

Apprenti Strings:	Emily Carey (Viola) Tom Carey (Violoncello) Daisy Ford (Violoncello) Ben Noonan (Violoncello) Zoe Warlow (Violin)
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Resonance Castlemaine String Quartet:	Violins: Orvokki Britton Thomasina Challender Viola: Hugo Kessler Violoncello: Adelaide Roberts
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Resonance Woodend String Quartet:	Violins: Frida Foerster Caroline Kennedy Julia Sykes Viola: Mae Smith Violoncello: Lucy Sykes
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Artistic Patron:
Zoe Knighton

Co-Artistic Directors:
Heather Cummins and Emma Wade

Resonance Tutor Team:
Sasha Brohnstein (Violin)
Heather Cummins (Violin)
Sam Goble (Violoncello)
Emma Wade (Viola/Violin)

Resonance String Orchestra
with artistic patron *Zoe Knighton*

DEEP TIME
a musical exploration of microbes, seasons, planets, humanity and beyond

3pm Sunday October 16th
Castlemaine Town Hall

Tickets \$25/\$15/\$60 ~ trybooking.com/CCQDO ~ Enquiries via our Facebook page

Featuring Vivaldi's "Spring" concerto, Holst's "Mars", Adagio from "Spartacus" by Rachoturian, works by Melbourne-based composer Dindy Vaughan and Resonance co-Artistic Director Emma Wade, plus Bartok, Prokofiev, Shostakovich and The Danish String Quartet

Resonance rehearses on Dja Dja Wurrung, Taungurung and Wurrundjeri Country



Resonance String Orchestra

Deep Time - a musical exploration of microbes, seasons, planets, humanity and beyond.

As a musical community, we experience time richly. We navigate together through the smallest subdivision of a slow beat, to long phrases, movements and large scale works. We ground ourselves, bring our minds and bodies fully to the present moment, watch, breathe and begin. Bows touch down together, strings begin oscillating, deep listening has begun. We play with time, we stretch it, adhere to it, embody it, revere it. And in doing so, we find meaning.

We hope the works today pull you into the Deep Time journey that we have experienced this year: traversing centuries, imagining beyond our planetary boundaries, revering our local context, marvelling in the minute, experiencing the life-force and energy that is musical creation. For Resonance, *Deep Time* has been an exploration of our place on Earth, in this moment in history.

In our program today, we are absolutely delighted to be premiering *Il Regno dei Funghi* and *The Oak Forest*, written in response to local landscape at Harcourt, both by our very own Emma Wade. Equally thrilling are today's inaugural performances by our Castlemaine and Woodend quartets, which were tutored this year by our Artistic Patron Zoe Knighton as part of our newly formed partnership with the Flinders Quartet. One of Resonance's core goals since inception has been to provide extension and opportunity for those wanting to take their music studies further. This takes a village and we thank FQ for being an invaluable part of that village.

Resonance String Orchestra 2022:

Violins

Orvokki Britton
Susie Burke
Thomasina Challender
Chris Cocklin
Jane Dimsey
Frida Foerster
Udo Foerster
Sally Freeman-Smith
Alex Grigson
Edgar Hayes
Olivia Hedge
Caroline Kennedy
Ned Marney
Will Marney
Nina Marsh
Elsie McMeekin
Jo Middleton
Will Moncrief
Jan Palethorpe
Sue Proeve
Mirren Strahan
Julia Sykes
Di Taylor
Lucia Amati
Bibby Montague

Violas

Pauline Gorrie
Sarah James
Hugo Kessler
Olivia Karamaloudis
Olivia Tuck
Mae Smith

Violoncelli

Isadora Anderson
Rose Dawson
Inga Foerster
Judy Goldby
Catherine Hekmeijer
Louisa Hope
Natasha Prewett
Adelaide Roberts
Lucy Sykes

Contrabassi

David Gorrie
Bonnie McMeekin

Caroline Kennedy, Cathy Hekmeijer and Mae Smith for superb subcommittee support

Jane Dimsey, Udo Foerster and team for equipment transport.
Elisabeth Anderson for giving her time to join us for the Chewton incursion
Gifts of wine courtesy of Missjonesroses from Girls On Air Main FM
Gavin Green for invaluable input and advice
Olivia Hedge, Will Marney and Sally Freeman Smith for conducting the interview with
Dindy Vaughan.
All the cake bakers!

