darwin International Guitar Festival and the Port Fairy Spring Music Festival. He has performed with Karin Schaupp, Slava Grigoryan, and Chrystian Dozza, among others, as well as with the Silver Sands Guitar Trio from 2016-2019. He has released two solo CDs: *Kaleidoscope*, and *Midsummer's Night* (Move Records), which have been played extensively on Australian radio. Reviews describe him as 'a fine musician with brilliant technique' [Soundboard, USA], 'up there with some of the best' [Classical Guitar, UK]. Winner of prestigious academic awards such as Fulbright and Hackett scholarships, Paget completed doctoral studies at the Eastman School of Music in upstate New York. He has been the Associate Dean of Research at WAAPA since 2017 and actively researches guitar literature and performance practices.

Semra Lee-Smith was born in Malaysia and commenced violin lessons aged three with her mother, Hooi Tong Lee. She gained her Bachelor of Music degree at the WA Conservatorium of Music and a



Postgraduate Diploma from the Sweelinck Conservatorium, studying with Istvan Parkanyi. She undertook string quartet studies with the Halcyon String Quartet at the Australian National Academy of Music and at the Banff Centre for the Arts, Canada.

In 2000, Semra won a position with the Malaysian Philharmonic Orchestra. She started in a tutti position with WASO in 2003 and was appointed Associate Principal 2nd Violin in 2004. In 2009, she won the Assistant Concertmaster position and has been the Acting Associate Concertmaster since 2014. Semra appeared as Guest Concertmaster with the Tasmanian Symphony Orchestra in concerts for the 2019 MONA FOMA.

She is sought after as a chamber musician and is a founding member of the Darlington Piano Trio and Darlington String Quartet, core ensembles for Darlington Concerts, created in 2003. Collectively, they form the Darlington Ensemble and are Ensemble in Residence at UWA's Conservatorium of Music. The trio commissioned James Ledger's *Inscriptions* and recorded Roger Smalley's piano trio for UWA's centenary celebrations 'Luminosity' CD. Other notable chamber music partners have included Brett Dean, Ashley Smith and Myron Romanul.

She has featured regularly in the Soft Soft Loud chamber music series and as the leader of the new music ensemble, Etica.

In 2020, she premiered Simon Kruit's *Disconnects* with the Darlington String Quartet and recorded Emma Jayakumar's *Bell Birds Suite*, a new commission from the ABC. In addition, she is a lecturer in violin at UWA and is also an AMEB examiner.

Zak Rowntree was born in England and started the violin at the age of 9. He won a scholarship to study at the prestigious Chethams School of Music with Nannie Jamieson a year later. At the age of 13 he won the Open section at the Cheltenham International Competitive Festival of Music. He studied music at the University of York where he led the University Orchestra on a tour of Greece, performed concertos under Christopher Adey and formed a piano trio with his future wife Lisa during the Pablo Casals chamber music course.

He gave a strong commitment to the Contemporary Music Ensemble and gave the world premieres of several works. He then accepted a place at the Royal Northern College of Music on the Advanced Performance post-graduate course, where his teacher was Maciej Rakowski. During his time in Manchester, Zak developed a love of chamber music whilst also gaining valuable orchestral experience with the BBC Philharmonic, Royal Liverpool Philharmonic and English Northern Philharmonia.

Since moving to Perth in 1997, Zak has enjoyed being a member of WASO. He was appointed Associate Principal 2nd Violin in 2009, and Principal 2nd Violin in 2014. In addition to his orchestral work he is a member of the Darlington String Quartet, and enjoys teaching several students at home.

Sally Boud was born in Perth and studied viola performance with Berian Evans at UWA. After graduating with first class honours she continued her studies

overseas, most formatively with Gertrude Rossbacher in Berlin. Upon her return to Australia in 1999 Sally became a founding member of the Tankstream Quartet. The Quartet toured worldwide and was a prizewinner in many international competitions, including first prize at the Osaka International Competition in 2002, second prize at the Premio Paolo Borciani in 2005 and first prize at the Cremona International Competition, also in 2005. From 2004 to 2005 the quartet was based in Berlin and studied with the Alban Berg Quartet in Cologne. In 2006 the quartet was invited to take on the name and role of the Australian String Quartet, performing nationally and internationally and premiering works by many Australian composers, including Brett Dean, James Ledger and Elena Kats-Chernin. Sally left the quartet at the end of their 2011 season to pursue a busy and varied freelance career. In addition to her chamber music activities Sally has played with the Australian Chamber Orchestra, and nearly every state Symphony Orchestra, and as Guest Associate Principal with the New Zealand Symphony Orchestra. She has appeared as a soloist with the Darwin Symphony Orchestra, the Fremantle Chamber Orchestra, the Perth Symphony Orchestra and Ensemble 1685.

