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## ADELAIDE FESTIVAL

1-17 MARCH 2019

# A Brief History of Time

## Chamber Landscapes

Curated by Genevieve Lacey

Friday 8 – Monday 11 March  
UKARIA Cultural Centre





## Welcome

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### Genevieve Lacey

To be human is to make music.

Australian Indigenous people have the oldest living tradition on the planet. They have been singing for millennia, their music passing through thousands of generations of ears, hands, and hearts.

In Western classical music, we speak of 'early' music; music from the Middle Ages to the Enlightenment. *A brief history of time* sets Western early music, up to a millennium old, within the time-expanding universe of Indigenous music-making, and then finds a place for us to meet in contemporary Australia.

The cast of musicians for *a brief history of time* comes from different cultures, countries, generations and genres. They are distinguished not only by their extraordinary skill, but also by their generosity and courage as artists.

We're so glad you're here with us, part of our conversation.

Thank you for listening.

*Genevieve*  
March 2019



### Acknowledgements

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Concerts & conversations will be recorded by ABC Classic for delayed broadcast during the Easter long weekend in April.

#### **Generously supported by Leading Patron Ulrike Klein AO.**

Commissioned work supported by the Chamber Landscapes Commissioning Circle: Rob Brookman AM & Verity Laughton, Julian Burnside AO QC, Mark de Raad, Ulrike Klein AO, The Hon Amanda Vanstone, Sam & Margo Hill-Smith.

The Adelaide Festival wishes to thank Hugh Ronzani, Paul Dyer AO and the Australian Brandenburg Orchestra, Bernard Rofe and the Australia Chamber Orchestra, and Bruce Stewart and the Adelaide Symphony Orchestra for their skilful and supportive librarianship; and Ulrike Klein AO, Alison Beare, and the staff at UKARIA.

The Adelaide Festival acknowledges that this music-making and conversation takes place on the traditional lands of the Peramangk peoples and that their spiritual relationship with their country as custodians for more than 40,000 years is acknowledged and respected.

The Adelaide Festival reserves the right to change its artists, repertoire and scheduling without notice. Every effort has been made to ensure the accuracy of the detail in this free program.

# Weekend Diary

## Fri 8 Mar

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7.30pm      **The Expanding Universe**      p.6

## Sat 9 Mar

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10.15am      **Artist Conversation: A Brief History of 'A Brief History of Time'**  
Paul Kildea with Genevieve Lacey & Trio Mediaeval

11.30am      **Arrows of Time**      p.7

1pm      **Lunch**  
Bookings essential. Meal not included with day pass

2.30pm      **Aquilonis**      p.8

4.15pm      **Artist Conversation: 60,000 Years of Recreation and Ritual**  
Paul Kildea with Emma Donovan, Emily Wurraramara & Andrea Keller

5.30pm      **Stories for Ocean Shells**      p.9

7pm      **Dinner**  
Bookings essential. Meal not included with day pass

7.15pm      **Sunset: A Guided Experience** not included in day pass

## Sun 10 Mar

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10.15am      **Artist Conversation: Making Things Up, Writing Things Down: Improvising the Canon**  
Paul Kildea with Arve Henriksen, Paolo Pandolfo & Eduardo Egüez

11.30am      **New Ancient Songs**      p.10

1pm      **Lunch**  
Bookings essential. Meal not included with day pass

2.30pm      **Remembrance of Times Past**      p.11

4.15pm      **Artist Conversation: Curating the Past, Composing the Future**  
Paul Kildea with Erkki Veltheim, Daniel Ngukurr Boy Wilfred & David Yipininy Wilfred

5.15pm      **Rímur**      p.14

7pm      **Dinner**  
Bookings essential. Meal not included with day pass

7.15pm      **Sunset: A Guided Experience** not included in day pass

## Mon 11 Mar

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11.30am      **Enlightenment**      p.15

1pm      **Lunch**  
Bookings essential. Meal not included with day pass

2.30pm      **Orpheus with his Lute**      p.16

4.30pm      **Artist Conversation: Genre Benders**  
Paul Kildea with Thomas Gould, Kirsty McCahon & Genevieve Lacey

6pm      **A Brief History of Time**      p.17

# Time, Place, Belief

A conversation between  
Genevieve Lacey and Paul Kildea



**GL:** Crossing epochs daily, time feels malleable. It loops and doubles back. Playing music from eleven centuries, I've spent years travelling through time. What I hear in the seventeenth century is coloured by having lived in the twentieth, and when I visit the fifteenth century, I notice something that reminds me of the thirteenth, and then when I'm back in the twenty-first, I can't help hearing resonances in relation to the eleventh, and on and on it goes, one time leaching into the next.

Years back, an Indigenous friend explained time as something that wasn't chronological. Not in our Western sense, anyway. He said that place is actually time. If you stand still, listening, alert, you can access all time. Something in me understood that. Not in his way, but in mine. Perhaps because for me, as for many musicians, time emanates from my instrument. Linear chronology is just a story we tell ourselves.



**PK:** Remember that joke about Beethoven one day saying, 'Today I begin my late period'? We're meant to think it's funny because Beethoven would never have categorised his music this way—except perhaps anecdotally—and that it was historians who think in these terms. Yet the joke's real target ought to be the linear chronology you correctly say is just a story we tell ourselves, a particularly Western one at that.

You're asking us in these concerts to locate overlaps and resonances, and not be pedantically historical about it. If place is time, as your friend explained to you, the rituals and layers and supernatural elements so expertly explored in Purcell's *The Fairy Queen* must have had parallels in Australia in the eighty years or so before the arrival of James Cook, at which point Indigenous story-telling changed forever.

