



Orchestra 21

THE *Broody*  
Hen



3pm Sunday  
15 June 2025



## Artists

### Orchestra 21

**Zoë Black** Director, Violin

**Christopher Moore** Director, Viola

## Program

### JOSEPH HAYDN

Symphony No. 83 '*La Poule*'  
(The Hen)

### JOE CHINDAMO

Fantasie Auf Nachtmusik

### EDWARD ELGAR

Introduction and Allegro, Op. 47  
for solo string quartet and strings

**Duration** (*approximate*)

25', 15', 14'

## Zoë Black Director, Violin



Violinist Zoë Black is one of nature's musicians, known for her profoundly moving sound and vivacious virtuosity, coupled with an unmatched rhythmic swagger.

Throughout her stellar career, she has been showered with accolades from musicians and critics alike, testimony to which are the many awards she has received, among which are: the National Youth Concerto Competition in 1989, the string

section of the ABC Young Performers Awards in 1991, and grants from Australia Council and Queen Elizabeth Silver Jubilee Trust in 1992, which facilitated her studies at the Guildhall School of Music under David Takeno and subsequently at the Vienna Hochschule with Michael Schnitzlera.

Zoë was appointed assistant leader of Australian Chamber Orchestra in 1993, touring the world extensively. A committed chamber musician, in 2005 Zoë co-founded the Freshwater Trio with whom she toured nationally and internationally. She has also performed as soloist with various chamber and symphony orchestras and is a regular guest concertmaster with MSO, ASO and QSO.

Zoë returned to the ACO in 2012 in a part time capacity, where she regularly led the ACO Collective, performed as a soloist and was an integral component of their educational programme.

In 2011 Zoë co-founded the innovative duo with pianist/composer Joe Chindamo OAM. The duo has performed at all the major festivals in Australia and recorded 4 CDs. The duo also recorded an album for the *Hush Foundation* (Vol. 11), entitled *Luminous*, which has been the label's best selling CD. In 2018 Black and Chindamo appeared at *Spinacورونا Festival* in Naples, at the invitation of renowned pianist, Michele Campanella.

A passionate teacher and tutor, Zoë has taught and tutored at Melbourne University, VCA, VCASS, Monash University and AYO. She is presently on faculty at the Australian National Academy of Music.

## Christopher Moore Director, Viola



Born at a very young age, Christopher Moore's formative years were shaped by the rich amateur choral scene in Newcastle. His mother played the organ at their local Catholic church and has sung in the University of Newcastle Choir since its inception in 1977.

Acclaimed worldwide for his musicianship, Christopher enjoys a distinguished career as an orchestral and chamber musician,

soloist, conductor and teacher. After ten years as Principal Viola of the Australian Chamber Orchestra, in 2015 he joined the Melbourne Symphony Orchestra as Principal Viola. He is in demand as a principal player with the Sydney, Adelaide, Perth, Melbourne, Queensland, Tasmanian, New Zealand Symphony orchestras, Australian World Orchestra and the Orchestra Ensemble Kanazawa, Japan. Being a half decent viola player means that Christopher is in high demand as a chamber musician around the country and overseas. This all leaves very little time for the losing battle between himself and the little land mines his Miniature Pinscher leaves in the back yard.

He is a proud father of two talented teenage girls; Isabella plays upright and electric bass, Dorothea plays cello and drums and they both sing in Young Voices of Melbourne. Christopher also plays the Theremin. If you don't know what that is, just ask him (here's a hint: he hasn't touched it for years).

Christopher is fortunate enough to be able to play a 1610 *Giovanni Paolo Maggini* viola—kindly on loan from an anonymous benefactor. He also owns a wonderful 1937 Arthur E. Smith viola currently being fought over by William Clark and Fiona Sargeant in the MSO.