And our most heartfelt and special thanks to:

The students of Chewton PS, art teacher Kate Meade for her work in organising the collaboration and curating the slide show you'll see today, and Chewton Principal Bernadette McKenna and Chewton community for the warm welcome.

Highly valued fellow committee members Jaz McFarlane, Gemma Rayner (outgoing) and Karlana Williamson for unfailing wisdom and integrity in supporting Resonance, and the utmost generosity with their time, throughout the year

Our new committee members: Jan Palethorpe, Di Taylor, Mirren Strahan, Will Marney and Olivia Hedge for your courage and incredible efforts thus far.

Sam Goble and Sasha Brohnstein for the care and thought with which you consider all Resonance teaching decisions and student needs, and for maintaining clear thinking, fun and musical inspiration.

Zoe Knighton - pedagogical, musical and strategic brilliance - we continue to pinch ourselves!

Enormous thanks to President Liz Wilson for coming on board to share the journey. Resonance is so lucky to have your extraordinary skills, insight and professionalism as we enter a new phase.

Today we pay tribute to another member of the Resonance family who has had an indelible impact on our organisation. We dedicate today's performance of Vivaldi's Spring concerto to Judy Cope Williams, who passed away on 26/8/22. Judy was a passionate advocate for young people in the Arts, and loyal sponsor and supporter of Resonance since our inception. Judy hosted many Resonance chamber music concerts at her exquisite Gallery space in Romsey, was a fixture in the front row of our Annual Concerts and rejoiced in connecting with musicians in the community and providing performance opportunities for them. Our soloists in the Spring Concerto (Thomasina Challenger, with Mirren Strahan, Frida Foerster and Mae Smith) were all beneficiaries of this warmth, interest and generosity.

Travel well, dear Judy.

Finally, Resonance acknowledges with gratitude and humility that we create on Djaara Country. We recognise the Dja Dja Wurrung as the traditional owners of this land and acknowledge their continuing connection to land, waters and culture. We pay our respects to their Elders past, present and emerging and to all Aboriginal and Torres Strait Islander Peoples.

We hope you enjoy today's concert. We feel this program is emblematic of the energy and culture of Resonance itself, with its glorious intersections of joy and profundity, playfulness and rigour, structure and soul, youth and wisdom.

*Heather Cummins and Emma Wade
Co-Artistic Directors, Resonance String Orchestra 2022*

Resonance String Orchestra – empowering regional communities to make great music.

Creating on Country

This year, Resonance was fortunate to take part in a collaboration with Chewton PS. The Creating on Country project was developed under the guidance of Dja Dja Wurrung elder Aunty Kerri Douglas. We offer sincere thanks to Aunty Kerri for giving her time for a series of conversations with Chewton PS art teacher Kate Meade and Heather, in which she encouraged us to work with our respective creative communities on paying attention to our sense of connection to place, to getting out on Country and deepening our Acknowledgement of Country. These conversations will continue to guide us.

The result of these discussions was a unit of work in the Chewton PS art program, which aimed to further students' connection with Dja Dja Wurrung Country, where they live and learn.

Art teacher Kate Meade says:

“Chewton Primary School is fortunate to sit amongst a beautiful natural landscape.

Students have access to the bush and spend time with teachers and the wider school community, building cubbies, planting trees, having cook-outs and learning about the local environment.

Creating on Country is happening at Chewton in many ways such as clay making, weaving, drawing and practising looking with our bush eyes. Students learn about making art which is ephemeral in its nature and in tune with the environment.

Students see the changes in their artwork and the landscape over time due to the elements and mourn the loss of damaged artworks. They also problem solve and make repairs on art works to make them stronger and more durable.

As part of this program we have been lucky to have access to different avenues and ways to deepen our creative connection to Country.

Thank you to: Our supporters and partners:

Flinders Quartet for the extraordinary contribution of a Chamber Music stream to Resonance activities.
Woodend Neighbourhood House and Manager Melissa Baker for supporting us through the complexities of rehearsals during a pandemic, and for providing such a beautiful space.
Castlemaine Secondary College leadership, Justin Hird, Martin Meilimaka, Beth Mellick and Ben Nieuwkerk for supporting the Castlemaine Secondary College/Resonance partnership and for their generosity in the provision of premises and the loan of music stands for the concert today.
Mount Alexander Shire Council for supporting "DEEP TIME", and MASC staff Lucie Curry Cheenne for invaluable pre-concert assistance.

