



~~SYDNEY~~  
**FESTIVAL**  
6–28 JAN 2018

# SEIDLER SALON SERIES

MAARJA NUUT

DAVÍÐ ÞÓR JÓNSSON

RAHIM ALHAJ & KARIM WASFI

GENEVIEVE LACEY, DANIEL YEADON & NEAL PERES DA COSTA

GOLDNER STRING QUARTET

VOX CLAMANTIS



**9–28 JANUARY**

**Music and architecture come together in a series of talks and concerts hosted in, and inspired by, the unique buildings of Australia's most famous modernist architect, Harry Seidler.**

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I am so pleased to welcome you to experience music in Seidler spaces. The five venues cover 50 years of architectural creativity; each one makes a distinct spatial experience.

It was the Rose Seidler house of 1950 which brought Harry to Australia; it instantly became a beacon for modernism, creating an informal way of life and blending with nature. Our own house at Killara almost 20 years later is where Harry loved to play Bach on the piano. The house is tougher, made of concrete and stone, a split-level construction; both houses remain identical to the time of their completion.

The Milsons Point apartment of 1988 and Cove Apartments of 2003 illustrate Harry's increasing use of grand curved spaces, and the Elizabeth Street office venue of the late '90s is an example of robust commercial architecture.

Harry and I loved having music fill the spaces and I hope you will also enjoy music in architecture.

**Penelope Seidler**  
December 2017



Photo: Renée Altrov

## MAARJA NUUT

ESTONIA

SEIDLER PENTHOUSE, NORTH SYDNEY  
9 JANUARY AT 6.30PM  
10 JANUARY AT 6.30PM  
11 JANUARY AT 11AM & 6.30PM  
90 MINS

### TALK

**Philip Cox in conversation with Simon Marnie**  
(ABC Radio Sydney)

One of Australia's pre-eminent architects, Philip Cox buildings feature across our major cities. Philip reflects on his own love of contemporary classical music, as well as his knowledge of Harry Seidler and his influences.

### ABOUT THE ARTIST

**Maarja Nuut** is a violinist and singer from Northern Estonia. Her music creates an intricate layered soundscape in a space where minimalism and experimental sounds meet the musical traditions of 'long-lived times'.

With her voice, violin and loop station, Maarja seeks a lively and relaxed state that "gives rise to music and makes me want to prolong being in the moment while altering ways of seeing, hearing and perceiving. It is always 'now' and old tunes are as fresh as improvisations which were born a second ago." Thus, she creates a quirky world of sound that seems to be out of a Baltic fairy tale book, firmly rooted in village traditions and yet completely contemporary.

The award-winning artist has toured the USA, Canada and Europe. Maarja has been selected to play at various important showcase festivals including Eurosonic Noorderzon and globalFEST. Her second album *Une Meeles* (*In the Hold of a Dream*) was released internationally in 2016 and generated a buzz in Europe, including many glowing reviews.

At the Seidler Penthouse, Maarja Nuut performs music from her latest album *Une meeles* (*In the Hold of a Dream*).

Note: Photography and recording are not permitted at this venue.

Licensed venue: under 18s must be accompanied by a responsible adult.



Photo: Jón Pál Eyjólfsson

## DAVÍÐ ÞÓR JÓNSSON

ICELAND

HARRY AND PENELOPE SEIDLER HOUSE, KILLARA  
13 JANUARY AT 2.30PM & 6.30PM  
90 MINS

### TALK

**Penelope Seidler AM in conversation with Simon Marnie** (ABC Radio Sydney)

Inside the Harry and Penelope Seidler home that they designed together and shared, Harry Seidler's wife and business partner, architect Penelope Seidler, gives an insight into their life at home, and what that home meant to them.

### ABOUT THE ARTIST

Iceland's innovative pianist, composer and improviser plays Bach and his own original compositions in the Harry and Penelope Seidler House.

Since releasing his first solo album, *Rask*, in 2002, **Davíð Þór Jónsson** has performed in several ensembles, including jazz trio Flís and AdHd, as well as collaborating with many of Iceland's foremost musicians and theatre practitioners as instrumentalist, composer, arranger and producer.

His work has been recognised by numerous awards including both the Icelandic Music Prize and the Icelandic Theatre Prize. Davíð Þór also wrote, arranged and performed the music of Icelandic artist Ragnar Kjartansson's most acclaimed video works: *God* (2007), *The End* (2009) and *The Visitors* (2012).