Photography by Shara Henderson

## Program Notes

### JOSEPH HAYDN (1732–1809)

Symphony No. 83 'La Poule' (The Hen)

- I. Allegro spiritoso
- II. Andante
- III. Menuet: Allegretto–Trio
- IV. Finale: Vivace

Joseph Haydn spent much of his career in the service of the wealthy Esterházy family, working as Kapellmeister at their remote court in Esterháza, Hungary. Isolated from major musical centres but equipped with excellent resources, Haydn was remarkably productive, developing a distinctive style that would shape the Classical era.

Between 1775 and 1784, Joseph Haydn focused primarily on opera at the Esterháza court, limiting his output in genres such as the symphony, string quartet, and piano sonata. A pivotal moment came in 1784, when Haydn received a commission from the prestigious Parisian concert society, the Concert de la Loge Olympique, to write six symphonies—now known as the 'Paris' Symphonies (Nos. 82–87). Thanks to a contract revision in 1779, Haydn was allowed to accept external commissions while remaining at Esterháza. The Paris orchestra was much larger than his usual court ensemble, allowing him to experiment with richer textures, broader dynamics, and bolder expression.

Among these works, *Symphony No. 83* in G minor, composed in 1785, stands out as the only minor-key entry in the set. Popularly known as 'La Poule' (The Hen), the nickname derives from the second theme in the first movement, where the oboe and violin mimic a clucking, pecking motif reminiscent of a hen's jerky movements. The *Allegro spiritoso* opens with stormy drama, punctuated by sforzandos and sudden pauses, before transitioning to this whimsical second theme, which lightens the mood with its playful character.

The second movement, an *Andante* in E-flat major, is filled with lyrical elegance and contrasting dynamic shifts. Haydn's wit shines through in sudden fortissimo outbursts and unexpected scales that leap out from quiet textures. The third movement is a minuet that, while stately, maintains a rustic charm, followed by a *Trio* that features a graceful duet between flute and solo violin. The *Finale*, a vibrant *Vivace* in 12/8 time, is a rollicking jig that revisits the turbulence of the opening before culminating in a bright and energetic close, complete with triumphant horn calls.

### JOE CHINDAMO OAM (1961–)

Fantasia Auf Nachtmusik

After forging an international career as one of the most gifted and virtuosic jazz pianists of his generation, winning a plethora of awards, recording 23 albums, and collaborating with many of the genre's leading figures, Joe Chindamo OAM has more recently made a complete career about-face and carved out an astonishing second act as a classical musician and composer. In a relatively short time, he has become a coveted new compositional voice, receiving commissions from Australia's leading chamber groups (ACO, MCO, ASQ, Camerata, Ensemble Offspring, Artaria, Goldner String Quartet, Wilma & Friends), symphony orchestras (MSO, TSO, ASO, QSO), and classical music festivals (Port Fairy Spring Festival, Queensland Music Festival, Australian Festival of Chamber Music).

In 2011 Joe co-founded a duo with leading violinist Zoë Black. Their long-standing collaboration inspired the creation of a great number of new compositions for violin and piano. The duo has performed at all the major festivals in Australia and recorded three ARIA-nominated albums, (*Re-imaginings*, *Dido's Lament* and Chindamo's re-versioning of the *The Goldberg Variations*), premiering the latter at the Weil Hall (Carnegie Hall) New York in 2015. Recent highlights include the commissioning of a new work *This House* by the Australian High Commissioner in London for the centenary of Australia House (in London). The work was premiered at the latter in the presence of King Charles III (then Prince Charles) in November 2018.

In 2022 Joe was added to the Queen's birthday honours list and awarded an Order of Australia (OAM) for his services to music and the performing arts.

The composer writes:

"*Fantasia Auf Nachtmusik* began life as a commissioned contribution to an all-Mozart concert given by the Perth Symphony Orchestra in 2019.

The brief for the commission was simply "give us a modern day Mozart". It was suggested that I base my new work on existing material by Mozart, and after some discussion, we settled on his ever-popular *Eine Kleine Nachtmusik*. It, that to describe similarly as a recomposition would be inaccurate.

## Program Notes

I established an important rule for myself from the outset; that whilst mine would be a work based on existing material, it would not be an arrangement or reimagining, but rather a new piece, using existing themes whose ubiquity are such that one need not have stepped foot in a concert hall in order to be intimately acquainted with them.

