



THE UNIVERSITY  
of ADELAIDE

ELDER CONSERVATORIUM OF MUSIC

# CONCERT SERIES 2021

*Baroque Beasts  
and Battles*

Saturday 10 April, 7:30pm

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# The Elder Conservatorium has been the heart of musical culture in Adelaide for over 130 years.

While always maintaining the rich heritage and aspirations of the traditional European-style Conservatorium of its origins, it has grown in size and scope to become a truly Australian, 21st Century music training institution. The Conservatorium teaches music performers, creators, educators and researchers across a wide variety of styles and genres: Classical, Jazz, Opera, Pop, Rock, Choral, Electronica, World and Film Music to name but a few.

Our performance staff and students have curated for your enjoyment a wonderful concert series that represents a vibrant sample of the broad world of music we at the Conservatorium inhabit and cherish every day.

The Elder Hall is the spiritual home of the Conservatorium and the concerts we present here are the most significant and public expression of our musical mission. We are delighted to share our music making with you and thank you for the support and encouragement your attendance at these concerts represents.

**Professor Graeme Koehne AO**  
Director  
Elder Conservatorium of Music

*All details correct at the time of printing.  
The Elder Conservatorium of Music reserves the right  
to alter scheduled programs and artists if necessary.*



# PROGRAM

Featuring Baroque Academy tutors and student participants

## Ouverture-Suite, TWV 55:G10 'Burlesque de Quixotte'

Telemann

- I. Ouverture*
- II. Le réveil de Quichotte (The waking of Quixote)*
- III. Son attaque des moulins à vent (His attack on the windmills)*
- IV. Ses soupirs amoureux après la Princesse Dulcinée (His sighs of love for the Princess Dulcinea)*
- V. Sanche Panse berné (Sancho Panza fooled)*
- VI. Le galope de Rosinante (Rosinante's gallop)*
- VII. Celui d'ane de Sanche (That of Sancho's ass)*
- VIII. Le couché de Quichotte (The repose of Quixote)*

## Die musikalische Fechtschule

Schmelzer

- I. Aria 1*
- II. Aria 2*
- III. Sarabande*
- IV. Courante*
- V. Fechtschule (Fencing School)*
- VI. Bader Aria (Bathhouse Aria)*

## Concerto Grosso in D Major, Opus 6 No.4

Corelli

- I. Adagio – Allegro*
- II. Adagio*
- III. Vivace*
- IV. Allegro*

## Battalia à 10

Biber

- I. Sonata*
- II. Die liederliche Gesellschaft von allerley Humor (The dissolute society of all kinds of humour)*
- III. Presto*
- IV. Der Mars (The god Mars)*
- V. Presto*
- VI. Aria*
- VII. Die Schlacht (The battle)*
- VIII. Lamento der Verwundten Musquetirer (Lament of the wounded musketeers)*

## Notes on the Program

Georg Philipp Telemann could be regarded as the 'presiding spirit' of the late Baroque era. Though he lived principally in Germany, his music shows a familiarity with all the styles and sounds of Europe. Few composers can rival him in productivity: though few have survived, Telemann wrote over 3,000 works! The delight and freshness of his music is exhibited nowhere better than in his **Ouverture-Suite Burlesque de Quixotte**, inspired by Miguel de Cervantes' timeless tale.

Don Quixote is a Spanish gentleman who reads too many novels, loses his mind, and decides that he is a knight-errant like those of King Arthur's Round Table. He sets out to roam the land slaying dragons, righting wrongs and rescuing fair damsels. Telemann retells Quixote's adventures in musical form, first giving us a dramatic *Overture* to set the scene.

A gentle, drowsy pastorale portrays Quixote slowly waking from peaceful slumbers. Next, he launches a furious attack on some windmills, imagining them to be fierce giants. Once the battle is over, the noble knight reflects on the beauty of his lady-love, the Princess Dulcinea (actually a peasant girl from the next town). A two-note sighing motif pervades every moment of this lovelorn movement.