**GL:** You're right—I'm much more interested in shared resonances than chronology, in ideas that are potent enough to move through time, rather than being permanently tethered to a particular context. This weekend traces an idea, or asks a question: What happens when we overlay a Western idea of time with an Indigenous one, and how can we meet, in musical and human terms? I'm curious as to how we will illuminate one another, and how our sounds will interplay. I've never heard some of the instrumental combinations we're going to hear, and many of these musicians have never met. So I've a sense of fragility and risk about this weekend, as well as hope and excitement. A feeling of joyfully, wilfully stepping into something unknown.

**PK:** So how do you distinguish between coincidence and chronology—between universal themes explored differently by different cultures and the tangible overlaps that come from shared experiences? I'm thinking slightly of what happened to music and performance in Europe after the collapse of Communism—how the sudden access to different countries, instruments, repertory, people, ideas, concert traditions, technology and politics initiated wholesale shifts in Western art music in the following decades. You're taking this one step further, since the countries and traditions that were walled in—in some instances literally—before 1989-91 at least shared common musical roots. You're juxtaposing traditions that don't necessarily share those roots yet nonetheless resonate—partly for musical reasons, partly because of a shared interest in the supernatural, for want of a better word.

**GL:** I'm somehow wary of this word supernatural. But I've been struggling to find one that sits more easily. I'm more comfortable with the idea of ritual. And belief. At one stage, I thought about calling this series simply 'time, place, belief'. I'm nervous speaking about Indigenous belief systems, as they're incredibly sophisticated, and they're not my tradition. I am looking forward so much to learning more about this from our colleagues, especially ideas of the manikay that Daniel and David will bring us from their country. I know they'll share with us what's safe and good for us to know about those ancient songs.

In our Western world, the practice of culture as a normal part of our daily lives has eroded. In many Indigenous cultures, that connectedness still exists—life and culture are one and the same. The last one hundred years or so in the history of Western art music have been a strange anomaly. During this time, the art form has become one primarily of re-creation and preservation, where the roles of player, maker, listener, professional, amateur, critic, improviser, composer and interpreter have fractured into individual activities, separate from one another, and cordoned off from daily life. This makes the artform very vulnerable. I prefer to think of music not as enshrined objects (scores), but as a connecting activity, essential to daily life.

**PK:** In baroque music the continuo group is almost a microcosm of this view of music. The continuo acts as connecting tissue—musically, of course, but also socially.

**GL:** I have always loved what a continuo group does, and represents, musically. They're the people who define and articulate the bassline and the harmony of the music—they determine how everything unfolds, and all the rhetoric, the logic of the musical world is instigated by them. Scores were written in such a way that tell us what the notes of the bassline are, what the rhythms are (generally, though not in those Couperin pieces), and what the chords or harmony would be. But how you decide to play those chords, who plays them, how they are ornamented, filled out, or made into actual musical lines, is entirely at the discretion of the players. Similarly, many of the songs you'll hear from Trio Mediaeval exist in fragments, which they have brilliantly, imaginatively made whole. We're graced in this cast with some extraordinary musicians trained in jazz traditions too, so we bring piano, drums, trumpet, electronic effects, pre-recorded parts, and a Revox machine into these conversations. I really wanted to sit different kinds of improvising and oral traditions beside one another—different ways of making the music, and us, more whole.

# The Expanding Universe

Fri 8 Mar, 7.30pm

## Artists

**Daniel Ngukurr Boy Wilfred**, voice & bilma

**David Yipiny Wilfred**, yidaki

**Emma Donovan**, voice

**Emily Wurramara**, voice

**Alice Skye**, voice

**Paolo Pandolfo**, viola da gamba

**Eduardo Egüez**, vihuela da mano, theorbo & baroque guitar

**Thomas Gould**, violin

**Brendan Joyce**, violin

**Caroline Henbest**, viola

**Daniel Yeadon**, cello

**Kirsty McCahon**, double bass

**Neal Peres Da Costa**, harpsichord & chamber organ

**Marshall McGuire**, harp

**Jane Gower**, baroque bassoon

**Genevieve Lacey**, recorder

**Erkki Veltheim**, violin, electric violin & viola

**Andrea Keller**, piano

**Joe Talia**, drums

**Jim Atkins**, sound design

## Program

John Rodgers (b. 1962) arr. E. Veltheim (b. 1976): *Carolling 1* (arr. 2019)

Trad. Yolngu *Manikay* (Chant)

John Rodgers arr. E. Veltheim: *Carolling 2* (arr. 2019)

John Rodgers arr. E. Veltheim: *Hear me, and Remember* \* (arr. 2019)

*Folia*: Variations

Alessandro Piccinini (1566-1638) Toccata VI

Christopher Simpson (1602/1606-1669): Prelude in E minor

Henry Purcell (1659-1695): *The Fairy Queen* Z.629: Act 5: Prelude—Chaconne

## Interval

Johann Sebastian Bach (1685-1750): Orchestral Suite No.2 in B minor, BWV1067: *Ouverture—Rondeau—Sarabande—Bourée—Polonaise—Menuet—Badinerie*

Emma Donovan (b.1981) with Julien Wilson, arr. A. Keller (b. 1973): *Giidany* (arr. 2019)

Emily Wurramara (b. 1996) arr. E. Veltheim: *Ngarrikwujeynama* (arr. 2019)

*Passacaglia*: Variations

Alonso Mudarra (ca. 1510-1580): *Fantasia que contrahaze la harpa en la manera de Ludovico*

Emily Wurramara arr. E. Veltheim: *Ementha-Papaguneray (Turtle Song)* (arr. 2019)

*Gaytas*: Variations

Archie Roach (b. 1956) arr. A. Keller: *Gungalaira* (arr. 2019)

Trad. Yolngu *Manikay* (Chant)

