

MUSES TRIO PRESENT



Lullabies for Zander

IN CELEBRATION OF
INTERNATIONAL WOMEN'S DAY 2018





performances

Tuesday March 6 | 12pm | Brisbane City Hall

Thursday March 8 | 12pm | USC Art Gallery, Sippy Downs

Friday March 9 | 6pm | Old Government House, Brisbane

Sun Mar 11 | 3pm | Byron Centre, Byron Bay

program

'Lullabies for Zander' is a musical portrait for pianist
Therese Milanovic's firstborn, Zander.

While some babies slumber to nursery rhymes,
Zander's dreams are coloured with sounds of exploring
and rehearsing new music.

In their latest program for International Women's Day,
Muses Trio celebrate the wonder of Mother Earth and
the power of cradle song, featuring two world premieres
inspired by divine creation and lullaby, 'Songs of Silent Earth'
by Natalie Williams, and 'Afflatus' by Natalie Nicolas.

Repertoire drawn from:

Nicole Murphy (AUS) *Spinning Top*

Joyce Tang (Hong Kong) *Snowy Landscape*

Gila Carcas (Israel/UK) *Beside the Lake at Taize*

Luise Adolpha le Beau (Germany) *Wiegenlied* (cello/piano)

Clara Schumann (Germany)

Excerpts from Drei Romanzen (violin/piano)

Rebecca Clarke (UK) *Lullaby* (violin/piano)

Natalie Williams (AUS) *Songs of Silent Earth* *World premiere

Elena Kats-Chernin (AUS)

Lullaby and/or excerpt from Unsent Letters of Eric Satie

Natalie Nicolas (AUS) *Afflatus* *World premiere

Hilary Kleinig (AUS) *Cockatoos*

MUSES TRIO

CHRISTA POWELL is a busy freelance musician. When she's not playing with Topology, she plays a wide range of chamber music, her long-held passion. She also plays orchestral music with the Queensland Orchestra, and gigs with bands and teaches violin in her private studio and as guest at various education institutions. Christa studied at the University of Queensland (B Mus Hon 1991) with Elizabeth Morgan, in London (1991 – 1993) with Emmanuel Herwitz of the Melos Ensemble and at the Queensland Conservatorium with Carmel Kaine, obtaining her Master of Music in 1996. In London, she played with the Olyver Gypsy Ensemble. topologymusic.com

LOUISE KING Hailed by The Australian as a 'spellbinding musician who exudes a vigorous artistry', English cellist, Louise King, belongs to the latest generation of contemporary classical musicians, who embody passion, drive and vision. Revered for her delicious embellishments and tonal subtleties, telling clarity and incisiveness, Louise's vivid and imaginative performance style exudes freshness and a rare relish for musical story telling. Louise is a musician who is equally at home on stage, in the teaching studio, collaborating on multi-art projects, working within regional communities and advocating for music in schools and the wider community. Since moving to Australia in 2003, Louise has performed with Australia's finest musicians, ensembles and orchestras and performs regularly at major festivals and established classical concert series. An inspiring Teaching Artist, Louise regularly presents arts education workshops designed for communities, schools, festivals and music for social change programs. The Australian Youth Orchestra, Queensland Youth Orchestra and Australian Chamber Orchestra regularly invite her to coach and mentor young emerging artists as part of their National education programs. Louise is a multi-award and competition-winning graduate of the Royal Colleges of Music in London and Manchester, and has worked extensively throughout the UK, Europe and Asia with the BBC Philharmonic, the Hallé Orchestra, and Hong Kong Philharmonic Orchestra, and as a tutor for the Royal Northern College of Music. celldreaming.com.au

THERESE MILANOVIC is in demand as both performer and pedagogue. She has performed with Topology since 2009, including collaborations with the Brodsky String Quartet, Grant Collins, Brisbane Festival, Queensland Music Festival, national tours, performances in Indonesia and Singapore, and a tour of the Netherlands and Belgium with the Kransky Sisters. Previous performance highlights with Collusion include ABC broadcasts, Musica Viva Country Wide and In Schools touring. In 2009, Therese completed her training with the Golandsky Institute in New York to become the first certified Taubman Instructor in Australia; the subject of her completed PhD, and is now Master Faculty with the Golandsky Institute (USA). She teaches at Queensland Conservatorium Griffith University, Young Conservatorium and privately, including Skype lessons, reaching pianists across Australia and internationally. theresemilanovic.com

