



# Perspectives

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A Cultural Strategic Partnership between Chamber Music Adelaide and the City of Adelaide, featuring four brand new chamber works by South Australian composers written especially for South Australian musicians.

## Stars, Atoms, and Strange Songs

### Concert 1: Friday 10 May 2024

6.00 – 6.45pm  
Pre-Concert Talk

Composers Anne Cawrse and Glyn Lehmann in conversation with Chamber Music Adelaide Director, Elizabeth McCall.

7.30pm Concert  
Stars, Atoms, and Strange Songs

The songs of Samuel Barber and Ned Rorem depict vignettes of human experience before Glyn Lehmann's new composition, **As The Universe Expands**, contemplates our unfolding human lives within the vast and ever-expanding universe.

After the interval, diverse artistic voices of women composers and poets provide new perspectives. In **She Who Knows Strange Songs**, Anne Cawrse the words of four female poets chosen for their honest and non-stereotypical perspectives on who a woman might be before the concert concludes with the unique compositional voices of Lili Boulanger and South Australia's Miriam Hyde.

We acknowledge the Adelaide plains as the traditional lands of the Kurna people. We pay our respects to their Elders past, and emerging and recognise the long history of music making on this country.

# Program

Welcome to Country

Samuel Barber:  
Rain has fallen  
Solitary Hotel  
Sure on this shining night

**Pelham Andrews** bass  
**Penelope Cashman** piano

Ned Rorem:  
To a Young Girl  
Early in the morning  
Ferry me across the water

**Pelham Andrews** bass  
**Penelope Cashman** piano

Glyn Lehmann:  
As The Universe Expands\*

**Pelham Andrews** bass  
**Penelope Cashman** piano  
**Celia Craig** oboe

**INTERVAL** 20 minutes

Anne Cawrse:  
Komak  
She Who Knows Strange Songs\*

**Cheryl Pickering** mezzo-soprano  
**Helen Ayers** violin  
**Thomas Marlin** cello

Lili Boulanger:  
Nocturne for solo violin and piano

**Helen Ayers** violin  
**Michael Ierace** piano

Miriam Hyde:  
Fantasy Trio

**Tarrawatta Trio:**  
**Celia Craig** oboe  
**Thomas Marlin** cello  
**Michael Ierace** piano

\*World Premiere



### **Anne Cawrse**

Anne Cawrse's music has been described as "finely crafted... profoundly telling" (Limelight, 2020). She is particularly fond of discovering the expressive musical potential hidden within the words of female writers. She has received commissions from the Melbourne and Adelaide Symphony Orchestras, the Australian Chamber Orchestra and the Australian String Quartet amongst many other ensembles. In 2021, 2022 and 2024 she curated She Speaks for the Adelaide Symphony Orchestra; a festival which celebrates the lives and music of female composers today and throughout history.

### **Glyn Lehmann**

**Glyn Lehmann** is a South Australian composer, songwriter and music arranger with over 40 years experience writing music for television, theatre, orchestra and choir. He has composed well over a hundred songs for children's choirs including numerous commissioned works for the iconic South Australian Primary Schools Music Festival and the Western Australian Massed Choir Festival. His works have been performed at the Queen's Platinum Jubilee Pageant, by the Adelaide Symphony Orchestra, amongst others.



# Anne Cawrse: She Who Knows Strange Songs

**She Who Knows Strange Songs** is a song-cycle for mezzo-soprano, violin and cello. The four songs are setting of poems by four different female poets: three early twentieth-century American poets, and the ancient Greek poet Sappho. The words were chosen for their honest and non-stereotypical perspectives on who a woman might be, how she might act, who she might love, and how she might choose to show up in the world. Our protagonist sits outside of expected societal norms, opting for truth over kindness, and solitude over conventionality.

The texts were selected by Cheryl Pickering, in consultation with Anne, for a new work she is creating based on the life of Julie D'Aubigny. These four songs will eventually find their place within the full production. In addition, they have been crafted into this song cycle which stands independently as a provocation to the tension between social expectations and individual choice.

## 1. In My Mind

There's in my mind a woman  
of innocence, unadorned but

fair-featured and smelling of  
apples or grass. She wears

a utopian smock or shift, her hair  
is light brown and smooth, and she

is kind and very clean without  
ostentation-

but she has  
no imagination

And there's a  
turbulent moon-ridden girl

or old woman, or both,  
dressed in opals and rags, feathers

and torn taffeta, who knows strange songs

but she is not kind.

-Denise Levertov (1923-1997)  
Pub. New Directions Publishing.  
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## 2. Fragment 105(a)

You: an Achilles' apple  
Blushing sweet on a high branch  
At the tip of the tallest tree.  
You escaped those who would pluck  
your fruit.

