



Flinders University's Spring Concert Series bring some excellent musicians of international standing to the University.

The concerts provide our audiences an opportunity to engage with a range of classical and contemporary musical styles and genres in an intimate setting.

There are now three ways to view the concerts, in person, live online, and on demand. Find out more at flinders.edu.au/lunchtime-concerts

Concerts are presented by the Flinders University Music Advisory Committee and the Flinders University Office of Alumni and Advancement.

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Lunchtime Concerts 2020

1.05 pm Oasis Building

Monday 16 November 2020

And livestreamed

And available on demand

Flinders University Chamber Ensemble (Image not to scale)



A longstanding fixture of the Flinders University Lunchtime Concerts, the Flinders University Chamber Ensemble comprises mainly Flinders staff and students who are amateur but enthusiastic musicians. Their programs feature baroque and classical items and occasionally more modern works. This year the Ensemble will include a work by Beethoven in acknowledgement of his 250th anniversary.

Concert program:

J. Stamitz – Orchester Trio Op1 No 5 in Bb

A. Vivaldi – Chamber Concerto in G minor RV107

L. van Beethoven – Sechs Ländlerische Tänze (for Beethoven 250)

J. Haydn – Divertimento in G Hob XIV13

J. J. Fux – Overture in G minor K355

There is a lot of dancing in this the last concert of the year – perhaps we are happy to see the end of 2020. So we hope to put a spring in your step – and even get you dancing – but whilst maintaining an appropriate social distance.

FYI The other classical compositions sent into space and beyond were:-

J.S. Bach - first movement of the Brandenburg Concerto No. 2 in F and the Gavotte En Rondeau from the Partita No. 3 in E major for Violin.

Mozart – Queen of the night' aria from The Magic Flute

Stravinsky – Sacrificial Dance from The Rite of Spring

And Beethoven 5th Symphony.



Traditionally the programme finishes with a photo of my violin on it's travels. Despite the Covid pandemic my violin did manage to travel over twice round the circumference of the world between 3rd January and 24th February = 53 days. Here it is in Macau.

Flinders University Chamber Ensemble (Decet) 2020

As a University orchestra the personnel change as students (and staff) come and go. There are some stalwarts – Vincent who is an inaugural member, Arthur who has been our director for over 20 years and Stewart who is in his 20th year of playing. We also have some new faces this year. Isabelle and David, and Lenny (the double bass) and Caspar (companion dog) and the occasional wildlife rescue possum

Arthur Siow – Director, Piano* and Law Graduate

John Salmon – Violin*, PhD student

Isabelle Cartledge – 1st Violin, 2nd Violin in Haydn, student

Victoria Bridgland – 2nd Violin, PhD student

Associate Professor Stewart Walker – 1st Violin in Haydn, 2nd in others except Viola in Fux, Programme author, academic staff, graduate

Helen Carter – ‘cello*, lecturer and PhD student

David Tagg– Double Bass, Double degree student

Emeritus Professor Vincent Megaw – currently undergoing re-boring, drinks supervisor, emeritus Violin and inaugural member

Amy Lowe – Flute*, student

Anthony Radogna - Oboe*, graduate

Caryl Lambourn – Bassoon*, graduate

Casper - companion dog*

*Featured in Vivaldi

NEW MEMBERS WELCOME (Contact
stewart.walker@flinders.edu.au)

J. Stamitz – Orchester Trio Op1 No 5 in Bb

Jan Waczlav (Vaclav) Antonin Stamitz was baptised June 19th 1717 in Bohemia but changed his name to **Johann Wenzel Anton Stamitz**. He is most remembered for his work in establishing the world leading Mannheim School of musicians and composers. Charles Burney (April 7 1726 – April 12 1814), the foremost music historian of his time, toured Europe several times and described the Mannheim Court orchestra as an “army of generals” which was famous throughout Europe for its highly disciplined virtuosity and its ability to produce certain novel and arousing effects.¹ FUCE are following in their footsteps by producing some ‘novel’ and ‘arousing’ effects.

According to ABC Classic-FM presenter Martin Buzacott,² “The Mannheim Rocket was an upward-moving arpeggio, the Mannheim Steamroller was a massive crescendo that often had the audience spontaneously leaping to its feet, while the Mannheim Sigh was a way of emphasising the first of two descending, slurred notes.”

The Mannheim Rocket - influenced many composers including Joseph Haydn and Mozart.

Today we play his Orchester Trio No. 5 in B

- I. Presto assai
- II. Lento (pp smorzato)
- III. Menuet
- IV. Trio
- V. Prestissimo

In the Lento section we are instructed to play *pp smorzato* – Smorz³ are an American breakfast cereal with Graham cracker cereal with chocolate and marshmallow. “Perfect for breakfast”. So *pp smorzato* means play crunchy, sweet and soft.