\* tape performed and recorded by William Barton

**This concert will run for approximately  
2 hours including one 25 minute interval**

# Arrows of Time

Sat 9 Mar, 11.30am

## Artists

**Paolo Pandolfo**, viola da gamba

with

**Eduardo Egüez**, vihuela da mano, theorbo & baroque guitar

**Jane Gower**, baroque bassoon

**Daniel Yeadon**, cello & viola da gamba

**Neal Peres Da Costa**, harpsichord & chamber organ

**Marshall McGuire**, baroque triple harp

**Kirsty McCahon**, double bass

## Program

Diego Ortiz (ca. 1510-ca. 1576):

*Recercada Solo*

*Recercada 2a on La Spagna*

*Follia 8*

*Pass'e mezzo Moderno 2*

*Romanesca in F*

Antoine Forqueray (1672-1745):

*La Laborde*

*La Regente*

*La Portugaise*

*La Du Vaucel*

*La Ferrand*

Tobias Hume (poss. 1579-1645):

*An Almaine (The Lady Canes delight)*

*The Spirit of Gambo*

Paolo Pandolfo (b.1964):

*Schlaf Wohl ("Ninna Nanna")*

*Violatango*

Marin Marais (1656-1728):

*Prélude*

Variations on a ground in G major

*Sujet Diversité donnée par un Etranger*

This concert will run for approximately  
1 hour and 15 minutes without interval

# Aquilonis

Sat 9 Mar, 2.30pm

## Artists

### Trio Mediaeval

**Anna Maria Friman**, voice, violin & melody chimes

**Linn Andrea Fuglseth**, voice, shruti box & melody chimes

**Jorunn Lovise Husan**, voice & melody chimes

**Jim Atkins**, sound design

## Program

Anon. (Gregorian Chant): *Salve regina*

Anon. (13th-Century England): *Salve mater misericordiae*

Anon. (12th-Century Italy) arr. A.M. Friman (b. 1972) & L.A. Fuglseth (b. 1969): *Fammi cantar*

Office of St. Thoriak (14th-Century Iceland): *Vespers responsory*

Anders Jormin (b. 1957): *Ama* (2014)

Anon. (15th-Century England): *Ave rex angelorum—Ecce quod natura—Alleluia a newe werk*

Office of St. Thoriak (14th-Century Iceland): *Vespers antiphon and psalms I, II, III*

Anon. (14th-Century Berkeley Castle, England): *Benedicta es caelorum regina*

## Interval

Trad. (Norway) arr. A.M. Friman & L.A. Fuglseth: *Ingen vinner frem til den evige ro*

Anon. (12th-Century Italy) arr. A.M. Friman & L.A. Fuglseth: *Benedicti e laudati*

Trad. (Norway) arr. L.A. Fuglseth: *Fryd dig du Kristi brud*

Andrew Smith (b. 1971): *Iosef fili David* (2006)—*Ave Regina Caelorum* (2005)—*Ave Maris Stella* (2004)

Office of St. Thoriak (14th-Century Iceland): *Special antiphon—Vespers antiphon and psalms IV & V*

William Brooks (b. 1943) *Vale dulcis amice* (2006)

This concert will run for approximately 2 hours and 15 minutes including one 15-minute interval



# Stories for Ocean Shells

Sat 9 Mar, 5.30pm

## Artists

**Daniel Yeadon**, cello

**Thomas Gould**, violin

**Brendan Joyce**, violin

**Caroline Henbest**, viola

**Erkki Veltheim**, viola

**Kirsty McCahon**, double bass

**Neal Peres Da Costa**, harpsichord

**Marshall McGuire**, baroque triple harp

**Genevieve Lacey**, recorder

**Jim Atkins**, sound design

## Program

Kate Moore (b. 1979): *Whoever You Are Come Forth* (2008)

Henry Purcell (1659-1695): *Fantasia No.5* in 4 parts

Kate Moore: *Stories for Ocean Shells* \* (2000/2015)

Louis Couperin (1626-1661): *Prélude non mesurée* in A minor

Louis Couperin: *Prélude non mesurée* in F major

Kate Moore: *House of Shards and Shadows* (2013)

Kate Moore: *Icarus song* (2019)

Alfonso Ferrabosco (1543-1588): *Fantasia No.2*

Alfonso Ferrabosco: *Fantasia No.5*

Kate Moore: *Letter One* (2015)

Kate Moore: *Broken Rosary* (2010)

Henry Purcell: *Fantasia Upon One Note*

Kate Moore: *Synaesthesia Suite* (2014)

\* tape performed and recorded by Ashley Bathgate

**This concert will run for approximately**

**1 hour and 15 minutes without interval**



ABC Classic will bring these concerts to the world.  
Check its website at [abc.net.au/classic](http://abc.net.au/classic)  
for broadcast details.

# New Ancient Songs

Sun 10 Mar, 11.30am

## Artists

**Emily Wurramara**, voice

**Alice Skye**, voice

**Erkki Veltheim**, violin & electric violin

**Andrea Keller**, piano

**Joe Talia**, drums & electronics

**Thomas Gould**, violin

**Brendan Joyce**, violin

**Caroline Henbest**, viola

**Daniel Yeadon**, cello

**Kirsty McCahon**, double bass

**Paolo Pandolfo**, viola da gamba

**Eduardo Egúez**, vihuela da mano, theorbo & baroque guitar

**Neal Peres Da Costa**, harpsichord & chamber organ

**Marshall McGuire**, harp

**Jane Gower**, baroque bassoon

**Genevieve Lacey**, recorder

**Jim Atkins**, sound design

## Program

John Rodgers (b. 1962) arr. E. Veltheim (b. 1976): *Carolling 3* (arr. 2019)

Hollis Taylor (b. 1951): *Night Shift*

Ella Macens (b. 1991): *The Lake*

Alice Skye (b. 1995) arr. E. Veltheim: *You Are The Mountains* (arr. 2019)

Andrea Keller (b. 1973): *Home* (2019)

Emily Wurramara (b. 1996) arr. E. Veltheim: *Blue Moon, Black Sea* (arr. 2019)

