

PERTH FESTIVAL

15 February – 14 March

ONE & MANY

SARA MACLIVER

WITH WIND QUINTET PLUS

Presented in association with Tura New Music

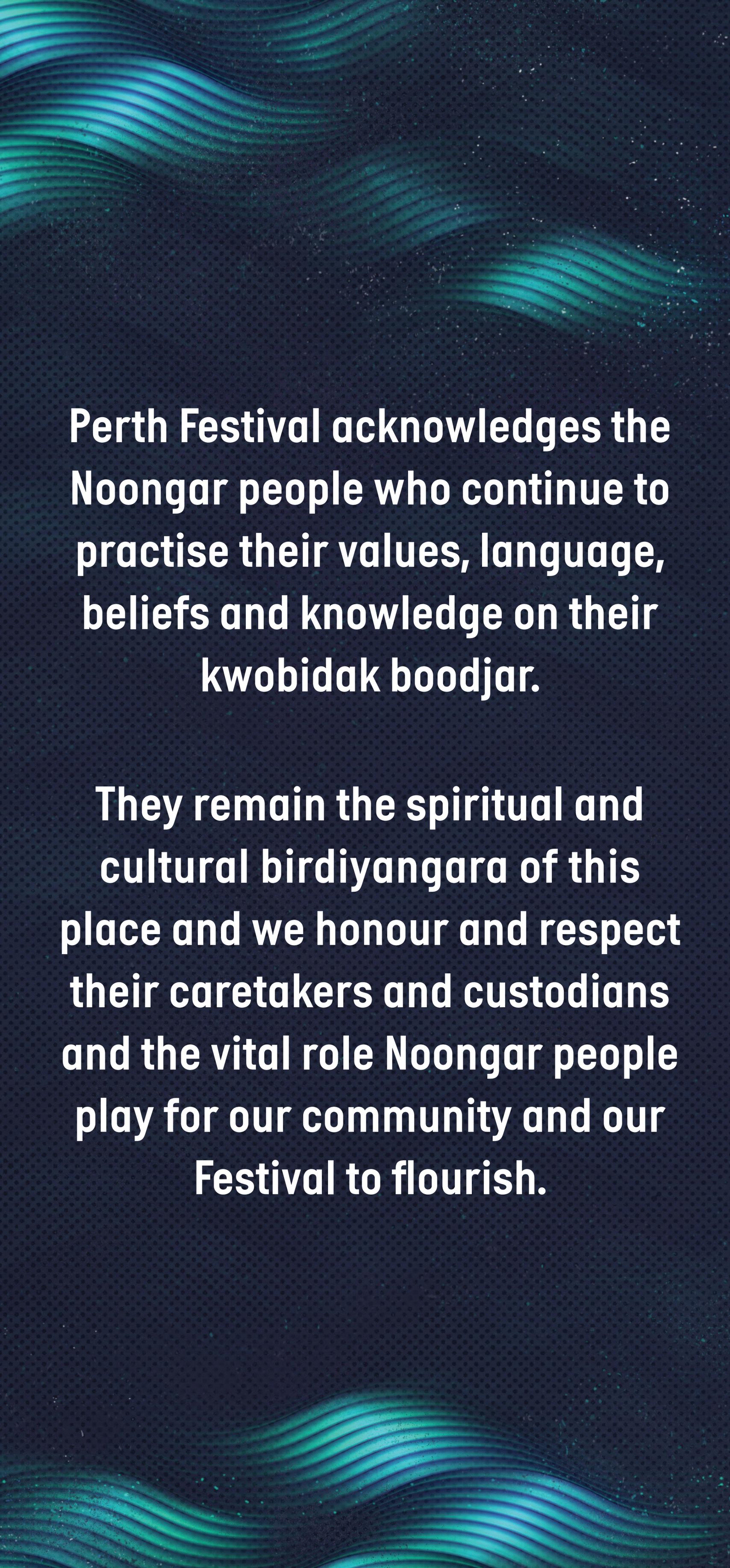
2021

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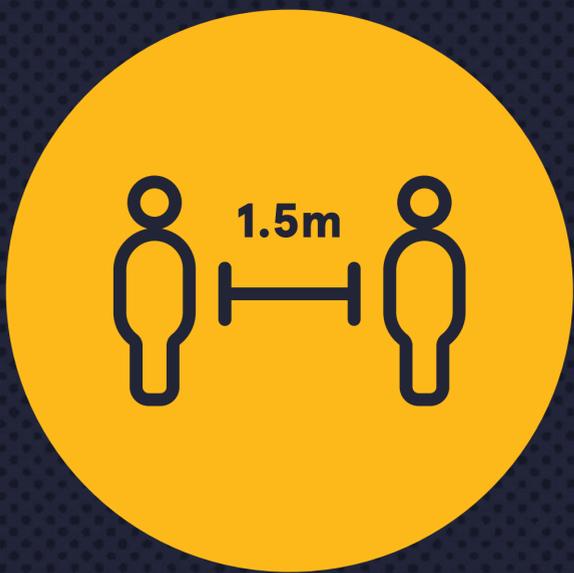


Perth Festival acknowledges the Noongar people who continue to practise their values, language, beliefs and knowledge on their kwobidak boodjar.

They remain the spiritual and cultural birdiyangara of this place and we honour and respect their caretakers and custodians and the vital role Noongar people play for our community and our Festival to flourish.

PERTH FESTIVAL

Stay COVID-19 safe



Physical distancing



Wash your hands



Stay home if you are sick



Register your attendance

For latest health advice visit healthywa.wa.gov.au/coronavirus

SARA MACLIVER

WITH WIND QUINTET PLUS

YANDILUP / NORTHBRIDGE

**HACKETT HALL,
WA MUSEUM BOOLA BARDIP**

M	T	W	T	F	S	S
FEBRUARY				5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
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Fri – Sun 6pm
Duration 60mins



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Image: Jess Wyld

I grew up in a house filled with classical music, books and bones – objects emblematic of my parents’ voracious listening and reading habits and my dad’s work as a veterinary anatomist. I was intrigued by the beauty inside some of those antiquarian anatomy books, made aware of evolutionary secrets revealed by some of those bones and inexorably drawn towards the strange power inside the music that emanated from the turntable in the disused fireplace.

I realise now that the *One & Many* chamber music series in many ways replicates those fond memories, as we sit listening in this newly re-imagined space of Hackett Hall in WA Museum Boola Bardip. We sit beneath bookcases that once held

libraries of information, below a whale skeleton whose stories are etched into its bones, listening to music written last week and last century.

