

VIRTUOSI TASMANIA

Coal Valley Chamber Music Festival 2010



Virtuosi Tasmania's first **Coal Valley Chamber Music Festival** in February 2008 was an outstanding success. Due to public demand Virtuosi now presents the second Coal Valley Chamber Music Festival over the first weekend of February 2010.

On the banks of the Coal River just outside of Hobart nestles the picturesque historic village of Richmond in The Coal Valley. Once the breadbasket of the entire colony, The Coal Valley remains a rich agricultural region and has become renowned as the source of some of Australia's finest wines. With its historic buildings, grand colonial houses, fine vineyards and proximity to Hobart, the Coal Valley is the ideal place to hold a festival of fine professional chamber music.

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| 1. | Fri 5 Feb | 7:00pm | Meadowbank Estate | Cambridge* |
| 2. | Sat 6 Feb | 11:00am | St Lukes | Richmond |
| 3. | Sun 7 Feb | 11:00am | Belmont House | Pooley Wines, Richmond** |
| 4. | Mon 8 Feb | 7:00pm | Meadowbank Estate | Cambridge* |

*** Restaurant bookings are essential following the concerts at Meadowbank Estate.**
Meadowbank Estate Ph (03) 6248 4484

Concert Bookings

Tickets: \$30 and \$25 (concession).

**Tickets for the concert at Pooley Wines are \$45 which includes a gourmet finger food lunch. Bookings are essential for this concert; there will be no door sales.

Bookings for all concerts: Centertainment

Burnie	Ph (03) 6430 5850
Devonport	Ph (03) 6420 2900
Hobart	Ph (03) 6234 5998
Launceston	Ph (03) 6323 3666

Tickets may also be ordered online by visiting www.centertainment.com.au

For information: Stephen Martin Ph 0429 795 979
email: martin@virtuositas.org.au or www.virtuositas.org.au

The Program

Concert 1 Baroque Splendor

Featuring Jane Edwards (soprano) and David Nuttall (oboe).
Meadowbank Estate, Cambridge Fri 5 Feb at 7pm

Antonio Vivaldi: Concerto for Oboe and Strings in F major (RV455)

Soloist David Nuttall

I Allegro giusto **II** Grave **III** Allegro

Among the features that established Vivaldi's reputation as a composer was his use of the ritornello (a refrain) in fast movements and the three movement (fast-slow-fast) plan for the concerti which became standard practice.

Arcangelo Corelli (1653 –1713): Concerto Grosso Op 6 No 6

I Adagio-Allegro **II** Largo **III** Vivace **IV** Allegro

The publication of the twelve Concerto Grossi Op 6 in Amsterdam in 1708 inspired a great many composers including Vivaldi, J S Bach, Handel, Albinoni, Geminiani and Loccatelli, to name a few, to make full use of his concerto grosso form.

J S Bach (1685-1750): Cantata No 199 “Mein Herze schwimmt in Blut”

Soloist Jane Edwards

I Recitativo **II** Aria Adagio **III** Recitativo **IV** Aria Andante **V** Recitativo **VI** Chorale con Viola obligata **VII** Recitativo **VIII** Aria Allegro

The cantata is the earliest extant cantata by Bach for solo voice. The vocal parts are technically demanding, containing challenges that Weimar's accomplished professional singers could meet. In fact, the work may have been composed for one such singer, counter-tenor Johann Friedrich Weldig. Bach later revived the work in Cöthen where it was sung by his second wife, Anna Magdalena, a highly accomplished singer.

The Performers

Elinor Levy, Rohana Brown, Anthea Hetherington, Laura Thomson (violins); Rodney McDonald (viola); Dale Brown (cello); Stephen Martin (double bass); David Nuttall (oboe); Jane Edwards (soprano).

Concert 2 String Trio

The Trigon Trio

St Luke's Church, Richmond Sat Feb 6 at 11am

Schubert (1797 – 1828): Trio No1 in B flat major

Allegro

In its structure, style and mood, the unfinished String Trio in B-flat evinces Schubert's thorough grounding in the Classical idiom of Haydn and Mozart.

Jean Françaix (1912-1997): Trio (1933)

I Allegretto vivo **II** Vivo **III** Andante **IV** Rondo: Vivo

Jean Françaix seems to have been well named, for his music embodies characteristics we have come to identify with the French: urbane wit, elegance, élan, all manifesting themselves in ways that remind us that wisdom and profundity need not go hand in hand with solemnity and long windedness.

Leo Weiner (1885 – 1969): String Trio in g minor Op. 6

I Allegro con brio **II** Vivace **III** Andantino **IV** Allegro con fuoco

Leó Weiner was born in Budapest, studying the piano as a child, his rise was meteoric and he was widely regarded as a "wunderkind", winning virtually all of the important Hungarian and Austrian competitions between 1903 and 1908. Weiner was essentially a Romantic composer and his compositions, though certainly featuring modern touches, never ventured into either polytonalism or atonalism.

The Performers

Barbara Jane Gilby (violin); Janet Rutherford (viola); Brett Rutherford (cello).

Concert 3 Jazz in the Barn

A Tribute to Dave Brubeck

The Barn, Belmont Lodge, Pooley Wines, Richmond Sun Feb 7 at 11am

The Dave Brubeck Quartet epitomized the West Coast Cool. Jazz in their hands became very much an intimate chamber music experience.

The Performers

Fred Bradshaw (alto sax); Daniel Sulzberger (piano); Steve Martin (double bass); Eric Johnstone (drums).

Concert 4 Romantic Strings

Meadowbank Estate, Cambridge Mon Feb 8 at 7pm

Carl Nielsen (1865 –1931): Little Suite for Strings

I Praludium Andante con moto **II Intermezzo** Allegro moderato **III Finale** Andante con moto Allegro con brio

This early work, premiered in 1880, already shows great maturity of ideas that the composer, now considered Denmark's most famous, later pursued in his 6 symphonies.

Edward Elgar (1857– 1934): Elegy for Strings Op 58

In 1909, August Jaeger died at the age of 49 after a long wasting illness. He worked for the publishers Novello, editing and championing Elgar's works and hence becoming one of Elgar's closest friends. Although Elgar never formally acknowledged it, it seems likely that he wrote this short, peaceful elegy in memory of his friend.

Pyotr Ilyich Tchaikovsky (1840–1893): Serenade for Strings

I Pezzo in forma di Sonatina Andante non troppo **II Walzer** Moderato Tempo di Valse **III Elegie** Larghetto elegiaco **IV Finale (Tema Russo)** Andante

Though Tchaikovsky was a solidly romantic composer, one of his idols was Mozart, whom he once referred to as "the Christ of music". In September of 1880, at the same time he was working on his thunderous 1812 Festival Overture, Tchaikovsky decided to write an orchestral serenade that would serve as an homage to Mozart's own serenades. Inspired, he completed the work relatively quickly and appeared much more satisfied with it than its sister composition, the overture.

The Performers

Elinor Levy, Rohana Brown, Anthea Hetherington, Laura Thomson (violins); Rodney McDonald, Anna Larsen (violas); Dale Brown (cello); Stephen Martin (double bass).

VIRTUOSI TASMANIA

Virtuosi Tasmania is Tasmania's premier chamber music ensemble. Drawing players from the internationally acclaimed Tasmanian Symphony Orchestra, Virtuosi Tasmania presents over twenty concerts each year in idyllic Tasmanian settings, taking quality chamber music from the large concert hall into the intimate settings for which it is intended, the grand private houses, heritage buildings, beautiful vineyards and fine resorts that abound in this picturesque state.

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