Andrea Keller: *Compassionately Yours* (2019)

Alice Skye arr. E. Veltheim: *She Oak* (arr. 2019)

Peter Sculthorpe (1929-2014): *Little Serenade*

Hollis Taylor: *Banana Paper*

Brett Dean (b. 1961): *Intimate Decisions*

Hollis Taylor: *Green Lake, Victoria*

Peter Sculthorpe: *Looking Back*

Erkki Veltheim: *Ingress* (2019)

Erkki Veltheim: *A Faraway Landscape (at dusk)* (2019)

Emily Wurramara arr. E. Veltheim: *Ngerraberrakernama (Wake Up)* (arr. 2019)

This concert will run for approximately  
1 hour and 15 minutes without interval

# Remembrance of Times Past

Sun 10 Mar, 2.30pm

## Artists

**Paolo Pandolfo**, viola da gamba

**Eduardo Egüez**, vihuela da mano, theorbo & baroque guitar

**Jane Gower**, baroque bassoon

**Genevieve Lacey**, recorder

**Marshall McGuire**, baroque triple harp

**Thomas Gould**, violin

**Brendan Joyce**, violin

**Caroline Henbest**, viola

**Daniel Yeadon**, cello

**Kirsty McCahon**, double bass

**Neal Peres Da Costa**, harpsichord & chamber organ

## Program

George Frideric Handel (1685-1759): Organ Concerto in B-flat major, Op.4 No.6 HWV294:  
*Andante allegro—Larghetto—Allegro moderato*

Dieterich Buxtehude (1637-1707): Trio Sonata in F major, BuxWV 252:  
*Vivace—Lento; Allegro—Adagio; Andante—Grave; Presto*

Benedetto Marcello (1686-1739): Sonata in F major: *Largo—Allegro—Largo—Presto*

Johann Sebastian Bach (1685-1750): Sonata in G major, BWV1027:  
*Adagio—Allegro ma non presto—Adagio e piano—Presto*

Antonio Vivaldi (1678-1741): Lute Concerto in D major RV93: *Allegro—Largo—Allegro*

Georg Philip Telemann (1681-1767): Concerto for Recorder and Viola da gamba in A minor, TWV 52:a:1:1: *Grave—Allegro—Dolce—Allegro*

**This concert will run for approximately  
1 hour and 15 minutes without interval**

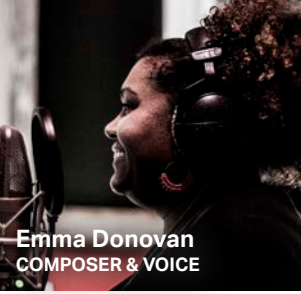
# Artists



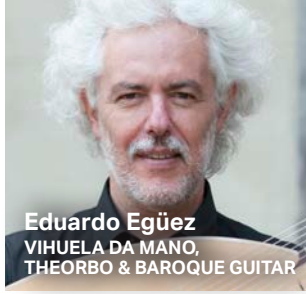
**Trio Mediaeval**



**Jim Atkins**  
SOUND DESIGN



**Emma Donovan**  
COMPOSER & VOICE



**Eduardo Egüez**  
VIHUELA DA MANO,  
THEORBO & BAROQUE GUITAR



**Thomas Gould**  
VIOLIN



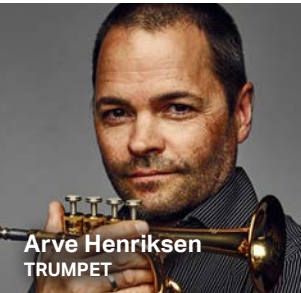
**Jane Gower**  
BAROQUE BASSOON



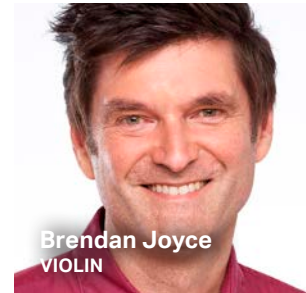
**Erin Helyard**  
FORTEPIANO



**Caroline Henbest**  
VIOLA



**Arve Henriksen**  
TRUMPET



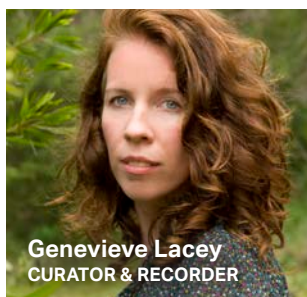
**Brendan Joyce**  
VIOLIN



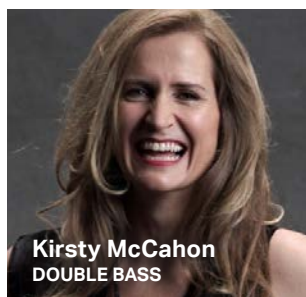
**Andrea Keller**  
COMPOSER & PIANO



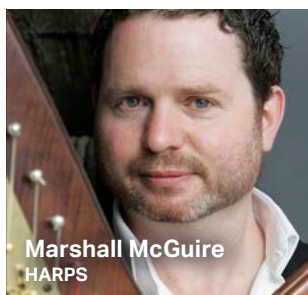
**Paul Kildea**  
HOST



**Genevieve Lacey**  
CURATOR & RECORDER



**Kirsty McCahon**  
DOUBLE BASS



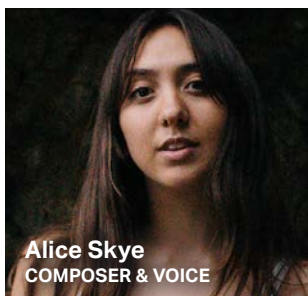
**Marshall McGuire**  
HARPS



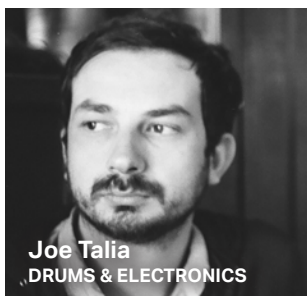
**Paolo Pandolfo**  
COMPOSER &  
VIOLA DA GAMBA