We are in a time where subjective opinions can seem to matter more than objective truths but I consistently return to one idea – that we are at our best when we operate as a collective of supportive beings, following empathic instincts. Clearly the past year has stretched our ability to operate as a community, with isolation both here and elsewhere stretching those bonds. But here, in this celebration of communal music-making that starts with solitude but expands to include us all, I trust that the serenity and beauty of the offerings and the environment will prove to be a salve for our individual and collective souls.

These concerts feature such extraordinary musicians, many of whom are lifelong friends, who consistently bring contemporary vitality to this music, and I thank you for joining us in celebrating their artistry.

IAIN GRANDAGE

PERTH FESTIVAL ARTISTIC DIRECTOR



Image: Jess Wyld

LOOKING FOR SOMETHING TO DO AFTER THE SHOW?

Stick around Perth Cultural Centre and enjoy City of Lights. Immerse yourself in the projections, catch some tunes at *STC Courtyard Sessions*, drop into a local bar for a post-show drink or treat yourself to a tasty bite at one of Northbridge's many eateries.

CREDITS

PERFORMED BY

Sara Macliver Soprano

Wind Quintet Plus

Flute Diane Riddell

Oboe Stephanie Nicholls

Clarinet Catherine Cahill

Bassoon Joanne Littlely

Horn Wendy Tait

Percussion Paul Tanner

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REPERTOIRE

Hildegard von Bingen (1098 – 1179)

Ave Generosa

Transcribed by Stephanie Nicholls

JS Bach (1685 – 1750)

‘Wie zittern und wanken
der Sünder Gedanken’

from *Herr, gehe nicht ins Gericht
mit deinem Knecht*, BWV105

WA Mozart (1756 – 91)

Serenade in C minor, KV 388

I. Allegro

II. Andante

IV. Allegro

Arranged by David Walter

Robert Schumann (1810 – 56)

Im Rhein, im heiligen Strome

from *Dichterliebe*

Arranged by Iain Grandage

Joseph Canteloube (1875 – 1957)

Five Songs of the Auvergne

I. Malurous qu’o uno fenno

II. Bailèro

III. Lou coucut

IV. La Delaïssádo

V. Chut, chut

Transcribed by Chris Allan

Rebecca Erin Smith (b. 1989)

Black Giants

Commissioned by Tura New Music

Richard Strauss (1864 – 1949)

Morgen!