"Knowing about Seidler's interest in Bach, and with the house being so modern and brutal at the same time, it made me really reflect on contrasts," Davíð Þór said. "To structure a written or improvised piece, you can start with a fundamental idea that is abstract, linear, melodic and functional, or even simply rhythmic and textured... I imagine this is similar to drawing a house – collecting ideas from the surroundings, adding and removing layers and constantly reflecting."

Note: Photography and recording are not permitted at this venue.

Licensed venue: under 18s must be accompanied by a responsible adult. Babies and toddlers not permitted.

# RAHIM ALHAJ AND KARIM WASFI

IRAQ

SEIDLER PENTHOUSE, NORTH SYDNEY  
17 JANUARY AT 6.30PM  
18 JANUARY AT 11AM & 6.30PM  
90 MINS



Left photo: Max Dupain 1988 (cropped) © Penelope Seidler. Right photo: Michael G Stewart

## TALK

**Helen O'Neill in conversation with Simon Marnie**  
(ABC Radio Sydney)

Helen O'Neill is an award-winning, internationally published journalist with over 25 years' experience. Helen's remarkable biography *A Singular Vision: Harry Seidler* was written with full access to the family and their archives; Helen entrances all with tales of Australia's visionary architect.

## ABOUT THE WORK

Both virtuoso oud musician and composer **Rahim AlHaj** and cello maestro and conductor **Karim Wasfi** have individually long sought to bring voice to the voiceless and orchestrate peace and understanding through art and music. The two Iraqi musicians have now united together to form a uniquely stunning, musically exceptional duo to further their missions of peace and transformation.

AlHaj and Wasfi present an intense improvisational program consisting of original works for oud and cello, connecting East and West in a poignant musical dialogue.

## STILL! THERE IS HOPE PROGRAM

*First Movement: Gates of Baghdad*

*باب المدد* باب

*باب الشريعة* باب

*باب الطلاق* باب

*باب الكنيل* باب

## SECOND MOVEMENT: CITIES LIBERATED FROM ISIS

*الدرع* درع

*شارع الكرم* شارع الكرم

*ال SINJAR* راجن

*ال MOSUL* لصوص

## THIRD MOVEMENT: WIND OF TENDERNESS

*Breeze*

*Touching Souls*

*Walking Between Ruins*

*Tribute To Our Ancestors*

# GENEVIEVE LACEY, DANIEL YEADON AND NEAL PERES DA COSTA

AUSTRALIA

ELIZABETH STREET OFFICES, SURRY HILLS

19 JANUARY AT 6.30PM

20 JANUARY AT 2.30PM

90 MINIS



Photo: Keith Saunders

## TALK

### Genevieve Lacey in conversation with Simon Marnie

(ABC Radio Sydney)

Recorder virtuoso and artistic director Genevieve Lacey speaks about the joy of collaboration, not just in this performance but also with people as diverse as musician Paul Kelly and the Australian Chamber Orchestra.

## PERFORMERS

### Genevieve Lacey

Recorders

### Daniel Yeadon

Cello and viola da gamba

### Neal Peres da Costa

Harpsichord and chamber organ

## ABOUT THE PERFORMERS

**Genevieve Lacey** is a recorder virtuoso, serial collaborator and artistic director, with a significant recording catalogue and a career as an international soloist. She's commissioned and premiered works by composers as diverse as Erkki-Sven Tuur (Estonia), Elena Kats-Chernin (Australia), John Surman (UK), Peter Sculthorpe (Australia), Christian Fennesz (Austria), Ben Frost (Iceland), Paul Grabowsky (Australia) and Nico Muhly (USA).

Her wide-ranging musical interests have seen her playing for the Queen, performing at the Lindau International Convention of Nobel Laureates, playing as a concerto soloist in the BBC Proms and making music in a prison in remote Western Australia.

**Daniel Yeadon** is exceptionally versatile as a cellist and viola da gambist, performing repertoire ranging from the Renaissance to contemporary. Daniel is a passionate chamber musician – he is a founding member of Ironwood, has performed on several national chamber music tours for Musica Viva Australia, and is a part-time member of the Australian Chamber Orchestra.

**Neal Peres Da Costa** is a graduate of the University of Sydney, the Guildhall School of Music, and the University of Leeds. He is Professor of Historical Performance and Program Leader of Postgraduate Research at the Sydney Conservatorium of Music.