**Neal Peres Da Costa**  
HARPSICHORD &  
CHAMBER ORGAN



**Alice Skye**  
COMPOSER & VOICE



**Joe Talia**  
DRUMS & ELECTRONICS



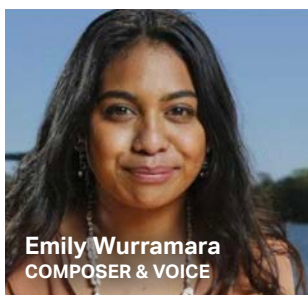
**Richard Tognetti**  
VIOLIN



**Erkki Veltheim**  
COMPOSER, VIOLINS & VIOLA



**Daniel Ngukurr Boy Wilfred &  
David Yipininy Wilfred** VOICE, YIDAKI & BILMA



**Emily Wurramara**  
COMPOSER & VOICE



**Daniel Yeadon**  
CELLO & VIOLA DA GAMBA

# Rímur

Sun 10 Mar, 5.15pm

## Artists

### Trio Mediaeval

**Anna Maria Friman,**  
voice & violin

**Linn Andrea Fuglseth,**  
voice, melody chimes & shruti box

**Jorunn Lovise Husan,**  
voice & melody chimes

and

**Arve Henriksen,** trumpet

**Jim Atkins,** sound design

## Program

Anon. Tvísöngur (17th-century Iceland) arr. A.M. Friman (b. 1972): *Morgunstjarna*

Anon. Tvísöngur (17th-century Iceland) arr. A.M. Friman: *Anda þinn guð mér gef þú vist*

After Þuríður Friðriksdóttir (Ríma, Iceland) arr. Trio Mediaeval & A. Henriksen (b. 1968):  
*Láta gjalla létt og hátt*

Nils Hermansson (1326-1391) (14th-century Vadstena, Sweden, from Office of St. Birgitta) arr. Trio Mediaeval & A. Henriksen: *St Birgitta Hymn—Rosa rorans bonitatem*

Trad. Mediaeval ballad (Norway) after Kalenda Maya arr. L.A. Fuglseth (b. 1969): *Villemann og Magnhild*

Anon. (13th- and 14th-century Orkney) arr. Trio Mediaeval & A. Henriksen: *St Magnus Hymn—Nobilis humilis*

Trad. Folk Song (Norway) arr. L.A. Fuglseth: *So ro liten tull*

Trad. Folk Song (Norway) after Sondre Bratland, arr. L.A. Fuglseth: *Sulla lulla*

Anon. Tvísöngur (17th-century Iceland) arr. Trio Mediaeval & A. Henriksen: *O Jesu dulcissime*

## Interval

Anon. (13th-century Bergen, Norway) arr. Trio Mediaeval & A. Henriksen:  
*St Sunniva Hymn—Eterna—Christi munera*

Trad. Mediaeval ballad (Sweden) arr. A.M. Friman: *Sankt Göran och draken*

Anon. Tvísöngur (17th-century Iceland): *Rís upp, drottni dýrð*

Trad. Folk song (Småland, Sweden) arr. A.M. Friman: *Om ödet skulle skicka mig*

Trad. Folk song (Sweden) arr. A.M. Friman: *Jag haver ingen kärare*

Trad. Folk song (Fron, Gudbrandsdalen, Norway) arr. P.G. Lien: *Gammelkjerringvalsen*

Anna Maria Friman & Arve Henriksen: *Krummi*

Trad. Sjömansvisa (Shanty) (Sweden) after Sofia Sandén arr. A.M. Friman: *Du är den första*

**This concert will run for approximately 1 hour and 30 minutes  
including one 15-minute interval**

# Enlightenment

Mon 11 Mar, 11.30am

## Artists

**Richard Tognetti**, violin

**Erin Helyard**, fortepiano

## Program

Wolfgang Amadeus Mozart (1756-1791): Violin Sonata in G major, K.379:

Adagio

Allegro

[Theme and variations] Andantino cantabile

Josepha Auernhammer (1758-1820): 6 Variations on '*Der Vogelfänger bin ich ja*'

Mozart: Violin Sonata in E minor, K.304:

Allegro

Tempo di minuetto

Auernhammer: 12 Variations on '*Ah, vous dirai-je, Maman*'

Mozart: Sonata in A major, K.526:

Molto allegro

Andante

Presto

**This concert will run for approximately**

**1 hour and 15 minutes without interval**

UKARIA 24

*Curated by Diana Doherty*  
**Saturday 7 – Sunday 8 September 2019**

*Join us for a conversation you  
can't hear anywhere else.*

Full program and tickets available  
at [www.ukaria.com/ukaria24](http://www.ukaria.com/ukaria24)



# Orpheus with his Lute

Mon 11 Mar, 2.30pm

## Artists

**Eduardo Egüez**, viheula da mano, theorbo & baroque guitar

## Program

Luis Milán (1500-1561):

*Tres Pavanas a la italiana*  
*Fantasia del VII y VIII tono*  
*Fantasia del VIII tono*

Luis de Narváez (1490-1547):

*Fantasia del V tono*  
*Fantasia del I tono*

Alonso Mudarra (1510-1580):

*Conde Claros*  
*Romanesca "Guárdame las vacas"*

Francesco da Milano (1497-1543):

*5 fantasie (3, 33, 40, 30, 5)*

Alessandro Piccinini (1566-1638):

*Toccata XVII*  
*Toccata VI*

Santiago De Murcia (1673-1739)—Gaspar Sanz (1640-1710):