Jonathan Tooby is currently Artistic Director and Chief Conductor of Darwin Symphony Orchestra, a position he has held since 2018. He has conducted the West Australian Symphony Orchestra, Australian Youth Orchestra, WA Youth Orchestras, WA Ballet and WA Opera.

Jonathan is particularly interested in partnering with other artists and performance groups to create new works and performance experiences. In addition to his busy conducting schedule, Jonathan is in demand as a cellist and continues to perform and tour with numerous groups, most notably the Darlington Ensemble, I Cellisti, Arafura Collective, Whistling Kite, and more recently the Rococonuts.

ABOUT THE MUSIC

Ferdinando Carulli was one of several Italian guitarists who emigrated to Paris in the early nineteenth century, among them Francesco Molino, Filippo Gragnani, and Matteo Carcassi. Carulli established himself as a pre-eminent pedagogue, performer, and composer, and is credited with having developed many of the idiomatic textures and techniques that formed the basis of the 19th century guitar technique. He authored several hundred works (catalogued by Maria Torta with 366 opus numbers), although they are of variable quality and many are didactic in purpose.

Carulli's notoriety as a pedagogue is famously captured in an image from Charles de Marescot's music book *La guitaromanie* (c.1829). The image is playfully entitled 'Discussion entre les Carulistes et les Molinistes' [Discussion between the followers of Carulli and Molino] yet depicts a brawl with players violently smashing their instruments against one another. Recent scholarship speculates that the point of difference concerned left-hand thumb technique. However, their rivalry was no doubt further exacerbated by the fact that Molino's Op. 56 concerto in E minor (c. 1830) copies the main theme of Carulli's Op. 140 almost verbatim.

The guitar flourished within the performance context of Parisian salons, effectively the lounge rooms of the rich and famous, where regular musical soirees combining music and socialising were held. Guitarists frequently appeared in solo performance, accompanying singers, or in various chamber combinations. Indeed, Carulli composed an extensive catalogue of chamber works, including pieces for guitar duo, guitar and piano, guitar and flute, or guitar, flute, and violin (in trio). His solo compositions are eclectic but feature a healthy smattering of theme and variations (particularly opera fantasies),

dances, topical programmatic works, and the occasional sonata (with those intended for professional performance given the prefix 'grande'). The overtures of Rossini held a particular fascination, with no less than 12 Rossini overtures being arranged by Carulli for guitar and piano.

The guitar concerto has an intriguing Parisian history, with earlier examples of the genre in the early 19th century (and late 18th century) recently coming to light by the likes of Antoine L'Hoyer, Charles Doisy, and the enigmatic 'Vidal.' Carulli himself wrote three concertos involving guitar (one a duo concerto with flute). It is likely that such works were also performed in a salon context with comparatively small forces. As with the Op. 140, the wind parts are typically 'ad libitum' (optional) and only double the strings, like in symphonies from the mid 18th century. Performance with one-to-a part strings (essentially a string quartet) was indeed likely, in deference to the small volume threshold of the instrument.

The Petit Concerto de Société Op. 140 in E minor is Carulli's most substantial offering in the concerto genre. An elegantly constructed single movement, it demonstrates his enviable technical mastery, with a virtuosity potentially unsurpassed in Paris until the arrival of Fernando Sor. Unlike Carulli's other concerti, the Op. 140 offers no opportunity for an improvised cadenza; rather, intermittent cadenza-like textures are written into the compositional fabric. The work also presents one of Carulli's most extended examples of sonata-allegro form. There is the usual double exposition: first strings alone, then with solo guitar. The exposition comprises a 'fatalistic' primary theme in E minor, a gentler singing secondary theme in the relative major (G major), followed by an extended closing section. Curiously, the development is substituted by an entirely new theme

marked *Largo* (essentially half-tempo)—causing some modern commentators to mistake this section for an independent movement. However, the recapitulation of the main themes (now all in the tonic) confirms the over-arching sonata structure, with the work ending in an exciting flourish of activity in the final coda.