Cope Williams Art Foundation for generous support.

With huge thanks to the following for their contributions to bringing DEEP TIME to fruition over the past year:

Concert Manager: Mirren Strahan, Stage Manager: Asha Van Dorenmalen
Graphic design: Stephen Mitchell (you thought you'd signed off, but you can never escape)!

Concert assistance: Sally Berridge and Jane Dunstan

More concert assistance: the entire Resonance family!

Mc's: Chris Sykes and Lucia Amati, Filming and Photography: Sam Hodson

Covid officers: Judy Goldby and Caroline Kennedy

Catering Coordinator: Anita Foerster

Flowers: Rebecca Burt

Aunty Kerri Douglas for insightful discussions and conceptual help

Dindy Vaughan for the music!

Karlana Williamson for another stunning raffle quilt, Rebecca Carey for running the raffle, Bendigo Symphony and Flinders Quartet for donation of prizes.

Waltz No.2 from Suite for Variety Orchestra Dmitri Shostakovich 1906-1975

Waltz no 2 was written around 1935 by Shostakovich as a part of a suite for the National Jazz Orchestra that was established at the time. Although there are no jazz elements, *Waltz* and the rest of the suite became very popular and was widely performed by various orchestras. In 1941, some musicians went to play for soldiers on the front line and were killed by nazis, and the manuscript of the whole work was thought to be destroyed. However in 1991, the whole suite was recorded by the Dutch Royal Concertgebouw Orchestra. It is a mystery where the score came from, it had to be overseas, not Russia. Waltz has become an iconic mark of Russian music abroad.

March From the Love for Three Oranges Sergei Prokofiev 1891-1953

Prokofiev, a Russian composer, pianist and conductor is regarded as one of the major composers of the 20th century. His work includes the ballet *Romeo and Juliet*, *Peter and the Wolf* and, of course, the satirical opera, *The Love for Three Oranges*.

The March is the best-known piece from the work and is based on an Italian play by Carlo Gozzi. The Opera premiered in Chicago in 1921, and received its first production in Russia in Saint Petersburg in 1926. The opera is now performed widely around the world, with the *March* being the most popular movement, especially on piano.

In the story a Prince laughs at a witch, and in retribution she curses him so that he will become obsessed by a love for three oranges! He immediately marches off in search of these three oranges whom he now loves, and after much time he does discover the oranges. After peeling the oranges, each reveals a beautiful Princess. Unfortunately the first two princesses die, however the third is saved and she and the Prince live happily ever after.

Program note contributions from: Elsie McMeekin, Adelaide Roberts, Caroline Kennedy, Emma Wade, Mirren Strahan, Louisa Hope, Inga Foerster, Sasha Brohnstein, Sam Goble.

- Stage 1 Through discussion and liaising with Aunty Kerri we are excited to have been able to organise a Smoking Ceremony with local Dja Dja Wurrung elder Uncle Rick

- Stage 2 Resonance String Orchestra visited the school to perform Dindy Vaughan's "Can't Put Out the Flame" suite. For Vaughan, the title refers to the 'flame' which ignites the spirit and survival of Australian Indigenous people. It is also written as a response to the ancient landscape of Lake Bolac, and was premiered at Eel festival there. This introduced Chewton students to an example of a composer creating a work with profound connection to place. Resonance members played the movements "Gondwana", "Earth-fire" and "Volcano" and encouraged Chewton students to think how the works represented and were inspired by Country. Chewton students had the chance to become active participants in the work, respond to them in real time, using charcoal, ochre and watercolour, as the orchestra played.

- The next stage is a Weaving workshop with Dja Dja Wurrung Artist Jacinta Douglas."

The Creating on Country project has fostered connections for students to their wider creative community and has assisted in growing their understanding of how creativity in different mediums can be a valuable tool in furthering their Connections to Country."

