



Soprano **Rosalind Martin** began her studies in Adelaide as a clarinetist, but her love of singing persuaded her to complete a first-class Honours degree in voice. She won several major singing prizes including the Melbourne Sun Aria and a German Academic Exchange Scholarship. She spent several years in Europe and performed with Glyndebourne, Mecklenburgh, Pimlico and Kent Opera companies. A scholarship from the Britten Pears School in Aldeburgh enabled her to study with such distinguished artists as Anthony Rolfe Johnson, Suzanne Danco, Ileana Cortrubas and Kurt Equiluz. Since returning to Adelaide, Rosalind has appeared with State Opera and the Adelaide Symphony Orchestra and has made several broadcasts with the ABC, Radio Adelaide and 5MBS. She appears regularly in the Elder Hall Lunchtime and Evening Series and has performed in the Barossa and Coriole Music Festivals. She also enjoys teaching and is a part-time lecturer in voice at the Elder Conservatorium.



**Jamie Cock** began piano lessons aged 14 with Dianne Spence in Balaklava, going on to complete an Honours Degree in Piano Performance at the Elder Conservatorium studying under Noreen Stokes and Stefan Ammer. He pursued further study in solo and chamber music at the Martinu Academy in Prague with Boris Krajny and at the Musikhochschule Freiburg, Germany under the guidance of Professor Felix Gottlieb. He has presented concerts in Australia, New Zealand, the UK, the US and throughout Europe. Since returning to Australia he has been active in everything from continuo to cabaret, performing with the Adelaide and Sydney Symphony Orchestras, for Recitals Australia, the Adelaide Festival, Melbourne and Adelaide Fringe Festivals, on ABC Classic FM and in collaborations with (among others) the State Opera of South Australia, The Firm, Brink Theatre and the State Theatre Company. Travel and languages are amongst his interests outside of music.

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THE UNIVERSITY  
 of ADELAIDE



ELDER CONSERVATORIUM OF MUSIC  
**CONCERT SERIES 2021**

**Transcendent  
 Beauty**

Rosalind Martin *voice*  
 Jamie Cock *piano*

Friday 24 September, 1:10pm

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# Program

## Transcendent Beauty

Rosalind Martin *voice*

Jamie Cock *piano*

### **“Every composer is a poet, only at a higher level”**

The German Romantic poet, Joseph, Freiherr von Eichendorff (1788-1857) made many musical references within his works whilst exploring themes of nature, religious faith and freeing man from the tedium of daily life. His work clearly resonated with composers, being set over 5000 times in the 19th century.

### Eichendorff Lieder (selections)

*Der Musikant* / *Verschwiegene Liebe* / *Das Ständchen* /  
*Die Zigeunerin* / *Unfall* / *Die Nacht* / *Nachruf*

### Eichendorff Liederkreis, Op. 39

*In der Fremde* / *Intermezzo* / *Waldesgespräch* / *Die Stille* /  
*Mondnacht* / *Schöne Fremde* / *Auf einer Burg* / *In der Fremde* /  
*Wehmut* / *Zwielicht* / *Im Walde* / *Frühlingsnacht*

### Hugo Wolf (1860-1903)

Austrian-born **Wolf** was expelled from the Vienna conservatory for criticising his teachers but encounters with Wagner and Brahms, financial support from friends and work as a music critic enabled him to pursue composing. He fell victim to syphilis in the late 1870s but between recurring bouts of severe mental illness he brought the art song genre to its Romantic pinnacle. Most of his songs were published posthumously and his mature compositions express every nuance of their texts with powerful accompaniments that incorporated highly original harmonies. A long-time admirer of Eichendorff, his first efforts at setting his poems date from his teenage years. By the 1880s he chose similar poems to those set by Schumann with themes of nostalgia and loneliness but had difficulty making these convincing. He then composed an entire cycle in 1888, turning to previously ignored poems portraying soldiers, students, sailors and minstrels. The cycle was poorly received with even his publishers unenthusiastic, claiming they were “amongst the most absurd things so far produced by the extreme left wing of the New German School.” The most famous song from the set is *Das Ständchen* (The Serenade). A happy student sings outside his lover’s door, heard as a lute-like accompaniment in the piano. A contrasting recitative-like line is taken by an old man who is remembering his deceased great love.

During his famous 1840 “year of song” **Schumann** produced over 140 examples as well as finally marrying Clara Wieck (1819-1896). Her father had staunchly opposed the union, fearing for her career prospects as a concert pianist and doubting Schumann’s ability to support her but the courts eventually ordered his approval. Whilst Schumann struggled with long-form composition, he was highly literary and excelled at expressive accompaniments. He described this cycle to Clara as “my most romantic music ever, with much of you in it”. Whilst usually favouring more intense verse these poems are more evocative and wistful, linking states of longing, wonder, memories and isolation. The opening song, *In der Fremde* (Far from home) portrays loneliness with the threat of a metaphorical storm. It is followed by an *Intermezzo* celebrating love and *Waldesgespräch* (Dialogue in the woods) which reimagines the legend of the Lorelei in a forest at twilight. *Die Stille* (Silence) shifts the voice to the woman in secret joy then *Mondnacht* (Moonlit night) portrays the sky and earth as lovers. *Schöne Fremde* (Beautiful Foreign Land) promises fulfilment before the mood changes in the climactic unconventional *Auf einer Burg* (In a Castle). Here a watchman sleeps in a tower as a wedding party with a mysterious weeping bride passes below accompanied by Renaissance style music. Another *In der Fremde* returns to the forest but with nature portrayed as a disturbing force and the beloved just out of reach. *Wehmut* (Melancholy) reveals the soul of the poet in sorrow before *Zwielicht* (Twilight) introduces treachery and betrayal with some sinuous counterpoint. *Im Walde* (In the Forest) conveys fear in the unsettled forest with erratic tempo variations before the final *Frühlingsnacht* (Spring Night) shifts to a spring evening full of love and joy. Yet is this too good to be true as the text hints; “for it seems to me it cannot be?”