



Orchestra 21 Presents

# reimagined jewels



4pm Sunday  
27 October 2024

Church of  
All Nations



## Artists

**Orchestra 21**  
**Caroline Henbest** Director, Viola

## Program

<b>VIVALDI</b>	Concerto for Strings in C major, RV110
<b>MOZART</b>	Clarinet Concerto in A, K.622 (arr. for Viola)
<b>CAERWEN MARTIN</b>	Paris, Still
<b>KATE MOORE</b>	Broken Rosary
<b>LITVINOVSKY</b>	Pinocchio (Suite for string orchestra and mandolin) Movements I, II, VII, IX, XII
<b>Duration</b> ( <i>approximate</i> )	5, 20', Interval, 3' 6', 6', 12'

## Caroline Henbest Director, Viola



Caroline Henbest is a violist and Feldenkrais Practitioner based in Melbourne, Australia.

Caroline moved to Australia from England in 1993 to be Principal Viola with the Australian Chamber Orchestra (ACO). She was a full-time member for eight years and a part-time member for ten.

In past years she has acted as guest principal with the Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, Hong Kong

Philharmonic, Philharmonia, City of London Sinfonia, Glyndebourne on Tour, Scottish Chamber Orchestra and the Orchestra of the Age of Enlightenment.

She studied in the UK at the Yehudi Menuhin School and Guildhall School of Music & Drama and her teachers included Robert Masters, David Takeno & Hans Keller.

As well as the viola, Caroline also loves to play the violin, though generally with friends who don't earn their living as performers. Her love of music-making with community musicians came from her father, a passionate amateur violinist, violist and cellist. Working with non-professional musicians, and reading chamber music with friends who love to play for fun brings another dimension to her musical life. Caroline has taught on many occasions at the Mount Buller Chamber Music Summer School, a residential camp for chamber music lovers from the community. Caroline's recent Master of Music Research degree (Griffith) explored creative collaboration through composition and performance.

Caroline undertook her Feldenkrais Practitioner training at the Feldenkrais Institute of Australia. She runs weekly Awareness Through Movement classes at Green Monday Studios in Carlton, Melbourne. Since 2015 Caroline has been Head of Viola at the Australian National Academy of Music.

## Program Notes

### ANTONIO VIVALDI (1678–1741)

Concerto for Strings in C major RV 110

- I. Allegro
- II. Largo
- III. Allegro

Vivaldi was an Italian composer, violinist, opera impresario and ordained priest. He is considered amongst the greatest Baroque composers and consolidated the concerto form of music.

A prolific composer, Vivaldi wrote approximately 800 works—including about 500 concertos, however after his death his music fell out of favour and was rarely played. Many of his manuscripts were locked away and forgotten, some were attributed to other composers. In the early 20th century, his music began to be revived, and his compositions became the subject of scholarly research. Many of his lost compositions have been since been rediscovered, the most recent in 2015.

Vivaldi began teaching violin at the Pio Ospedale della Pieta convent orphanage in 1703, over the next 30 years he composed most of his works while working at the Ospedale. The girls at the orphanage received a musical education, the most talented played in the orchestra or sang in the choir. Many of Vivaldi's concertos were first performed by this orchestra. As Vivaldi's fame grew, the orphanage allowed him to travel and take up positions elsewhere, including Mantua 1718, Milan 1721, and Rome 1722-25.

The *Concerto for Strings, RV 110* is believed to have been written around 1720-24. It is a lively and energetic piece, typical of Vivaldi's style. It is relatively short and compact, and features three movements, following the fast-slow-fast structure common in Baroque concertos.

## Program Notes

### WOLFGANG AMADEUS MOZART (1756–1791)

Clarinet Concerto in A major, K.622 (arranged for viola)

- I. Allegro
- II. Adagio
- III. Rondo: Allegro

Mozart was born in Salzburg to renowned composer Leopold Mozart and Anna Maria. Many of us feel that we know Mozart's life story quite well as he is arguably the most well-known composer of all time. Biographies will include the usual facts: he began composing at the age of five, wrote over 600 works, was employed as a Salzburg court musician, toured Europe from an early age as violinist and pianist, and died in poverty at the age of 35.

In 1791, the final year of his life, Mozart composed his *Clarinet Concerto in A major, K. 622*. It was to be his last completed work, and could be described as his swan-song. The piece, written for his friend and clarinetist Anton Stadler, remains one of the most beautiful and cherished works in the clarinet repertoire. It was also one of the first concertos written for the clarinet, highlighting the instrument's relatively recent rise to prominence in orchestral and chamber music. In 1802, shortly after Mozart's death, a version of the concerto adapted for the viola was published.