A performing scholar and world-recognised authority on 19<sup>th</sup> Century piano performing practice, his monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012) is hailed as a book "no serious pianist should be without" (*Limelight*, 2012) and honoured as "a notable book" on Alex Ross's 2012 Apex List.

## PROGRAM

Antonio Vivaldi (1678-1741) *Concerto for two violins in D minor, RV522*  
after Bach, arranged for treble recorder, cello, harpsichord and organ

*Allegro*

*Lerghetto et spirituoso*

*Allegro*

11'

## World Premiere

Ella Macens (b.1991) New Work, for recorder, cello and chamber organ  
5'

Georg Philipp Telemann (1681–1767)  
*Trio in B minor, TWV42:h4*

from *Essercizii musici*, for voice flute, viola da gamba and harpsichord

*Largo*

*Vivace*

*Dolce*

*Vivace*

7'30

Peter Sculthorpe (1929-2014) *Night Song* (1993/2005)

for tenor recorder, cello and harpsichord

6'

George Frideric Handel (1685-1759)  
*Sonata in C major, HWV365*

for treble recorder, cello and organ

*Larghetto*

*Allegro*

*Larghetto*

*A tempo di gavotte*

*Allegro*

11'

James Ledger (b. 1966) *New Tricks for Old Dogs* (2008)

for tenor and bass recorder, viola da gamba and harpsichord

*Rhythm and Blues*

*O Cabaret*

*The Gospel According to Dr Lacey*

*Salon Spinner*

*OK Chorale*

*Square Dance in a Round Hole*

15'

# GOLDNER STRING QUARTET

## 20<sup>TH</sup> CENTURY AUSTRALIAN COMPOSERS

AUSTRALIA

ELIZABETH STREET OFFICES, SURRY HILLS

20 JANUARY AT 6.30PM

21 JANUARY AT 2.30PM

90 MINS



Photo: Keith Saunders

### TALK

#### Nigel Westlake and Matthew Hindson in conversation with Simon Marnie (ABC Radio Sydney)

Conductor, composer and performing musician

Nigel Westlake has wound a career path through folk, rock, experimental, jazz and classical. His compositions for film, TV, theatre and the concert hall have won numerous awards. Nigel is joined in this Q&A by Matthew Hindson, the Deputy Dean of the Sydney Conservatorium of Music.

### QUARTET

Dene Olding (violin)

Dimity Hall (violin)

Irina Morozova (viola)

Julian Smiles (cello)

### PROGRAM

Peter Sculthorpe	Quartet No.11 'Jabiru Dreaming' <i>Deciso</i> <i>Estatico</i>
Ross Edwards	<i>Allegro assai</i> from Quartet No.2 'Shekina Fantasy'
Nigel Westlake	<i>Tranquillo</i> from Quartet No.2
Carl Vine	Quartet No.3
Paul Stanhope	<i>Dirrari Lament</i> from Quartet No.3
Matthew Hindson	Quartet No.5 'Celebration'

### ABOUT THE QUARTET

Celebrating their 23rd Season in 2018, the **Goldner String Quartet** has long-standing recognition as not only Australia's pre-eminent string quartet but as an ensemble of international significance, favourably compared with the best in the world. The Quartet is named after Richard Goldner, founder of Musica Viva Australia. Launched in 1995 and still retaining all founding members, the musicians are well known to Australian and international audiences through their performances and recordings and for their concurrent membership of the Australia Ensemble @UNSW. All members have occupied principal positions in organisations such as the Sydney Symphony Orchestra and Australian Chamber Orchestra.

Unanimous audience and critical acclaim following their Wigmore Hall debut in 1997 ensured the Goldner String Quartet's invitations to prestigious UK and European festivals. Performances in the USA and throughout Asia have followed, in addition to several tours of New Zealand.

The Quartet regularly appears at many of Australia's leading music festivals including Musica Viva's Sydney Festival, Music in the Hunter, and at Huntington Estate among others, in addition to being Quartet in Residence at the annual Australian Festival of Chamber Music in Townsville.

Special projects have included a major 20th-Century retrospective, and the complete Beethoven String Quartet Cycle, recorded live on ABC Classics (winner of 2009 Limelight Award for Best Classical Recording).