© JONATHAN PAGET 2021

Christopher Sainsbury writes:

North Country Sketches are a series of reflections on sounds present to me in the 'top end' country of Australia's Northern Territory. There are five pieces, being:

- I. *Gagudju*
- II. *Oenpelli*
- III. *Dry*
- IV. *Mango Tango*
- V. *The 'T-O' (the Traditional Owner)*

Each piece is short in keeping with traditional Aboriginal melody, and also because the pieces are complete in themselves as 'pseudo-miniatures'. The title is borrowed from a work by Delius, which I think is quite funny given my 'north country' environment compared to his, and me being an Aboriginal Australian (descending from the Dharug/Eora people).

As well, these sketches are a series of etudes for the contemporary guitarist. They feature bi-tones, and given an hour or so the execution of these 'tones from the other side' are easily understood. The bi-tones enable a broader timbral spectrum on guitar that suit the topics (and I think, the tropics)!

© CHRISTOPHER SAINSBURY

Castelnuovo-Tedesco (1895–1968) was already a successful composer in 1932 when he met an artist who would change the course of his musical life. Andrés Segovia (1893–1987) is one of the most celebrated classical guitarists of the 20th century. Born in Linares, Spain, and brought up in Granada, he was, like Fernando Carulli, almost entirely self-taught, and notable for eschewing the popularisation of the flamenco style to concentrate on classical technique and repertoire. By the 1920s, he was a celebrated virtuoso, touring internationally.

The two men's paths crossed in 1932 in Venice at the International Society for Contemporary Music's annual festival. Segovia was impressed by Castelnuovo-Tedesco's Quintet for Harp and Piano and left a note enquiring about a commission. Castelnuovo-Tedesco wrote back to say he had never written for guitar. Segovia provided him with some basic information about the instrument and a few examples of works he liked. Soon after Castelnuovo-Tedesco sent him a set of variations. Segovia's response was swift and overwhelmingly positive: 'It is the first time that I find a composer who immediately understands how to write for the guitar'. From this creative beginning Castelnuovo-Tedesco went on to become one of the 20th century's foremost composers for guitar, completing over 100 works for the instrument, many of them for Segovia.

Then, in 1938, the Italian government passed its *Leggi Razziale*, restricting the civil rights of Jews. Castelnuovo-Tedesco's Sephardic Jewish ancestry was well known. Life in Europe was looking increasingly dangerous. In 1939 he and his family boarded the SS *Saturnia* in Trieste, bound for a new life in America.

Thanks to artistic colleagues in high places, including conductor Arturo Toscanini and violin virtuoso Jascha Heifetz, Castelnuovo-Tedesco was offered work in Hollywood with MGM, writing film scores. While he is best known for

his writing for guitar his legacy also lives on through some of his films – including *Gaslight* and *And then there were none*; and for his students, who include André Previn, Henry Mancini and John Williams.

Castelnuovo-Tedesco wrote his Quintet for Guitar and String Quartet Op. 143 in 1950, to a commission from the Music Guild of Los Angeles. Segovia gave the premiere with the Paganini Quartet a year later.

An unapologetic romanticist, Castelnuovo-Tedesco describes the work in his autobiography as ‘melodious and serene... written almost in a Schubertian vein.’ Indeed, against the backdrop of mid-century modernism, his style is resolutely tonal, but his orchestration – the way he handles the various timbres and textures of these five instruments – is highly innovative. He pits the bowed instruments – violin, viola and cello, all capable of a sustained legato line – against the plucked guitar, with its distinctive attack and ringing but quiet decay, using an ingenious palette of extended techniques. Listen out, for example, to the way he allows intricate guitar passages the space to ring out over the quartet by using an accompaniment of pizzicato, or wispy harmonics, or even silence. And how he layers a luxurious legato melody underneath a glittering cadenza in the guitar.

The work falls into four movements and follows the classic lines of Haydn’s sonata form. The first is marked *Allegro vivo e schietto*, lively and open, a feeling captured in the melodic leaps of the opening statement, which contrasts with a more chromatic second subject. The second, *Andante mesto*, begins with a soulful melody for viola and is shot through with modal ambiguity – a switching between major and minor intervals evoking a nostalgic quality. Its second theme is marked ‘Souvenir d’Espana’, memories of Spain. The third movement is a bracing *Scherzo* with two trios, including the irresistible dance rhythm of the Spanish *Habanera*. The fourth movement is also

powered by dance, this time by the jagged motor rhythm of the crazy *Tarantella*, until, that is, a smoochy *Habanera* reappears, marked *come una canzone popolare* – like a popular song. As the work comes to its climax Castelnuovo-Tedesco layers the two dances one on another and ups the tempo for a thrilling scramble to the end.