There is an existing culture of this kind of work, of which the most famous in recent times, is perhaps Max Richter's highly effective Vivaldi's *Four Seasons* recomposed.

*Fantasia* differs from the latter in that it veers dramatically from the stylistic paradigm of Mozart's world, and there is much more new material in it, that to describe similarly as a recomposition would be inaccurate.

In leaning on Mozart as an inspiration, I thought of him as the Stravinsky of this time, an enfant terrible, who loved to ruffle people's musical feathers.

As such, the harmonic and rhythm languages oscillate between the charm of the 18th century and the brutality of the 20th.

In the end, however, it is a personal tribute to the great composer, a kind of musical biography, which hopefully embodies his essence and timelessness."

### EDWARD ELGAR (1857–1934)

Introduction and Allegro, Op. 47 for solo string quartet and strings

Elgar's main instrument was the violin, though he also played the piano, organ and bassoon. He was an accomplished violinist who had lessons with Adolf Pollitzer in London in 1877–78. Pollitzer was regarded as the most eminent teacher of the violin in England at the time, he believed Elgar had the potential to be one of the leading soloists in the country. However, Elgar, having heard eminent violin soloists in concert in London, believed his own violin-playing lacked a full enough tone, and he gave up on thoughts of becoming a soloist.

After this time Elgar took up a job as conductor of the attendants' band at Worcester and County Lunatic Asylum and embedded himself in the Worcestershire music scene as a player, teacher, conductor, music arranger and composer. This practical experience, including knowledge of the capabilities of different instruments, developed his composition skills.

*Introduction and Allegro* was composed in 1905 as a symphonic poem. It is a string concertante piece; in form, it is Elgar's resurrection of the Baroque concerto grosso, where instead of solos being limited to the solo quartet, he often gives solos to the accompanying orchestra. The solo quartet often blends back into the accompanying orchestra; however, Elgar rarely has them playing exactly the same notes as the orchestra.

The piece often has different themes or motifs intertwining with each other, in polyphony style. Polyphony is a complex musical texture; the piece was written to give each performer a chance to show their virtuosity. The parts, particularly for the violins, are highly technical and virtuosic, perhaps reflecting Elgar's own skills on the violin.

Elgar was actively involved in the first performance of *Introduction and Allegro*, first with rehearsing the solo quartet, and then conducting the performance.

# Musicians

## VIOLIN I

Zoë Black\*  
*Concertmaster*  
 Bronwyn Henderson#  
 Francesca Michelis  
 Bronwyn Francis  
 Owen Bradfield  
 Janine Manwaring  
 Jean McMullin

## VIOLIN II

Michaela Mee\*#  
 Mary Muirhead  
 Ciara McCoppin  
 Setsuko Minamikawa  
 Carmen Yeung  
 Caroline Matthews  
 Lisette Bush

## VIOLA

Chris Moore\*  
 Kate Walker#  
 Yota Yoshimitsu  
 Jane Standish  
 David Choate

## CELLO

Phillippa Clements\*  
 Julia Cianci#  
 Jamie Wallis  
 Cath Brennan

## DOUBLE BASS

Ian Wilmot\*  
 Darren Steel

## FLUTE

Matthew Barker

## OBOE

Bridie Mee\*  
 Lucy Belfrage

## BASSOON

Linda Pearson\*  
 Sara Rafferton

## HORN

Lyndelle Newey\*  
 Tracy Tulloch

\* Section Leader

# Elgar Quartet

### Orchestra 21 would like to thank

Michael Semeniuk and our concert day volunteers.

### Orchestra 21 thanks its generous Patrons

(donations \$500 & over)

Dr Penelope Greenslade  
 Owen Halliday

Helen & Roger Mee  
 John Smyth

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Michaela Mee (president)  
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 Phillippa Clements  
 Diana Greenslade

Caroline Matthews  
 Setsuko Minamikawa  
 Kate Walker



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