composers



Nicole Murphy (AUS) *Spinning Top*

Commissioned for Musica Viva Australia by Andrea and Malcolm Hall-Brown to encourage greater support of the arts, this piece is inspired by Jarrad Kennedy's sculpture *Spinning Top* located at the junction of Turbot, Wickham and Boundary streets in Brisbane. Kennedy's artwork marks the site of the unrealised Holy Name Cathedral, designed by Archbishop James Duhig in the 1920s. The artwork is a scale-model of the dome of the unfinished cathedral that rests on its tip in the midst of the city high rises, like a spinning top that has come to rest. The artwork is reflected in the music through perpetual rhythmic motion and the cyclic nature of repetition.

The bright mood of the piece reflects the child-like nature of a spinning top toy. It is intended to be a joyous and celebratory piece, in honour of the generous spirit in which Andrea and Malcolm commissioned the work. *Spinning Top* was composed in 2016 for the Benaud Trio.

Joyce Tang (Hong Kong) *Snowy Landscape*

Written for Trio Morisot, *Snowy Landscape* was inspired by Berthe Morisot's 1880 impressionistic watercolor "*Paysage de neige*". The music depicts the icy and bleak scenery with harmonics on the strings and bare open fifths on the piano at the beginning. The violin and cello enter with expressive lyrical melodic lines on top of a chain of broken figurations of the piano, which turns into a more rhythmic, chordal, tense and passionate middle section, which is later followed by a melancholic passage bringing back the opening icy and bleak mood. This piece was commissioned by Jasper Rouge Limited for Trio Morisot in 2016 with sponsorship from CASH Music Fund.





Gila Carcas

(Israel/UK) *Beside the Lake at Taize*

"Beside the Lake at Taize" is a very personal and special piece for me, composed for the Sussex Piano Trio after my father passed away and also performed some years later at the funeral of my mother. Taize is a spiritual retreat in France where, in particular, many thousands of young people flock from all over the world every year, and there is a lake there from which can be heard the chimes of church bells. This is what the music is created to evoke at the beginning of the piece. A more active section follows, celebrating life, before the earlier material returns and the music reaches higher and higher before disappearing into the ether, as the soul leaves the body and ascends to heaven.

Luise Adolpha le Beau

1850-1927

(Germany) *Wiegenlied* (cello/piano)

Luise was a late-Romantic German composer. After the retirement of her father from the army of Baden in 1856, both parents devoted themselves to the education of their only daughter. Luise studied piano from the age of five with her father William, who was also a musician and composer. At age sixteen, she completed her education with a degree from a private institution for girls and from then on she devoted herself to music. She studied piano and voice, and at age 18, made her debut as a pianist. Concert tours with other musicians provided the opportunity to perform her own works.

From 1878, she also worked as a critic and wrote reviews for *Allgemeine Deutsche Musik-Zeitung* in Berlin. In the same year she founded her "private music theory course for music and for daughters of the educated classes." In 1910 she wrote her autobiography, *"Memoirs of a Composer"*. Her last years were marked by travel, teaching, composing and giving concerts, and writing music reviews for the Baden Baden newspaper.

(Excerpt from scholarsarchive.byu.edu)



Clara Schumann

1819-1996

(Germany) *Excerpts from Drei Romanzen* (violin/piano)

Clara was a distinguished German musician and composer of the Romantic era. She lived during a time when female musicians of her calibre were extremely rare to find and despite being one of the few women in a male-dominated field, she enjoyed a productive career that spanned six decades. An accomplished pianist, she changed the format and repertoire of the piano recital over the course of her long career. Born to a highly ambitious musically inclined father, she was trained for success from a young age. As a girl, she received training in piano, violin, singing, theory, harmony, composition, and counterpoint, and started performing at the age of eight. She fell in love with one of her father's students, Robert Schumann, and married him despite her father's disapproval. She continued her career as a performing artist and composer after marriage and juggled her responsibilities as a professional musician, wife, and mother. She played a major role in getting the works of her husband recognized and she produced a small, but significant body of musical compositions.