Concert Program

Resonance String Orchestra

The Planets - **Gustav Holst:**
I. Mars, The Bringer of War

Resonance String Orchestra

You Can't Put Out The Flame - **Dindy Vaughan:**
I. Gondwana
II. Earth Fire
III. Volcano

Resonance String Orchestra with soloist Thomasina Challender (Violin)

The Four Seasons: Spring - **Antonio Vivaldi:**
- *I. Allegro*
- *II. Largo e pianissimo sempre*
- *III. Allegro pastorale*
-

Resonance String Orchestra

Il regno dei Funghi (The Kingdom of Funghi) - **Emma Wade (World Premiere)**

Mirren Strahan and Mae Smith (Violins)

44 Duos for Violin - **Bela Bartok:**
I. Teasing Song
VIII. Slovakian Song
VI. Hungarian Song
IX. Play Song
XXXVI. Bagpipes

Apprenti Strings

Mount Alexander - **Emma Wade (World Premiere)**
The Oak Forest - **Emma Wade (World Premiere)**

Resonance String Orchestra

Spartacus and Phrygia - **Aram Khachaturian:**
Adagio

String Quartet No.2 in C Major Pietro Nardini 1722 - 1793

Pietro Nardini (1722 – 1793) was an eminent violinist, composer and teacher who worked in both the Baroque and Classical traditions. After studying under Giuseppe Tartini he travelled extensively before settling in Germany where he joined the court chapel in Stuttgart in approximately 1760. When Tartini became gravely ill in 1769, Nardini returned to Italy to care for him until his death the following year. He was a friend of Leopold Mozart and it was around this time when he met the young Wolfgang Mozart, who was visiting Italy for the first time. Nardini was appointed the director of music at the court of the Duke of Tuscany in Florence in 1770. He died in Florence in 1793, aged 71.

As a violinist, Nardini was known for the 'purity and equality' of his tone, and the 'tastefulness of his cantabile playing', rather than having a virtuosic style. The Quartet II in C Major is a typical example of his classical work; his compositions are marked by vivacity, grace, and sentimentality. While he was not a prolific composer, his violin works (including concertos, sonatas, duets and quartets) are known for their very 'playable' nature, their usefulness in technical studies and their melodious tunes.

Capriccio from Four Pieces for String Quartet (Op.81 No. 3) Felix Mendelssohn 1809 - 1847

The Capriccio in E minor (Op.81 No. 3) is a string quartet composed in 1843 by Felix Mendelssohn. At the time it was composed, Mendelssohn was in Leipzig, Germany.

Mendelssohn was born in Hamburg in 1809 and died in 1847 at age 38.

This movement is split into two sections; Andante con moto, a lyrical melody over barcarolle-like undulations at the beginning featuring mostly the first violin, and then a brisk fugue which brings the movement to an exciting close.

Mount Alexander and The Oak Forest

Emma Wade

Mount Alexander (Leanganook) and *The Oak Forest* were both written in response to the exploration of these local places of significance. Mount Alexander opens with a theme depicting the vastness of the landscape before you when viewed from any of the vantage points on the mountain. You are then taken for a short walk across the uneven terrain to a rocky outcrop which provides an ideal lookout. Once in the oak forest at the foot of Mount Alexander, you are surrounded by the swish of the leaves and the sound of falling acorns.

Adagio of Spartacus and Phrygia Aram Khachaturian 1903-1978

Khachaturian's ballet was finished in 1954 and premiered in 1956 and took three and a half years to write. The events are set in 73-71 BC in the Roman Empire and follows the exploits of Spartacus and his leading of the slave uprising against the Romans. Spartacus and his wife Phrygia are captured and enslaved. When they are about to be sold separately they proclaim that they would rather be killed themselves than be apart. Adagio is a hymn of love and fidelity between Spartacus and his wife Phrygia, their longing for freedom and the fatherland and their determination to escape.

Grāmata Čellam Pēteris Vasks 1946-

The Latvian composer Pēteris Vasks was born in 1946 and wrote Grāmata Čellam in 1978 and we today hear one movement (Pianissimo), of a two movement work (the first movement is named "Fortissimo"). The title translates as "The Book". Vasks wrote a number of works for the cello including two cello concertos, but Grāmata Čellam is probably the most widely performed and loved. Vasks unique compositional style employs a lot of extended effects, the technical boundaries are tried and tested, and without ruining the surprise, Vasks requests an extra very effective something from the performer to sublime effect!