The viola brings a new character to the work. The instrument's dark, resonant voice allows listeners to experience the concerto with a sense of introspection, particularly in the second movement, *Adagio*. While some of the clarinet's highest passages are transposed to fit the viola's range, the essential structure of the concerto is preserved.

The concerto consists of three movements. The first movement *Allegro* is in sonata form in A major, opening with a bright orchestral *ritornello* (i.e. a recurring passage). The soloist echoes the opening theme, ornamented with virtuosic runs, before exploring contrasting keys. The development and recapitulation sections unite the soloist and orchestra, and the movement ends with a lively final *ritornello*.

The *Adagio* is a delicate lyrical movement in D major. The soloist plays a beautiful cantabile theme, which returns after a central section featuring a short cadenza.

The final movement is a lively *Rondo* in A–B–A–C–A–B–A form. The cheerful main theme is interspersed with virtuosic episodes, including dramatic leaps and chromatic passages, before ending in a dynamic coda.

### CAERWEN MARTIN (1973–)

Paris, Still

Dr. Caerwen Martin, composer, cellist, and founder of Silo String Quartet (SiloSQ), is renowned for their innovative graphic ArtScores and fearless social commentary. Their works tackle critical issues such as gender discrimination in pain recognition ("The Agony of She"), family violence ("KING SET"), and historic abuse cases in Australia ("The Awful Truth, Concerto for Cello and Virtuoso Ensemble"). Collaborating with celebrated Australian musicians such as Claire Bowditch, John Butler, Missy Higgins, Archie Roach, Paul Kelly, and many others, their diverse work spans classical, contemporary, and multigenre projects.

In addition to their musical achievements, Dr. Martin is the driving force behind ArtScoreCreative, a project developed during their PhD in Composition and Musicology at the University of Melbourne. This venture led to the establishment of ArtScorePublishing, a company dedicated to promoting Australian composers and creatives.

The composer writes:

"*Paris* was originally composed for SiloSQ in 2004 and was included on the Soundtrack to *Lost and Found*, an Australian feature film by David Blake (2006). In 2004, I had recently returned from living and working in Europe, touring with a classical/world/pop band. I needed to redirect my life after it had fallen into an exhausted heap. Touring is not for the fainthearted, nor is it wise for homebody introverts. Returning to Melbourne, I dropped my cello and started composing instead. *Paris* the String Quartet was written as a compositional study on Eric Satie's famous cadence avoidance. It was intended only to be played at scratch gigs with my friends in SiloSQ. David Blake licenced *Paris, Andado* and a few other of my tracks for his film and had members of SiloSQ act in the film in minor roles playing characters based on each other

## Program Notes

(I played the Viola as Ceridwen Davies). David Stratton and Margaret Pomeranz of *The Movie Show* slammed my soundtrack as 'repetitive and mournful'. Delighted at the scathing review from everyone's favourite SBS legends, SiloSQ was quickly cemented as the creative home I had lost but not found in *Paris*."

*Still* was originally composed for SiloSQ in 1998. It was the first composition written for the ensemble and was premiered at SiloSQ's inaugural performance at a well known and well-loved artist's sharehouse in Hurstbridge that year. Inspired by the technique and aesthetic of Estonian Minimalist Arvo Pärt, *Still* was written about the experience of carrying a still pregnancy.

### KATE MOORE (1979–)

Broken Rosary

Kate Moore, born in the UK, is an internationally acclaimed composer. Her works are performed by Asko|Schönberg, Bang on a Can, Icebreker, Slagwerk Den Haag, Ensemble Offspring, the Australian String Quartet, The Netherlands Radio Philharmonic Orchestra and Groot Omroepkoor, among others.

In 2022 Moore received the Gieskes-Strijbis Podiumprijs for her contribution to the performing arts. In 2017, Kate was awarded the prestigious Dutch composition award, The Matthijs Vermeulen Prize. In 2018/19, she was Zielsverwanten composer in residence at The Muziekgebouw aan 'Ij with her band Herz Ensemble; in 2018 she was composer in focus at November Music.

Kate has been a recipient of a MacDowell Colony and Yaddo fellowship, a Tanglewood composition fellowship and Civitella Ranieri Fellowship. She has attended the 2007 Bang on a Can summer institute and the 2003 Appeldoorn Young Composer meeting with De Ereprijs Orkest, where she was a prize-winner. She was also awarded the 2001 Franco-Australian Composition competition which allowed her to be composer in residence at the Paris Conservatoire.

Kate holds a doctorate from the Sydney University Conservatorium of Music, a master's from The Royal Conservatory of The Hague and an honours degree from the Australian National University, where she received the University Medal, majoring in composition and electroacoustic composition.