*Tarantelas*  
*Marizapalos*  
*Fandango*  
*Jacaras*  
*Canarios*

**This concert will run for approximately  
1 hour and 15 minutes without interval**



# A Brief History of Time

Mon 11 Mar, 6pm

## Artists

**Daniel Ngukurr Boy Wilfred**, voice & bilma

**David Yipiny Wilfred**, yidaki

**Emily Wurramara**, voice

**Alice Skye**, voice

**Trio Mediaeval**

**Paolo Pandolfo**, viola da gamba

**Eduardo Egúez**, vihuela da mano, theorbo & baroque guitar

**Thomas Gould**, violin

**Brendan Joyce**, violin

**Caroline Henbest**, viola

**Daniel Yeadon**, cello

**Kirsty McCahon**, double bass

**Neal Peres Da Costa**, harpsichord & chamber organ

**Marshall McGuire**, harp & baroque triple harp

**Jane Gower**, baroque bassoon

**Genevieve Lacey**, recorder

**Erkki Veltheim**, violin & electric violin

**Andrea Keller**, piano

**Joe Talia**, drums & electronics

**Jim Atkins**, sound design

## Program

Trad. Yolngu *Manikay* (Chant)

John Rodgers (b. 1962) arr. E. Veltheim (b.1976): *Carolling 3* (arr. 2019)

Alice Skye (b. 1995) arr. E. Veltheim: *She Oak* (arr. 2019)

Anon. (13th-century England): *Salve Mater Misericordiae*

Trad. (Norway): *Solbønn*

Trad. (Sweden): *Limu Limu Lima*

Trad. (Norway): *Lova Line*

Carl Friedrich Abel (1723-1787): *Arpeggiata (Preludio)*

Antonio Vivaldi (1678-1741): Concerto for Lute RV93: *Allegro—Largo—Allegro*

## Interval

Andrea Keller (b. 1973): *Home* (2019)

Andrea Keller: *Compassionately Yours* (2019)

Emily Wurramara (b. 1996) arr. E. Veltheim: *Ngarrikwujeynama* (arr. 2019)

Erkki Veltheim: *A Faraway Landscape (at dusk)* (2019)

*Gaytas*: Variations

Emily Wurramara arr. E. Veltheim: *Ementha-Papaguneray (Turtle Song)* (arr. 2019)

John Rodgers arr. E. Veltheim: *Carolling 1* (arr. 2019)

Trad. Yolngu *Manikay* (Chant)

**This concert will run for approximately  
2 hours including one 25-minute interval**

# About the Artists

## Trio Mediaeval

VOCAL ENSEMBLE

### Anna Maria Friman, Linn Andrea Fuglseth & Jorunn Lovise Husan

The brilliant Scandinavian singers of Trio Mediaeval have created a fascinating and unique world of sound, which they portray with unerring virtuosity.

Founded in 1997 in Oslo, Trio Mediæval has a specialized repertoire of ballads and songs from the Norwegian Middle Ages and of polyphonic music from medieval England, France and Italy that the women arrange themselves, as well as contemporary works written specifically for the ensemble.

## Jim Atkins

SOUND DESIGN

Jim Atkins designs and mixes sound for a host of live and recorded situations nationally and internationally. Recent highlights include *One Infinity* (Melbourne Festival); *The Black Rider* (Victorian Opera/Malthouse); *En Masse* and *Pleasure Garden* (Sydney Festival/ National Sawdust NY); Armand Van Helden (MSO); *Satan Jawa* (AsiaTOPA/ Berlin Festival); *Between 8&9* (Chamber Made).

## Emma Donovan

COMPOSER & VOICE

Acclaimed Indigenous Australian singer and songwriter Emma Donovan is best known for her work with soul band The Putbacks and The Black Arm Band project. Emma has toured and recorded with Archie Roach and Ruby Hunter, Spinifex Gum, Christine Anu, Yothu Yindi, Jimmy Little, and Paul Kelly among others. On her mother's side, Emma is part of the famed Donovan family of singers of the Gumbainggir people in what is now Northern New South Wales.

## Eduardo Egüez

VIHUELA DA MANO,  
THEORBO &  
BAROQUE GUITAR

One of the world's foremost lute players, Eduardo Egüez has performed as soloist in venues and festivals all over the world. Mr Egüez has recorded 5 solo albums featuring music by J.S. Bach, S.L. Weiss and R. de Visée. He leads the Ensemble La Chimera, and has conducted several operas, among them Torrejón y Velasco's *La púrpura de la rosa* and Monteverdi's *L'Orfeo*.

Eduardo plays a vihuela da mano by Nicanor Oporto, Valdivia, Chile, 2016, a theorbo by Jakob van de Geest, Vevey, Switzerland, 1974, and a baroque guitar by Peter Biffin, Armidale ca. 2004 courtesy Robert Clancy.

## Jane Gower

BAROQUE BASSOON

Jane Gower specialises in historical bassoon performance, ranging from the 17th century dulcian to early 20th century instruments. She plays principal bassoon with Europe and Australia's leading ensembles, also often as a soloist, using her vast collection of original bassoons. Highly active in chamber music, she founded the quartet "island", and directed festivals in the Barossa Valley, SA.

Jane plays a baroque bassoon by Guntram Wolf, 2007, after an anonymous German monastery instrument.

## Thomas Gould

VIOLIN

British violinist Thomas Gould has forged an unusually varied career that encompasses directing, leading, playing concertos, chamber and new music, and also working in jazz and other non-classical genres. He has performed in Australia extensively as guest director of ACO Collective and guest principal 2nd violin in ACO, soloist with WASO, and on tour with the UK's Aurora Orchestra.

Thomas plays an Italian violin made by Giovanni Battista Guaragnini in 1782.

## Erin Helyard

FORTEPIANO

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance. Helyard is particularly active in reviving in both score and performance neglected seventeenth- and eighteenth-century operas as the Artistic Director of Pinchgut Opera and the Orchestra of the Antipodes (Sydney).