INTERVAL

Zoe Knighton (Cello)
Grāmata Čellam - **Pēteris Vasks**
II. Pianissimo

Resonance Woodend String Quartet
String Quartet No.2 in C major - **Pietro Nardini:**
I. Allegro
II. Adagio
III. Allegretto

Resonance Castlemaine String Quartet
Four Pieces for String Quartet - **Felix Mendelssohn:**
I. Capriccio

Resonance String Orchestra
Suite for Variety Orchestra - **Dmitri Shostakovich**
VII. Waltz No.2

Resonance String Orchestra
The Love for Three Oranges Op.33 - **Sergei Prokofiev**
III. March

PROGRAM NOTES

Mars: The Bringer of War Gustav Holst 1874-1934

This is such an exciting piece of tremendous energy cleverly arranged by Emma Wade to convey the breadth of the LARGE orchestra it was originally written for. Mars is the first movement of *The Planets* suite written by English composer Gustav Holst between 1914-1917 and it is hard not to see it as both prescient of WW1 and a critique of war.

Whilst walking in Spain Holst was inspired by astrology and each of the seven movements represents one of the planets in our solar system from Mars to Neptune. Holst hated the suite not being played in its entirety so we hope he will forgive us for this selection of Mars alone. Mars is the Roman god of war and the opening theme is both beautiful and full of menacing threat, and sits upon an insistent militaristic 5/4 ostinato. It swirls to chaotic themes that crescendo to a climax of revolution and destruction. It finishes with all the unleashed fury of a quadruple forte “ffff” that the orchestra love to play.

Gondwana, Earth Fire and Volcano Dindy Vaughan

Dindy Vaughan is a Melbourne based composer whose music is full of the native bird sounds and the beautiful environment around us. She began working as an academic lecturer, but as time continued she expanded her work to focus on the arts and the environment. Through her business “Gallery Without Walls”, she supports and helps all sorts of people through writing art and music as well as helping many different environmental programs and cultural centres. In 2006, she was a finalist in the Australian Composer of the year award for her “CD up the creek” album. All her works reflect the precious environment around us and daily, she helps to raise awareness about the world we live in. These pieces that we play today were released in around 2008 and were first played at the Lake Bolac Eel Festival, also in 2008.

The Four Seasons: Spring Antonio Vivaldi 1678-1741

Antonio Vivaldi was an Italian composer in the Baroque period who was born in 1678 and died in 1741. His most famous work was undoubtedly *The Four Seasons*. For thirty years he worked at an orphanage called the ‘Pio Ospedale della Pieta.’ The boys at this orphanage were taught trades and the girls were given a musical education, playing music written by Vivaldi himself. *The Four Seasons*, first published in 1725, is a collection of four separate violin concertos (Spring, Summer, Autumn, Winter) which are based on four sonnets. The work was considered revolutionary in its time because it depicted scenes from the countryside around Mantua near Milan. In ‘Spring’ we hear buzzing mosquitoes, barking dogs, flowing creeks and chirping birds.

Il Regno Dei Funghi (The Kingdom of Fungi) Emma Wade

Il regno dei Funghi is a piece of programmatic music. It follows the life cycle of mushrooms as they develop underground (depicted by the celli and basses), before popping up (apparently overnight) to delight and enthral us with their varied shapes and colours. Our Artistic Patron Zoe Knighton suggested at rehearsal, that bar 15 sounded ‘like the type of mushrooms we’ve all been warned never to eat!’ Our mushrooms, having absorbed enough water to expand rapidly, begin to pop up all over the place. Some are small and dainty, whilst others will happily bear the weight of a whole council of the fairy folk. The delicate puffball with its ball-shaped body bursts under the impact of a falling branch, showering a cloud of spores in every direction. Let your imagination lead you onward through this workand listen out for bar 15!

44 Duets for Violins Béla Bartók 1881 – 1945

Bartók wrote *44 duets for two violins* in the early 1930s upon Erich Doflein’s request – a German violinist and teacher – who wanted a violin method book that was both suitable for teaching, and of a distinctly Modernist style. These duets were inspired from a cache of folk tunes and traditions, spanning Hungary, Slovakia, Romania, Ruthenia and Serbia, and fuse stylistic elements from both folk and modern, art music. Compositionally, what I enjoy about our selection of duets that we play today, is the emulation of rippled water and birds, and how often the two violins sound as one.