Next, Telemann turns his attention to Don Quixote's squire, Sancho Panza, once a starveling peasant farmer. Having tried to leave an inn without paying, Sancho is tossed on a blanket by the irate innkeeper and his guests. Listen for a bouncing motif which ricochets between the violins!

A depiction of Quixote's horse follows – the gallant Rocinante, a broken-down nag with a clunky gallop. Sancho Panza's donkey takes its own sweet time, meandering along behind. Finally, the day done, Don Quixote falls asleep to the music of his own mind, happily dreaming of further adventures to come.

Every composer owes much to those who have gone before them, and Telemann was no exception. **Johann Heinrich Schmelzer** lived a couple of generations before Telemann, and was one of the first Germanic violinists on a scene dominated until then by Italians. Schmelzer's exploration of violin techniques had an important effect on how later composers used the instrument.

Schmelzer was a composer and violinist at the Austrian Habsburg court. This sort of thing was the usual career pathway for a musician at the time, and a composer's output was mostly dictated by the tastes of his noble patron. Fortunately, Schmelzer's employer was Emperor Leopold II, a great lover of music who paid for lavish plays, ballets and pageants, all with a musical element that Schmelzer provided.

**Die musikalische Fechtschule** is one of Schmelzer's best-known works today, and probably started life as a ballet – perhaps set in the 'fencing school' of the title. The opening movements are arias, suggesting song, and the next two movements are dances. After that, *Fechtschule* evokes the clash and drama of a fencing match, complete with some rapier-fast bowing for the players. Finally the relaxing atmosphere of the bathhouse envelops us, as in a cloud of steam, while the fencers recover from their exertions!

During the Baroque era, a handful of violinist-composers like Schmelzer worked to explore and expand the capacities of their instrument. **Arcangelo Corelli** was another such, and arguably the greatest of them all. Even during his own lifetime, Corelli's music spread far and wide, and was so revered that it set the bar for composers across Europe for generations to come.

Corelli published only a few pieces, but he tinkered with each one until it reached that transcendent state in which no note appears to be either missing or superfluous. But he took the most care of all over his Opus 6 *concerti grossi*, which were written and refined throughout his entire life and published only after his death.

Though he didn't invent the *concerto grosso* form, Corelli used it masterfully. The idea was to explore the interplay of a smaller group of instruments (the 'concertino') with a larger group (the 'ripieno'). By experimenting with the balance of each part, Corelli created a sound-world of rich contrast, of lights and shadows – a kind of aural chiaroscuro.

**Concerto Grosso in D Major, Op. 6 No. 4** does this beautifully, but it also explores the tension between slow and fast movements – a concept that paved the way for the sonatas and symphonies of ensuing centuries. The concerto opens with a slower introduction before breaking out into a joyous *Allegro*. Hear how fragments of melody flicker between the two *concertino* violins, like patterns of light and shade over a forest floor! In the *Adagio*, Corelli uses a more sombre palette, with pulsing rhythms and a melody which falls gently from note to note.

By contrast, the *Vivace* is a dainty flourish of a movement, winsome and teasing. Finally, an amicable *Allegro* rounds out the concerto. At first it's almost a jig, with its triple rhythms and brisk tempo – and then (as if more contrast were needed!) Corelli ups the pace again, ending with a delightful and slightly mad coda.

Yet another violinist-composer was **Heinrich Ignaz Franz von Biber** – possibly a student of Schmelzer's. Biber's compositions for the violin are truly adventurous for the time. His own monumental technique allowed him to reach hand positions on the violin which had not previously been thought possible, and his music explored all sorts of new techniques in bowing and fingering as well as scordatura or altered tuning.

***Battalia à 10*** is one of Biber's most-played works today. The title translates as 'battle array for ten instruments'. Biber subtitles his work rather cynically: "The dissolute swarm of musketeers, Mars [the god of war], the battle and lament of the wounded, reproduced with arias and dedicated to Bacchus [the god of wine]."