Erin plays a fortepiano after Walter by Richard Schaumlöffel, Adelaide 1996, courtesy of Richard Schaumlöffel, prepared by Carey Beebe.

## Caroline Henbest

VIOLA

Caroline is based in Melbourne and is on the resident faculty at ANAM where she teaches the viola and chamber music. As a performer, she can regularly be heard around Australia including at the Stradbroke Island, Music By the Springs and Townsville Festivals. Caroline is a part time member of the ACO.

Caroline plays a viola by Arthur E Smith, Sydney 1948.

## Arve Henriksen

TRUMPET

Trumpet player and singer Arve Henriksen has composed and commissioned music for festivals, films and documentary programs. He has a long discography counting over 180 records in total on various record labels.

Henriksen studied at the Trondheim Conservatory and has worked as a freelance musician since 1989 together with famous musicians including Jon Balke, Anders Jormin, Edward Vesala, Jon Christensen, Bill Frisell, Marilyn Mazur, and many others. He plays in different contexts, bands and projects and has composed music to Bale Jazz, Vossa Jazz, *My own private furry* (dance performance) and to *FRED* (theatre performance).

## Brendan Joyce

VIOLIN

Brendan Joyce is Violinist, Leader and Artistic Director of Camerata - Queensland's acclaimed chamber orchestra, based in Brisbane. He curates the ensemble's renowned programming and his leadership of Camerata has been described in *The Australian* as "indefatigable", having led its first recordings, tours, broadcasts, residencies and collaborations. In 2013 he was named by the Queensland State government as a Culture Champion.

Brendan plays a violin from the workshop of Matthias Albanus, Tyroli, ca.1700.

## Andrea Keller

COMPOSER & PIANO

Andrea Keller is a pianist and composer dedicated to the performance and creation of contemporary jazz and improvised music. She has devised and produced a multitude of eclectic projects, and been lauded with multiple ARIA, Australian Jazz Bell, and Art Music Awards, as well as an APRA Professional Development Award, and fellowships from the MCA/Freedman Foundation and the Australia Council.

Andrea Keller is a Yamaha artist and appears courtesy of the Melbourne Conservatorium of Music, the University of Melbourne, where she is lecturer in jazz & improvisation.

## Paul Kildea

HOST

Conductor, and University of Melbourne Honorary Principal Fellow, Paul Kildea holds a doctorate from Oxford University. Paul has been Artistic Director of the Wigmore Hall, London and Four Winds Festival, NSW and artistic advisor for both Aldeburgh and Perth Festivals. His acclaimed biography *Benjamin Britten: A Life in the Twentieth Century* was published in 2013, followed by *Chopin's Piano: A Journey Through Romanticism* in 2018.

**Genevieve Lacey**  
CURATOR & RECORDER

Genevieve Lacey is a musician working in many contexts, with all kinds of people. She creates large-scale collaborative works across radio, film, dance, theatre and public art, and has premiered scores of works, written for her. She's a recorder virtuoso, artistic director, spokesperson and leader, with a significant recording catalogue and a career as an international artist.

Genevieve plays a soprano recorder voiced by Joanne Saunders after Bressan, descant recorder by Joanne Saunders after Steenberg, treble recorder by Fred Morgan after Denner, & tenor recorder voiced by Nikolaj Ronimus after Denner, and a contrabass recorder by Kunath after Paetold.

**Kirsty McCahan**  
DOUBLE BASS

Bass player, educator, curator, environmentalist, mother and passionate advocate for the arts. Kirsty's artistic practice is inspired by the universal language of the arts across old and new forms. From the Orchestra of the Age of Enlightenment, to the Brodsky Quartet, to the Australian World Orchestra, and collaborations with luminaries such as David Malouf and Elena Kats-Chernin, Kirsty is recognised as one of Australia's finest bass players having been awarded a Churchill Fellowship and a Fellowship at the University of Melbourne.

Kirsty plays a double bass by Giuseppe Abbati, Modena, Italy ca. 1770, possibly re-attributed to Carlo Antonio Testore ca. 1770.

**Marshall McGuire**  
CONCERT HARP &  
BAROQUE TRIPLE HARP

Acclaimed as one of the world's leading harpists in contemporary and baroque repertoire, Marshall McGuire studied at the Victorian College of the Arts, the Paris Conservatoire and the Royal College of Music, London. He has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony and the Australia Ensemble. Marshall is the Melbourne Recital Centre's director of artistic planning.

Marshall plays a triple harp, 'Cellini' by Rainer Thurau Wiesbaden, 2003, and a Salvi Concert harp, 'Diana' 1977.

**Paolo Pandolfo**  
COMPOSER &  
VIOLA DA GAMBA

Paolo Pandolfo's constant effort is to build bridges between the Past and the Present, always bringing to his performances, together with rigorous philological interpretation, spontaneous and immediate life. He is convinced that the patrimony of ancient music combined with renewed improvisation skills can be of powerful inspiration for the future of the western musical tradition.

Paolo plays an original French viol attributed to Nicolas Bertrand.

**Neal Peres  
Da Costa**  
HARPSICHORD &  
CHAMBER ORGAN

Neal Peres Da Costa is Professor of Historical Performance at the Sydney Conservatorium of Music. A world-recognised performing scholar, his publications include *Off the Record: Performing Practices in Romantic Piano Playing* (OUP, 2012), Brahms's Duo Sonatas for Bärenreiter (2015/16) and numerous commercial recordings. Recipient of an ARIA Fine Arts award (2008), he is chief investigator in an ARC Discovery Project (2017-2019).

Neal plays a Flemish double harpsichord after Dulcken by William Bright, Barraba 1998, courtesy of Glenys March, prepared by Carey Beebe, and a continuo organ by Kenneth Tickell & Company Ltd, Wellingborough, United Kingdom, 2010, courtesy of Pilgrim Uniting Church, Adelaide, prepared by Carey Beebe.