Not that they didn't try. No,  
They could not forget you  
Poised beyond their reach

-Sappho (C.610 B.C. - C.570 B.C.)

## 3. Opal

You are ice and fire,  
The touch of you burns my hands like snow.  
You are cold and flame.  
You are the crimson of amaryllis,  
The silver of moon-touched magnolias.  
When I am with you,  
My heart is a frozen pond  
Gleaming with agitated torches.

-Amy Lowell (1874-1925)

## 4. Prophecy

I shall die hidden in a hut  
In the middle of an alder wood,  
With the back door blind and bolted shut,  
And the front door locked for good.

I shall lie folded like a saint,  
Lapped in a scented linen sheet,  
On a bedstead striped with bright-blue paint,  
Narrow and cold and neat.

The midnight will be glassy black  
Behind the panes, with wind about  
To set his mouth against a crack  
And blow the candle out.

-Elinor Wylie (1885-1928)

# Glyn Lehmann: As The Universe Expands

In 2006 author Kurt Vonnegut wrote to a group of high school students:

Practice any art, music, singing, dancing, acting, drawing, painting, sculpting, poetry, fiction, essays, reportage, no matter how well or badly, not to get money and fame, but to experience becoming, to find out what's inside you, to make your soul grow.

To 'experience becoming' is a wonderful expression of what it is to be human.

Richard Feynman, a theoretical physicist, wrote that we are:

atoms with consciousness...  
matter with curiosity...  
I...a universe of atoms...  
an atom in the universe.

Cosmologist Carl Sagan suggests that as conscious beings 'We are a way for the universe to know itself'.

This work is a meditation on the connection between the endless expansion of the universe and the 'becoming' of a life, from its first breath to its last.

## I. Prelude

## II. As the universe expands

## III. Atoms

Atoms scattering  
Atoms gathering  
Becoming

## IV. A single breath

With a breath  
A single breath  
A beating heart  
Becoming  
With a breath  
The universe expands  
Within a life  
Becoming

## V. In wonder

A world within a grain of sand  
Held in the palm of a child's hand  
In wonder  
As one

(adapted from William Blake's *Auguries of Innocence*, 1803)

## VI. Create!

Atoms gathering  
Awakened by wonder  
To paint to play  
To sculpt to sing  
To dance to draw  
To write to make  
Create!  
A world within

## VII. Still, becoming

With a breath  
A final breath  
A silent heart  
Still, becoming  
Atoms scattering  
Atoms gathering  
As the universe expands

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Reflecting on my mother's slowly fading final years after a full and energetic life, these words, by Alan Lightman from his novel *Mr g, ring true*:

And the individual atoms, cycled through her body and then cycled through wind and water and soil, cycled through generations and generations of living creatures and minds, will repeat and connect and make a whole out of parts.

Released from their temporary confinement, her atoms slowly spread out and diffused through the atmosphere.

A final breath.  
A silent heart.  
Still becoming.

Glyn Lehmann

Dedicated to my mum, Eileen

# We Carry the Song

## Concert 2: Saturday 11 May 2024

6.00 – 6.45pm  
Pre-Concert Talk

Composers Jodie O'Regan, Nathan May and Julian Ferraretto in conversation with Chamber Music Adelaide Director, Elizabeth McCall.

7.30pm Concert  
We Carry the Song

Featuring new works by composers Jodie O'Regan and Nathan May with Julian Ferraretto.

South Australia resonates with both the ancient songs of this land and new melodies carried across the seas. In this concert, a baroque string quartet is transformed when it becomes the medium for Arabana song writer Nathan May's exploration of his connection to Country.

Jodie O'Regan's evocative **Night Whales: Cana Cludhmor** draws on Irish heritage as she tells the story of whaling in the Fleurieu. In presenting these new works alongside chamber music of Germany, Italy and the British Isles, this concert celebrates our ancient land, our migrant history, and new perspectives for South Australian chamber music.

# Program

Britten  
Selections from Moore's Irish Melodies:

Dear Harp of my Country!  
Sail on, sail on  
Oh the sight entrancing  
How sweet the answer  
The Minstrel Boy  
The Last Rose of Summer

**Penelope Cashman** piano  
**Desiree Frahn** soprano

Jodie O'Regan:  
Cana Cludhmor\*

**Penelope Cashman** piano  
**Desiree Frahn** soprano

**INTERVAL 20 minutes**

J.S. Bach  
Die Kunst der Fuge Contrapuntus 1 - 3

Vivaldi  
Concerto Grosso in D minor, Op. 3 No. 11

**Adelaide Baroque:**  
**Holly Piccoli** violin  
**Alison Rayner** violin  
**Heidi von Bernewitz** viola  
**Thomas Marlin** cello