Between purely musical movements, Biber inserts several which are clearly intended to evoke a specific object or scene. After a cheerful opening, the second movement depicts a band of carousing soldiers. Biber overlaps several folk tunes in different keys and meters, making a disorienting vortex of sound just like a drunken singalong!

After another instrumental interlude, an ominous march summons Mars, god and bringer of war. Here, Biber instructs that the cello may place a piece of paper between the strings and the fingerboard, where it rattles viciously like a military snare drum while the solo violin plays a fife-like melody. After a soulful aria, the battle takes off in quickfire rhythms, dotted with snapping pizzicato like gunshots. But in thirty seconds it's all over, and we are left with the piteous, inevitable result of war: the suffering. The final movement is a dirge, a sorrowful adagio. Biber could hardly have left us his thoughts on war more clearly if he'd written an essay on them...

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## Biographies



**Rachael Beesley** is an internationally renowned Australian / British violinist, director, concertmaster and educator specialising in the field of historically informed performance (HIP). As guest concertmaster with Europe's most distinguished HIP ensembles and orchestras, Anima Eterna Brugge, La Petite Bande and New Dutch Academy, guest director with Les Muffatti Brussels Baroque Orchestra and performer with Les Arts Florissants and Orchestra of the Age of Enlightenment, Rachael performs in ongoing yearly concert seasons and regular musical events in festivals and concert halls worldwide.

Rachael plays a pivotal role in Australia's cultural landscape as: Co-Artistic Director, director and concertmaster of the Australian Romantic & Classical Orchestra; co-founder and member of Ironwood; guest concertmaster with the Australian Brandenburg Orchestra, Pinchgut Opera, Opera Australia and Victorian Opera; and guest director with Adelaide Baroque and NZ Barok. Rachael is invited to guest direct modern orchestras from the violin, including the Canberra and Tasmanian Symphony Orchestras, Melbourne Chamber Orchestra and features on over 50 album recordings and broadcasts for radio and television.

Rachael is much in demand as a chamber musician and soloist, regularly collaborating with contemporary Australian composers and with nationally and internationally acclaimed artists. As a highly regarded educator and mentor, she has a strong desire to foster and support Australia's national and international recognition as a cultural nation and is therefore invited to teach and lecture at the Melbourne and Sydney Conservatoriums of Music, the Sir Zelman Cowen School of Music, Monash University and for over 20 years at the Royal Conservatoire, The Hague, The Netherlands. Rachael has been awarded an Ian Potter Cultural Trust grant and is listed in the Who's Who of Australian Women.



**Ben Dollman** is one of Australia's leading performers on baroque violin, having held the position of Principal 2<sup>nd</sup> violin in the ABO for over fifteen years. Studies in early violin began at Indiana University with the Australian baroque violinist Stanley Ritchie. Upon returning to Australia, Ben was mentored by Lucinda Moon and invited to become a regular member of the ABO in 1999. He has performed as soloist and concertmaster on a number of occasions, and is a featured soloist on two ARIA award-winning albums for best classical album. In 2015 he was the recipient of a Brandenburg Foundation Study Grant to undertake extensive professional development work in Europe.

Based in Adelaide, he has been a leading performer in the SA chamber music and orchestral scene for many years with Adelaide Baroque, Ensemble Galante and over many years as a regular player with the Adelaide Symphony Orchestra. He also makes regular appearances in Victoria for Evergreen Ensemble and Melbourne Baroque Orchestra. Within Australian and internationally he is a member of the theatrical musical duo 'Dual Aura' with Danish recorder player Monica Schmidt Andersen. He also holds a Masters degree in Environmental Studies, and maintains a strong interest in how arts practice can influence issues of social importance such as environmental awareness.



**Dr Daniel Yeadon** is a Lecturer at the Sydney Conservatorium of Music, University of Sydney, where he teaches cello and viola da gamba, coaches chamber music, and engages in research into learning, teaching and historical performance practices.