**Alice Skye**  
COMPOSER & VOICE

Singer songwriter Alice Skye is emerging as a formidable talent within the Australian Indigenous music scene. Since the beginning of 2015, Alice has been garnering attention for original songs that sparkle with a sensitivity and maturity well beyond her years. After her debut album *Friends with Feelings* premiered on ABC Local programs across the country, Alice has been capturing the hearts of audiences and industry alike.

**Joe Talia**  
DRUMS &  
ELECTRONICS

Australian drummer, composer and record producer-engineer, Joe Talia has established his reputation in the contemporary jazz and improvised music fields. He is an active member of the ARIA award-winning Andrea Keller Quartet, and has worked alongside Ned Collette, Yuko Kono and Francis Plagne. Known for his adventurous, exploratory drumming, his long-standing musical partnership with Ned Collette has resulted in four records, most recently *Networking in Purgatory*.

Joe plays drums, cymbals and small percussion instruments sourced from all over the world. He also performs using a Revox B77 reel-to-reel tape recorder from Switzerland. The tape machine is used as an analogue looping and delay device, processing acoustic instruments in real-time during the performance.

**Richard Tognetti**  
VIOLIN

Richard Tognetti is Artistic Director and Lead Violin of the Australian Chamber Orchestra, and has appeared as director or soloist with many of the world's leading orchestras. Richard is an acclaimed composer, having curated and co-composed film scores including the ACO's *Mountain*. He was appointed an Officer of the Order of Australia in 2010 and was made a National Living Treasure in 1999.

Richard plays the 1743 'Carrodus' violin made by Giuseppe Guarneri del Gesù, lent to him by an anonymous Australian private benefactor.

**Erkki Veltheim**  
COMPOSER,  
VIOLINS & VIOLA

Erkki Veltheim (b. 1976 Finland) is an Australian composer and performer, whose practice spans improvisation, notated music, electroacoustic composition, audio visual installation and multidisciplinary performance. His works have been performed by London Sinfonietta, defunensemble (Finland), Soundstream Collective and Sydney Symphony Orchestra, and he has collaborated closely on multiple projects with fellow musicians Anthony Pateras, Scott Tinkler and Gurrumul Yunupingu.

Erkki plays a violin by Aegidius Klotz, Mittenwald 1774, a Violectra Guarneri 'Del Gesù' model electric violin by David Bruce Johnson, Birmingham 2007, and a viola by Graham Caldersmith, Canberra 1996.

**Daniel Ngukurr  
Boy Wilfred &  
David Yipiny  
Wilfred**

VOICE, YIDAKI & BILMA

Daniel Ngukurr Boy Wilfred and David Yipiny Wilfred of the Nyilipidgi country, north-east of Ngukurr in Australia's Arnhem Land, are custodians of this ancestral land and the traditional manikay (shared song series and dance). They share their culture through yidaki (didjeridu), bilma (clapsticks), voice and dance. Their 2016 release *Nyilipidgi* with Paul Grabowsky and the Monash Art Ensemble "presents an almost transcendental integration of the two: jazz and Wagilak manikay have a shared foundation in the musical and aesthetic principles of freedom and expression; the rhythmic groove of their respective instrumentations further add a sense of shared time."

Daniel leads the culture and song of the Wagilak clan of NE Arnhem Land.  
David leads the song from the yidaki (didjeridu).

The yidaki blows the wind and the spirt back home. The bilma (clapping sticks) write the song and tell the story (about the song).

**Emily Wurramara**  
COMPOSER & VOICE

ARIA nominated Wanindilyakwa woman from Groote Eylandt in the Northern Territory, Emily uses her music to share her language and culture with the world. Singing in both English and Anindilyakwa, Emily's music explores the contrasting themes of her two worlds - the island and the city, steeped in the sand, salt and concrete of her family, community and culture.

**Daniel Yeadon**  
CELLO & VIOLA  
DA GAMBA

Daniel Yeadon is exceptionally versatile as a cellist and viola da gamba player and is a passionate chamber musician. He is currently a Scholarly Teaching Fellow at the Sydney Conservatorium of Music and in addition he enjoys a part time role as a performer and educator in the ACO.

Danny plays a cello by Roger Hansell after Guarnerius, Yorkshire, United Kingdom, 1996, and a viola da gamba by Reinhard Ossenbrunner after Bertrand, Köln, Germany, 2010.

## Performers

**Trio Mediaeval**  
vocal ensemble

**Jim Atkins**  
sound design

**Emma Donovan**  
composer & voice

**Eduardo Egüez**  
vihuela da mano,  
theorbo & baroque guitar

**Thomas Gould**  
violin

**Jane Gower**  
baroque bassoon

**Erin Helyard**  
fortepiano

**Caroline Henbest**  
viola

**Arve Henriksen**  
trumpet

**Brendan Joyce**  
violin

**Andrea Keller**  
composer & piano

**Paul Kildea**  
host

**Genevieve Lacey**  
curator & recorder

**Kirsty McCahon**  
double bass

**Marshall McGuire**  
concert & baroque  
triple harps

**Paolo Pandolfo**  
composer &  
viola da gamba

**Neal Peres Da Costa**  
harpsichord &  
chamber organ

**Alice Skye**  
composer & voice

**Joe Talia**  
drums & electronics

**Richard Tognetti**  
violin

**Erkki Veltheim**  
composer, violin,  
electric violin & viola

**Daniel Ngukurr  
Boy Wilfred &  
David Yipininy Wilfred**  
voice, yidaki & bilma

**Emily Wurramara**  
composer & voice

**Daniel Yeadon**  
cello & viola da gamba

## Program Staff

**Siobhan Briggs**

**Lisa Mullineux**

**Stevan Pavlovic**

**Kingsley Schmidtke**

**Mary Vallentine AO**

## Graphic Design

**Tessa King**

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*Shane Reid Photography*

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