The Quartet's critically acclaimed recordings also include nine releases on the prestigious Hyperion label (with pianist Piers Lane), in addition to those on Tall Poppies, ABC Classics and Naxos. New works have been regularly commissioned for the Goldners from many of Australia's leading composers.

# GOLDNER STRING QUARTET

## MASTERPIECES FROM THE STRING QUARTET REPERTOIRE

AUSTRALIA

ROSE SEIDLER HOUSE, WAHROONGA

27 JANUARY AT 6.30PM

90 MINS



Photo: Keith Saunders

### TALK

#### Tim Ross in conversation with Simon Marnie

(ABC Radio Sydney)

Tim Ross's wit and humour has paved his way to success as a stand-up comic, radio and TV performer. He's gone from triple j and commercial radio as one half of Merrick and Rosso to writing a book (*Rumpus Room*) and stand-up show (*Man about the House*) about modernist architecture. In 2016 his award-winning series on the evolution of Australian suburbs, *Streets of Your Town*, was the most watched arts program on ABC TV.

### QUARTET

Dene Olding (violin)

Dimity Hall (violin)

Irina Morozova (viola)

Julian Smiles (cello)



Rose Seidler House  
Photograph © Phyllis Wong, Sydney Living Museums

### PROGRAM

Mozart      Quartet in C major, K465 'Dissonance'

*Adagio – Allegro*

*Andante Cantabile*

*Menuetto Allegro*

*Allegro molto*

Tchaikovsky    *Andante Cantabile* from Quartet in D major, Op.11

Dvořák      Quartet in F major, Op.96 'American'

*Allegro ma non troppo*

*Lento*

*Molto vivace*

*Finale – Vivace ma non troppo*

# VOX CLAMANTIS

ESTONIA

COVE APARTMENTS, SYDNEY  
28 JANUARY AT 2.30PM  
90 MINS



Left photo: Kittox Valentin. Right photo: Cove Apartments ©Eric Sterns 2003.

## TALK

**Richard Gill AO in conversation with Simon Marnie**  
(ABC Radio Sydney)

Richard Gill, AO, Founding Music Director and Conductor Emeritus of Victorian Opera, has been Artistic Director of the Education Program for the Sydney Symphony Orchestra, Artistic Director of OzOpera, and more. He is currently Music Director of Sydney Chamber Choir and is the Founder and Director of the National Music Teacher Mentoring Program.

## PROGRAM

**Arvo Pärt: THE DEER'S CRY**

Arvo Pärt – *Kleine Litanei*

Arvo Pärt – *Alleluia-Tropus*

Arvo Pärt – *And One of the Pharisees*

Arvo Pärt – *Da pacem Domine*

Arvo Pärt – *Morning Star*

Arvo Pärt – *The Deer's Cry*

Arvo Pärt – *Summa*

Arvo Pärt – *Virgencita*

Arvo Pärt – *I Am the True Vine*

Arvo Pärt – *Most Holy Mother of God*

Arvo Pärt – *Gebet nach dem Kanon (Kanon Pokajanen)*

## ABOUT THE PERFORMERS

**Vox Clamantis** is a vocal ensemble that revolves around its leader Jaan-Eik Tulve. During the 20 years of its existence singers have come and left again, but one man and his vision of music has always been consistently in the centre.

It all started with Gregorian chant, which Tulve studied in Paris in the 1990s. Back in Estonia he formed Vox Clamantis in 1996 to continue singing these old plainsongs that are the foundation of Western art music. The ensemble's various line-ups were always like gatherings of kindred spirits, devotees to the idea that the essence of Gregorian chant can reach beyond its stylistic boundaries and freely blend with the music of modern ages and other cultures.

The ensemble has worked together with the electric guitars of Weekend Guitar Trio and with the oud of Yair Dalal, the singing of Dhafer Youssef from Tunisia, Marco Ambrosini playing the nyckelharpa, and Arianna Savall and her pure voice.

Vox Clamantis has often performed music from Estonian composers as well; the energetic compositions of Erkki-Sven Tüür, the electronic journeys of Sven Grünberg or Helena Tulve's delicate sound-webs. This list is incomplete, and the ensemble is always open for new collaborations.

Vox Clamantis' connection to Arvo Pärt dates back to 1999, when the ensemble started to perform his organ piece *Annum per Annum* mixed with liturgical chant, and the composer was enthusiastic about their idea. Since then, the group's contact with Pärt's music has deepened. Today it is a relationship that is warm and friendly rather than just professional.