Rebecca Clarke

1886-1979

(UK) *Lullaby* (violin/piano)

Rebecca Clarke was a pioneering female musician and composer of the early twentieth century. Her father, Joseph Clarke (an American living in England), was a cruel domestic tyrant whose abusive behaviour was a major influence in his daughter's life. She was admitted to the Royal

Academy of Music in London in 1903, but her father withdrew her when her harmony teacher, Percy Miles, proposed marriage. Her father banished her from the family home. To support herself, Clarke embarked on an active performing career as a violist. In 1912, she became one of the first female musicians in a fully professional (and formerly male) ensemble when conductor Sir Henry Wood admitted her to the Queen's Hall Orchestra.

The best-known of her works are the *Viola Sonata* (1919) and the *Trio for Piano and Strings* (1921), both written for the Elizabeth Sprague Coolidge chamber music competition. The *Sonata* tied for first place, but Mrs. Coolidge broke the tie in favour of the other work, by Ernest Bloch. The *Sonata* enjoyed a certain vogue as a result, but the *Trio* remained unpublished as did a major proportion of her work.

Much of Clarke's music was never published and remains the property of her estate. Her difficulties in publishing the *Piano Trio*, documented in her diaries, may have discouraged her from pursuing publication of later works. Although she has been identified as among the most important British composers of the interwar years, a complete understanding of her significance will only be reached when more of her music is available for study (Program notes Barry Gorman).

world premiere



Natalie Williams
(AUS) *Songs of Silent Earth*

Natalie Williams is an Australian-born composer and United States Permanent Resident. Her works are hailed by critics as “richly expressive and deeply poignant... devastatingly impassioned... with profundity and depth,” “a beautifully direct aesthetic.” Her output has been commissioned and performed by international ensembles, including the Atlanta Opera, Omaha Symphony, the Berkeley Symphony, the Melbourne Symphony Orchestra, the Adelaide Symphony Orchestra, Musica Viva, the West Australian Symphony Orchestra, Queensland Symphony Orchestra, Adelaide Baroque, the Sydney Youth Orchestra, the Australian Youth Orchestra, Indiana University Chamber Orchestra, and the Plathner’s Eleven Chamber Ensemble (Germany).

Natalie Williams’ orchestral works have received critical acclaim including the premiere of her first symphony “Our Don” by the Adelaide Symphony Orchestra, 2014; a multimedia orchestral tribute to Sir Donald Bradman AC. Her orchestral output includes fifteen orchestral commissions from ensembles including the Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, West Australian Symphony Orchestra, and the Adelaide and Sydney Youth Orchestras. In May 2015 her doctoral dissertation was chosen for performance within the American Composers Orchestra, EarShot reading sessions with the Berkeley Symphony and was also chosen for the Omaha Symphony New Music Symposium in 2012. In 2005 Natalie was commissioned by the Melbourne Symphony Orchestra and the Cybec Foundation for a new work in the Metropolis New Music series, which was also premiered to critical acclaim.

Songs of Silent Earth

Songs for Silent Earth is a suite for Piano Trio, commissioned by a local Byron music lover. This piece was written for the Muses Trio and premiered at Byron Bay, Australia, on 11 March 2018 in celebration of International Women’s Day.

The piece was commissioned as a work that could celebrate the natural beauty of the Byron Bay area, on Australia’s east coast, alongside a celebration of the voices of women. This suite reflects upon three female figures and interprets their voices musically in a series of “songs for the hours,” musical pieces intended for the passage of the day. The works are also connected to the Muses Trio project “Seen but not Her,” considering women in history who have not been recognised for their contributions.

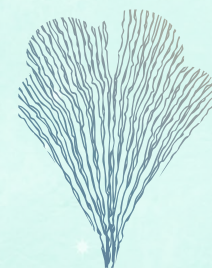
The opening movement is an *Aubade*, a song of parting between two lovers in the morning. The piece evokes the joint aspects of daybreak and sorrow; the joy of the new day against the sadness of parting. The morning song is an ode to the sleeping woman. Connecting with the silent woman theme, this movement is an “Ode to Epicoene” a silent female figure who appears in Ben Johnson’s eponymous 1606 play. Her role as a mute character is portrayed musically through mournful melodic material, rising slowly as the piece unfolds.

The middle movement, *Serenade* is an homage to Echo, the Greek nymph punished by Zeus’ wife through the removal of her own voice, limited only to the mimicry of others. This movement explores the interplay between the violin and cello, the violin mimicking the plaintive voice of the mournful cello themes. This movement is also a reflection of the silent woman, burdened with deep sadness. The string instruments echo each other with a falling “sigh” figure throughout the movement.