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Iain Grandage writes:

Black Dog (*noun*) melancholy or depression.

The unknown, unknowable workings of the mind are a source of much interest and many questions to me. Where does our sense of self reside? How do we know who we are? When two dear friends recently went through periods of mental fragility, their experiences dominated my own mind, and manifested themselves in this work.

The guitar is the principal voice for the majority of *Black Dogs*. It is the mind, introducing material that is then amplified, modified and refracted through kaleidoscopic glasses by the four string players. The work follows a traditional three movement concerto structure, albeit played continuously and bookended by a prologue and an epilogue.

The harmonic material for the work has at its heart the all-interval tetrachord D-E-flat-F-A. This manifests itself in different ways in each of the three movements – as part of an octatonic scale in the first, as part of a dodecaphonic tone row in the second, and as the harmonic delineator of the form in the rondo-like third movement.

The work opens with a Prologue dominated by guitar arpeggio figures, between which small presciences of material from the later movements appear. The first movement is dominated by swirling arpeggiated figurations in the violins that delineate a world within which the guitar and lower strings converse. After a period of intense homophony, the

uneasy stillness of the second movement emerges. It is centred around a long, languid melody which is constantly kept on its toes by a rocking minor third motif and overlaid with bubbling 12-tone phrases. The third movement is a moto perpetuo of ever-increasing aggression and anxiety which concludes with an epilogue that echoes the opening of the work.

Black Dogs was commissioned by and written for the marvellous guitarist Craig Ogden and the Brodsky Quartet – all impassioned supporters of new music whose technical virtuosity, intuitive musicality and personal generosity are a joy to be around.

© IAIN GRANDAGE

'Ah, a composer at last.'

Better known as Benjamin Britten's assistant and the daughter of Gustav Holst, many of **Imogen Holst's** compositions have only had their first performance in recent years. Her daily life was primarily consumed with other musical activities like teaching and arranging music for educational purposes, so her voice as a composer was often relegated in priority. Like many composers, the search for a musical identity was always in her mind, but it wasn't until her string quintet (composed in 1982) that she said, *'Ah, a composer at last'*.

The Phantasy Quartet, written in 1928 when she was just 20 years old, holds all the characteristics of an English pastoral style. The focus on a modal sonority rather than a traditional harmonic structure is reminiscent of Ravel and Debussy's forays into the string quartet but one cannot deny the obvious stamp of England's favourite, Vaughan Williams. Having said that, this piece is not merely a hall of mirrors blurring the aural images of other composers; one gets a sense of the generosity, passion and intellect of Imogen. There are many

voicings of chords which on first playing seem cumbersome but in fact, they are absolutely perfect in their effectiveness.

© ZOE NIGHTON

Following in the footsteps of Domenico Scarlatti, the virtuoso Italian cellist and composer **Luigi Boccherini** moved to Spain as a young man. Spain's cultural status in Europe had lowered due to the mix of cultures and the barbarous behaviour it was known for in other countries. In an effort to become more European in character, Spanish musicians were sent to study in other countries and foreign composers like Luigi Boccherini, who arrived in Spain in the 1760s, were welcomed with open arms. Employed at first by Don Luis, King Charles' younger brother, Boccherini undoubtedly felt somewhat superior to the Spaniards and felt the need to 'tame' the savage Spanish musicians.

Boccherini wrote some 250 quintets, most for two violins, viola and two cellos, with one cello often having a concerto-like part reaching into the high registers. He also loved the guitar, however, and even wrote concertante guitar parts into some of his symphonic works. He is best known to guitarists today for his numerous Guitar Quintets and of these, No. 4 in D major, often called 'Fandango' after its final movement, is undoubtedly the most loved. Indeed, it is today perhaps one of the most often played pieces of chamber music written with an original guitar part.

Finished in 1798, the work borrows all its movements from two of the composer's previous quintets, with the spirited *Fandango* drawing freely on the rich guitar culture of Spain and leaving behind the more 'serious' style of Boccherini's own cultural heritage.

© KARIN SCHAUPP

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Graham Lovelock, Anonymous (8)

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