Daniel has a love of a wide range of musical genres and is an exceptionally versatile cellist and viola da gamba player, performing repertoire from the Renaissance through to Contemporary. Daniel is a passionate chamber musician, playing regularly with Ironwood, Australian Romantic and Classical Orchestra, Australian Chamber Orchestra, Australian Haydn Ensemble and Bach Akademie Australia.

Originally from the UK, Daniel read physics at Oxford University and then completed his postgraduate studies at the Royal College of Music in London. For many years Daniel was a member of the exuberant period instrument ensemble Florilegium, Fitzwilliam String Quartet and Concordia Viol Consort.

Daniel has made many award-winning recordings, including: Haydn's cello concerto in C major with the Australian Haydn Ensemble; an ARIA winning disc of sonatas by J.S. Bach with Richard Tognetti and Neal Peres Da Costa; J.S. Bach sonatas for viola da gamba and harpsichord with Neal Peres Da Costa; J.S. Bach cantatas and Brandenburg concertos with John Eliot Gardiner and English Baroque Soloists, in addition to many critically acclaimed recordings with Ironwood, Florilegium and the Fitzwilliam Quartet.



**Rob Nairn** was appointed 'Master Musician in Residence' at the Elder Conservatorium in 2020, having worked as Head of the Early Music Department at Melbourne University from 2017-2020. He also taught on the faculty of the Juilliard School for 11 years and Penn State University for 18 years where he was a Distinguished Professor.

Performance credits include the London and Oslo Philharmonic Orchestras; the Pittsburgh, Baltimore and Gothenburg Symphony Orchestras; the English, Scottish and Australian Chamber Orchestras, the Bavarian Radio Symphony, the Melbourne, Sydney, Queensland and Adelaide Symphony Orchestras, the London Sinfonietta, the Halle Orchestra London Mozart Players, the Australia Ensemble and the Australian World Orchestra.

A specialist in historical performance, he is currently principal bass with the Australian Brandenburg Orchestra having worked with the Handel and Haydn Society, Boston Early Music Festival, Juilliard Baroque, Orchestre Revolutionnaire et Romantique, English Baroque Soloists, Smithsonian Chamber Players, Concerto Caledonia, Ironwood, Washington Bach Consort, the Aulos Ensemble, Rebel, Florilegium, the Orchestra of the Age of Enlightenment, The Australian Romantic and Classical Orchestra, the Muffat Collective and Adelaide Baroque. In 2008 he was awarded a Howard Foundation Fellowship from Brown University and in 2009 he received a Recognition Award for Historical Performance from the International Society of Bassists.

Rob has recorded for Deutsche Grammophon, Sony Classical, EMI, Naxos, Tall Poppies, RCA and ABC Classics. He has performed recitals and given masterclasses in Europe, Scandinavia, China, the U.S. and Australia.



**Neal Peres Da Costa** is Associate Dean of Research and Professor of Historical Performance at the Sydney Conservatorium of Music (SCM), University of Sydney.

A performing scholar and world-recognised authority on 19th-century piano performing practice he is a graduate of the University of Sydney, the Guildhall School of Music and Drama and the City University (London) and the University of Leeds (UK). Neal's monograph *Off the Record: Performing Practices in Romantic Piano Playing* has received high praise around the globe. He has co-edited the 9-volume set of Urtext/performing editions of Brahms' Sonatas for solo instrument and piano and has co-authored the online Performance Practice Commentary for

the new edition of Beethoven's Sonatas for Piano and Violin. In 2017, Neal received prestigious Australian Research Council (ARC) funding for a three-year Discovery Project for performance research in 19th-century piano playing. And he has just received another ARC DP (2021) leading a team of researchers at SCM and Sydney Living Museums entitled "Hearing the Music of Early NSW 1788-1860" which will examine Australian Indigenous and settler music making in the period and produce recordings that will be embedded in Austral Harmony. Neal regularly appears with Ironwood, Australian Haydn Ensemble, Bach Akademie Australia, the Song Company and has recorded extensively in Australia and the U.K.

SOUL GROWERS



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