The final movement, *Nocturne* is a celebration of Mother Earth, celebrating the closing of the daylight hours. This Nocturne reflects upon timelessness as an evening song to the earth. The slow chorale evokes the falling of the night, dying, fading and the mystery of approaching darkness. The two strings interchange a simple lullaby melody above a repetitive chordal pattern in the piano. Within the deepest night-time hours, earth is perhaps the most silent woman of all.

Each movement is inscribed with a short excerpt from the poetry of Lord Byron (1788–1824). Byron’s grandfather John, served as a naval officer and circumnavigator under Captain James Cook.

For more information, see networksmusic.com.



Elena Kats-Chernin

(AUS) *Lullaby and/or excerpt from Unsent Letters of Eric Satie*

Elena Kats-Chernin (born Uzbekistan, 1957) immigrated to Australia in 1975 and is regarded as one of the most popular and prolific composers working today. Her brilliantly scored, energetic and often propulsive music has been choreographed by dance-makers around the world and featured at the opening ceremony of the 2000 Sydney Olympic games and the 2003 Rugby World Cup. In 2007 Eliza's Aria from *Wild Swans* attracted millions of listeners through a high-profile ad campaign for the British bank Lloyds TSB, entitled *For the Journey*.



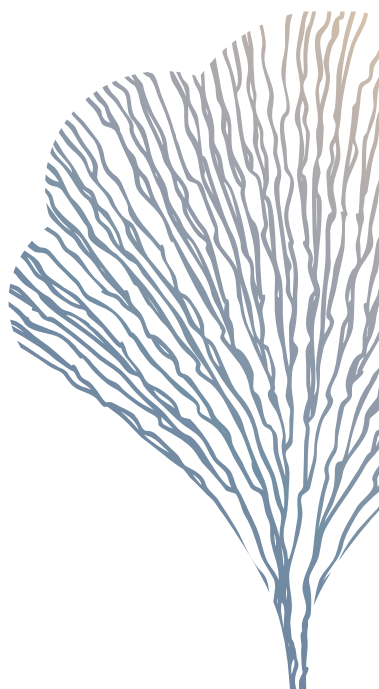
Hilary Kleinig

(AUS) *Cockatoos*

Cockatoos was inspired by the poem of the same name by the late South Australian poet Syd Harrex from *Dedications*.

Thank you to:

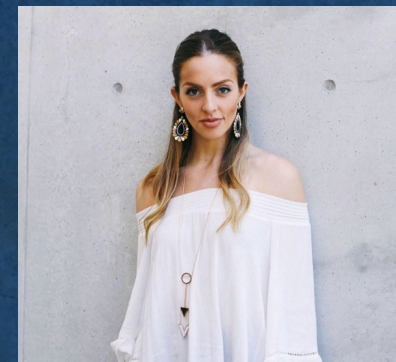
Barry and Jeanne Gorman for their ongoing support
Brisbane City Hall
USC Art Gallery, USC Music, Sean O'Boyle
Katie McConnel and Old Government House, QUT
Byron Music Society
Two Trees Creative



world premiere

Natalie Nicolas

(AUS) *Afflatus*



Sydney performer, composer and music educator Natalie is undergoing her Master in Music (Composition) degree via scholarship at the Sydney Conservatorium of Music. A participant of the National Women Composer's Development Program 2016-2018, she writes for percussionist Claire Edwardes, the Goldner String Quartet, the Tasmanian Symphony Orchestra, Sydney Philharmonia Choirs, the Muses Trio, flautist Virginia Taylor & harpist Alice Giles of the CSO, cellist Georg Pedersen, principle violist of the TSO Stefanie Farrands, and many others. In 2013 Natalie wrote for the Australian String Quartet under the guidance of Andrew Ford, as a winner of the National Composers Forum. She is currently writing for the Australian Chamber Orchestra for the annual CD for the Hush Foundation alongside mentors Paul Stanhope and Matthew Hindson, with forthcoming premieres at the Sydney Recital Hall and the Melbourne Recital Centre this year. In December 2017, two of her latest string quartet pieces were premiered by the Flinders String Quartet in Melbourne. Natalie is also a composer for the National Gondwana Choral School 2018, and is a contracted composer of music for international advertisement campaigns. Alongside her writing, she lectures high school composition, owns/operates a piano tuition school and sings/plays in bands and duos around Sydney.





byron music society



THERESE
MILANOVIC