Transcribed by Paul Tanner



A NOTE ON THE REPERTOIRE

When she was 14 years old, Hildegard's minor-aristocratic parents placed her in an enclosed Benedictine monastery, where an older nun taught her to read and write Latin. Eventually Hildegard became prioress and after around 1150 established her own abbeys at Rupertsberg and Eibingen near Bingen in the German Rhineland. She had experienced visions from an early age, but in her 40s began experiencing extremely powerful ones. Once, for instance, 'Heaven was opened and a fiery light of exceeding brilliance came and permeated my whole brain, and inflamed my whole heart and my whole breast' and on another occasion she

‘saw a great star, most splendid and beautiful, and with it an exceeding multitude of falling sparks’. In a surge of creativity, she expounded her theology in writing, art and music; she was made a saint in 2012. Her compositions consist largely of elaborate unaccompanied chants that set her own poems. *Ave Generosa* is a ‘celestial symphony’ of joy celebrating the Virgin Mary in images of light and growth, with a melody that unspools to more and more ecstatic heights.

Composed in 1723 for the Thomaskirche in Leipzig, Bach’s Cantata BWV105 contrasts Hildegard’s joyful, transcendental vision with a more pessimistic, Lutheran one; its theme is essentially that of the unworthiness of the human soul and its utter dependence on divine grace. In ‘Wie zittern und wanken der Sünder Gedanken’ the soprano, accompanied by a plangent oboe obbligato, dispassionately describes how the sinner’s troubled conscience simultaneously accuses and excuses itself, tearing itself apart ‘through its own torments.’

Mozart arrived in Vienna in 1781 to establish himself as a freelance composer. Most of his music from this time is designed to display his breadth of talent – especially to potential aristocratic patrons – and was written for specific occasions: dance music,

chamber works for the salon and pieces such as Serenades, which frequently accompanied evening festivities in the outdoors. Mozart wrote numerous serenade-type works in Salzburg, containing up to nine separate dance-based movements and scored for relatively large groups of strings and winds. Serenade K388, originally for wind octet, is very different from the Salzburg works. As well as being appropriate scoring for outdoor entertainment, it reflects a fashion, which even the Emperor took up, among the Bohemian nobility resident in the capital to maintain an in-house wind band. This work is notable for its use of C minor, a key Mozart often used for intense emotion, and for its restriction to a mere four movements of which we will hear three today.

The year 1840 was Schumann's 'year of song'. Written in a week in May that year, *Dichterliebe* (A Poet's Love) sets poems by Heinrich Heine that dramatise the rise and fall of the poet's infatuation and rapid, bitter disillusion with his beloved. In the sixth song, 'Im Rhein, im heiligen Strome' (In the Rhine's holy stream) the poet sees Cologne Cathedral reflected in the Rhine's waves and enters the great Gothic building, which is depicted musically with the solemn dotted rhythms of a ceremonial procession. The poet moves inside to

stand before a portrait of the Virgin, who bears an uncanny resemblance to his beloved.

In his native Auvergne, a land of mountains, Romanesque churches and castles that had been largely isolated from metropolitan France for centuries, Canteloube collected and orchestrated a huge number of songs in the local dialect that were based, as he wrote, 'on history or legend; anecdotes; songs about love, marriage, children; work songs; songs of celebration, songs for the open air; dancing songs'.

One of the dance-songs, with a characteristic oboe solo between verses, 'Malurous qu'ò uno fenno' (Unhappy is he who has a wife) is a lively variation on the 'can't live with them/ can't live without them' theme, though the singer concludes that freedom is best of all. In 'Bailèro', one of the most famous of the songs, a shepherd and his girlfriend are separated by a river across which they sing their longing for each other. 'Lou coucut' is dominated by the song of the eponymous cuckoo, as the singer imagines the birds wearing bells and sounding like trumpets, while 'La Delaïssádo' (The abandoned girl) might be described as The Shepherdess on the Rock, alone and weeping as evening comes on. 'Chut, chut' is sung by a girl sent by her father to tend cattle, but who is met in the fields by her lover ...

R E Smith is an award-winning Australian composer and interdisciplinary artist who specialises in collaborative media and concert works that have been performed extensively here and abroad. As in the present piece, she works primarily with large ensembles of acoustic instruments and the human voice, utilising traditional notation alongside multimedia textile graphic scores.