The composer writes:

"*Broken Rosary* was originally a movement from a larger work commissioned by Holland Sinfonia. It is based on the decades of a Rosary. The title comes from a childhood memory, where one day, a long time ago, this child that I was, on a very hot day in the middle of summer wandered into my mother's bedroom to play with the small trinkets that belonged to my grandmother, Oma, that I found in a little wooden box in a drawer. Inside was a little ring, a prayer book, and a metal rosary. These objects were intriguing to me as I did not know what they were. I took the little ring out of the box. It was too big for my tiny fingers. I opened the prayer book with illustrations of Mary and the saints that I opened and closed and placed back in the box, and then lifted out the Rosary, but as I did so, it dropped to the floor and broke. I felt my skin burn with shame and sorrow. I stood in the shadows of the dark bedroom with the broken beads at my feet, that contained the memory of my grandmother. The sound of the ceiling fan became unbearably loud. From this moment I devoted myself to repairing lost memories, stringing each one back together, connecting each one bead by bead, note by note to make the string whole again.

### ALEXANDER LITVINOVSKY (1962–)

Pinocchio (Suite for string orchestra and mandolin) (extracts)

- I. Omino di legno (Little wooden man)
- II. Verso l'avventura (Towards the adventure)
- VII. L'ombra del Grillo Parlante e falene (The shadow of the talking cricket and moths)
- IX. Il Gatto e la Volpe (The Cat and the Fox)
- XII. Volare sul Colombo (Flying on the dove)

Alexander Litvinovsky was born in 1962 in Minsk, Belorussia. He graduated from the Belorussian Academy of Music in 1987 and received a post graduate degree in 1991. He works in a variety of genres from choral, chamber and symphonic music to electro-acoustic art.

The literary source of Alexander Litvinovsky's 2022 concert suite for string orchestra and mandolin is the fairy tale "The Adventures of Pinocchio" by the 19th century Italian writer Carlo Collodi. The Story of the Wooden Puppet."

## Program Notes

Both children and adults are mesmerized by the story of a curious, naive and brave, mischievous and funny little man-puppet, involved in a series of funny and unpredictable miracles, instructive events, dramatic events and risky trials. Pinocchio is a child of Italy, a sunny country with a rich culture of musical spectacles, rooted in the traditions of ancient Saturnalia, ancient Roman theatrical performances, fairgrounds, improvisational street performances and carnivals. In the spirit of commedia dell'arte, Carlo Collodi composed his fairy tale. The carnival and theater spirit lives on in the "Pinocchio" suite. Alexander Litvinovsky creates his own unique fairy tale. The characteristic look of this suite is born in a motley musical infinity. Here elements of Italy's authentic song and dance heritage, academic classics, and the sonic atmosphere of modern festivals and fairs are intricately and harmoniously combined. There are echoes of syncopated New World rhythms, tangible hints of rock music and recognizable soundtrack outlines in this work. There's the penetrating tunefulness of the villanella, conzanetta, barcarola and the palpability of bluesy notes. Energetic, sparkling movements of bergamosca, tarantella, elegance of galliarda and piquant accents of ragtime, dizzying sequences of stride. All of this is masterfully melted into a seamless orchestral flow. The score was written for the "native" instrumental voices of Italy. And to the natural singing of the strings a beautiful colorful note is added—the mandolin part.

For today's performance, the mandolin part has been adapted for viola.

*David Choate, Diana Greenslade, Alexander Litvinovsky,  
Caerwen Martin, Kate Moore © 2024.*

## Musicians

### VIOLIN I

Michaela Mee\*  
*Concertmaster*  
 Francesca Michelis  
 Ciara McCoppin  
 Therese McCoppin  
 Bronwyn Francis  
 Carmen Yeung

### VIOLIN II

Bronwyn Henderson\*  
 Mary Muirhead  
 Janine Manwaring  
 Diana Greenslade  
 Owen Bradfield  
 Setsuko Minamikawa

### VIOLA

Kate Walker\*  
 David Choate  
 Heng Lin Yeap  
 Jane Standish

### CELLO

Phillippa Clements\*  
 Julia Cianci\*  
 Jamie Wallis  
 Cath Brennan

### CONTRABASS

Lindy Merry\*  
 Ian Wilmot

### FLUTE

Matthew Barker\*  
 Kim Tan

### HORN

Bruce Ikin\*  
 Tracy Tulloch

### BASSOON

Megan Waugh\*  
 Sara Rafferton

\* Denotes section leader

**Orchestra 21 would like to thank**

Michael Semeniuk and our concert day volunteers.

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Owen Halliday  
Helen & Roger Mee  
John Smyth

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