Nathan May and Julian Ferraretto  
Wangkarda\*

**Adelaide Baroque:**  
**Holly Piccoli** violin  
**Alison Rayner** violin  
**Heidi von Bernewitz** viola  
**Thomas Marlin** cello  
**Nathan May** guitar and voice

\*World Premiere



## **Jodie O'Regan**

Jodie O'Regan an Australian composer and librettist who lives and composes in a 150 year old church on the edge of the South Australian desert. She writes primarily for singers and has created sacred works, chamber operas, scores for theatre and worked with numerous singers to develop art songs. Jodie is deeply interested in how singers tell stories and the vocal, theatrical and textual aspects of composing for singers. Her music draws on the melodies and stories of Celtic folksongs and has been described as lyrical, expressive and “beautifully supporting the texts”.



## **Nathan May**

Nathan May is an Arabana, Yawuru and Marridjabin man living on Kurna country with his young family. He has been developing his talent since the age of three, when he began playing drums at church in Darwin, and is in the final year of a bachelor's degree in popular music at the Elder Conservatorium, having already attained an advanced Diploman in Aboriginal music through CASM. Nathan regularly performs as a soloist and collaborator, including performances at Womadelaide, Bluesfest Byron and Adelaide Fringe and will release his new single Love From Me on 31st of May 2024.



## **Julian Ferraretto**

Australian born jazz violinist Julian Ferraretto moved to London in 2002 and has since become known for his virtuosic and melodically charged improvisational style. He has performed with many of the UK's most important contemporary jazz and world music bands and played at all the major Jazz Festivals around Europe including the North Sea Jazz Festival, Montreux and The London Jazz Festival. As a composer, Julian regularly collaborates with artists of other genres, has had commissions from the Adelaide Symphony Orchestra and had his works premiered at the Sydney Opera House, The Adelaide Festival and Wigmore Hall's Time at the Bar series.

# Jodie O'Regan: Cana Cludhmor

Fictional Irish poet Cana Cludhmor and husband Macuel appear in a single paragraph in Leabhar Mhic Cárthaigh Riabhaigh or The Book Of Lismore, a fifteenth century Irish manuscript, now held in the University College, Cork County. Within the tale, Cana's story is relayed by a bard to explain how Ireland's first harp was invented.

In my piece, we meet Cana many years after the events in the original story, where she is now performing as a poetess and singer of renown. At a concert, she retells the story in her own words, addressing her audience as A stór (my treasure). Through the work the piano plays the roles of musical narrator, harp, loom, ocean, whale and audience.

My libretto draws on a 19th century English translation of the original manuscript, incorporating some of the words, phrases and feeling of this text. The only detail I have added is that Macuel is a weaver. It felt like a good fit for a harp creator. Although the original story says Cana initially "entertained a hatred" for her husband, it doesn't say how she felt after he invented a harp for her. Now that was an impressive move! Surely Cana would have forgiven him. Interestingly,

I have blended opera forms with Irish storytelling to move between narration, characters and accompanied and unaccompanied singing. I've also added several extended piano techniques, creating different colours to evoke the different scenes and characters.

Cana Cludhmor will become the third movement in a larger work Night Whales, inspired by whaling in Encounter Bay, which will be premiered in South Australia in 2025.

Full libretto available at  
[www.jodieoregan.com](http://www.jodieoregan.com)

Scan the QR code using  
the photos app on your device:



# Nathan May with Julian Ferraretto: Wangkarda

Wangkarda, meaning “singing” in Arabana, is a weaving together of two of Nathan May’s compositions telling stories of country, history and reconciliation. May and Ferraretto draw on the rich baroque string quartet to create different sound worlds: the rain falling on skin, the thrill of returning home to country or the rhythm of a train thundering down a railroad track. The baroque string quartet dances around the lyrics, trades phrases with May and sometimes travels off into its own world before returning to the songs.

May and Ferraretto began by selecting songs which worked together both logically and aesthetically. “Home” speaks of a deep connection with country and the sensory experience of returning home. “Gotta Start Somewhere” is a song of hope, of starting the journey of coming together as a nation. The song speaks of May’s family history, great grandparents from European and First Nation’s cultures, a rediscovery of language and truth and an open hearted yearning for reconciliation.

The collaboration was seeded with a performance at the Art Gallery of SA as part of the “On the Terrace” Festival in 2023. May and Ferraretto listened to string quartet music from Bach to Bartok to Glass and talked about those textures and rhythms that could support and complement the storytelling. They then used improvisation and jamming to create the string quartet’s lines and slowly a structure emerged for a larger work which enveloped both songs.

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Chamber Music Adelaide and the City of Adelaide would like to acknowledge the support of **CASM**, the Centre of Aboriginal Studies in Music, Elder Conservatorium, University of Adelaide, for their support in making this commission possible.



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