Black Giants sets Nocturne, by the Swedish-speaking Finnish poet Edith Södergran (1892 – 1923), with its delicate evocation of the colours of the sea – deep blue and black water, the silver and white of reflected moonlight. Through this text Smith explores the immensity of ‘Otto,’ the blue whale skeleton suspended overhead in Hackett Hall. Rooted in the importance of colour, gesture, narrative and texture, Smith’s music layers relatively simple melodic lines to create incidental harmony in a rhythmically ambiguous environment operating at the edge of tonality. A single chord is manoeuvred through distal tonal organisations to manipulate the sense of intimacy in this piece, creating moments of closeness set against a vast visual landscape.

Strauss’ single most famous song, *Morgen!*, (Tomorrow), sets a text by John Henry Mackay (1864 – 1933), a Scot who had lived in Germany from

early childhood and devoted himself to anarchist politics, experimental verse and homosexuality at a time when none of the above was widely tolerated.

Morgen! is a fairly conventional lyric dealing with the promise of lovers being reunited. Strauss turns it into a glowing image of fulfilled love.

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BIOGRAPHIES



SARA MACLIVER

Sara Macliver is one of Australia's most popular and versatile artists and is regarded as one of the leading exponents of Baroque repertoire. She is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics, with more than 35 CDs and many awards to her credit. She has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.

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WIND QUINTET PLUS

Wind Quintet Plus (WQ+) is a leading ensemble in the West Australian musical landscape, recognised for dynamic performances, eclectic programming, imaginative collaborations and outreach endeavours that connect with audiences of all ages and backgrounds. Combining flute, oboe, clarinet, bassoon and horn with percussion, WQ+ perform music from diverse styles with colour, texture, drive and groove. They are committed to performing new works and reimagined repertoire by both established and emerging composers and arrangers.

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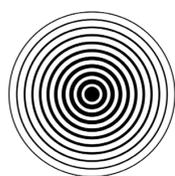
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Music education and musical outreach for all is at the core of the Wind Quintet Plus mission. During 2020 when it was not possible to perform in regular concert venues, WQ+ took live music to the people, presenting house concerts and street performances in local communities to an enthusiastic response. WQ+ regularly perform engaging and interactive education concerts for primary school-aged children, and recently recorded wind quintet parts for the new children's ballet *The Adventures of Snugglepot and Cuddlepie* for West Australian Ballet, which premiered at the 2020 AWESOME International Arts Festival to critical acclaim.

TURA NEW MUSIC

When Tura New Music was founded back in 1987, it was with the same vision they have today – to transcend the borders of mainstream cultural practice by embracing risk and the creative potential it releases. Within that, the company creates a legacy by providing an arena for the constant development of globally significant artworks that reflect Australia’s energy, diversity and sense of place.



TURA

Tura New Music’s annual program is supported by the State Government through the Department of Local Government, Sport, and Cultural Industries, in association with Lotterywest and The Australian Government through the Australia Council, its arts funding advisory body.

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With thanks to WA Museum Boola Bardip board, management and staff.

THANK YOU TO ALL OUR DONORS

We couldn't do it without your amazing support. You can view the full list of our donors online at perthfestival.com.au/support-us

PATRONS

Our Festival Patrons generously lead the way in supporting the artistic development of the Festival through a three-year commitment to give \$50,000 per annum.

CHAIR'S CIRCLE

Our Chair's Circle is a committed network of Donors who, along with our Chair, support the Festival's long-term strategy of growing the WA arts sector for a minimum of three years with a donation of \$20,000 per annum.

FESTIVAL CIRCLE

The Festival Circle giving program provides ongoing support to artistic excellence across all we do. Donations to this fund are a direct investment in enabling us to bring excellence to our community and provide local artists with the opportunity to work alongside the world's greatest thinkers, performers and creatives.

MEDICI

Our Medici Donors make an annual donation towards enabling a specific, ambitious Festival performance each year.

COMMISSIONING FUND

Our Commissioning Fund supports the development of new Festival works over the four-year tenure of our Artistic Director. Donations to this fund enable us to develop and present Festival works that give voice to the people, artists and stories of this place.

CREATIVE LEARNING & ENGAGEMENT

Our Creative Learning & Engagement Fund brings meaningful artistic experiences to young people and our local community to assist their wellbeing, whilst ensuring artistic experiences are accessible for everyone.

LEGACY CIRCLE

Our Legacy Circle recognises bequestors who have left a gift in their will to sustain the future of Perth Festival.

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