Kellogg's Smorz Cereal with Marshmallows



- Crunchy graham cereal wrapped in rich chocolatey coating with marshmallows
- The awesome campfire taste is back to blow your mind
- Good source of vitamin D
- Serve them with milk or your favorite milk alternative
- Perfect for breakfast

A. Vivaldi – Chamber Concerto in G minor RV107

We rearrange the seating as John (Violin), Amy and Casper (Flute) Anthony (Oboe) Caryl (Bassoon), Helen ('cello) and Arthur (Keyboard) prepare to play Vivaldi.

The opening movement is a conversation, tossing the melody around from one combination of instruments to the others. Sometimes the violin will come in over the top with a high melody line. Which is then taken up by the flute then the flute and oboe together cemented in by foundations from the bassoon and 'cello. Casper sleeps.

References

- 1 <https://www.britannica.com/art/Mannheim-school>
- 2 <https://www.abc.net.au/classic/read-and-watch/music-reads/classically-curious-the-mannheim-school>
- 3 <https://www.walmart.com/ip/Kellogg-s-Smorz-Breakfast-Cereal-Graham-Cracker-S-Mores-10-2-Oz/47744918>
- 4 https://www.youtube.com/watch?v=VipNa38gS_0
- 5 <https://www.classicfm.com/composers/haydn/pictures/haydn-facts-great-composer/>
- 6 <https://www.amazon.com.au/Study-Counterpoint-Johann-Joseph-Parnassumthe/dp/0393002772>
- 7 <https://www.findagrave.com/memorial/9611023/johann-joseph-fux>
- 8 <https://www.streetswing.com/histmain/z3rigdn1.htm>
- 9 <https://www.hippostcard.com/listing/dance-la-bourree-limousine-la-ritournelle-man-playing-accordion/307078>
- 10 '1000 Recordings to hear before you die', Tom Moon, Workman Publishing, New York 2008
- 11 Leonard Cohen, Thanks for the dance, posthumous 2019

Of the five composers only three get into the book '1000 Recordings to hear before you die'¹⁰.

L van Beethoven (38 recordings),
F.J. Haydn (3 recordings) and
Vivaldi (3 recordings).

We have completed music from five composers featuring dances from Austria, Germany, France and Spain. I leave the last word (posthumously) to Leonard Cohen:

“Thanks for the dance
It was hell, it was swell.
It was fun
Thanks for all the dance
One two three, one two three one.”¹¹



A stylized, light blue signature of Stewart Walker, written in a cursive script.

In the Largo the oboe takes the lead introducing the tune over the other instruments rocking. (As in gently rocking not 'Rock and Roll' rocking). This lulls Casper into more snoozing. The violin part undulates as wave after wave of rising and lowering notes threaten to make us seasick. John seems unaffected. He looks like a pirate; he sounds like a pirate; perhaps he is a pirate. You'll have to AAARRRsk him.

In the third and final movement it is the flutes turn to state the melody with continuo bassoon and 'cello backing. Oboe takes over before violin introduces a high pitched counter melody which becomes more elaborate (show off!). The melody again bounces around the instruments. The flute, violin and 'cello play hemi-demi-semi-quavers like birds chattering. (These notes are not responsibly spaced). There is a slight slowing down – as if to catch breath – before finishing off in a flurry.



L. van Beethoven – Sechs Ländlerische Tänze (for Beethoven 250)

One highlight of this year is ABC Classic FM's attempt to take us on "A journey through every note that Beethoven composed, in celebration of his 250th birthday." On Friday they played a short unpublished piece 'Esel aller esel' 'donkey of all donkeys'

Beethoven is one of four composers whose music was sent off into outer space in the Voyager spacecraft in the hope that some other civilisation out there will find it. This was not the piece chosen to represent humanity. As you will appreciate when you hear it. It is difficult to accept that this music was written by the same talent that composed the Fifth, Seventh and Ninth Symphony, various piano concertos and the double concerto. These six dances (plus un-necessary Coda) put the 'icky' into 'rusticky'.

Originally written for two violins and bass each of these six movement folk dances are first 8 bars repeated then second 8 bars repeated. In No. 5 the second violins sound like the 'Hurdy Gurdy'. An instrument where strings are vibrated by rotating disk creating a drone effect.

Ländlerische Tänze means in the style of the Ländler dance. Ländler is a type of folk dance that was popular in Austria, Bavaria, Germany, Switzerland and Slovenia at the end of the 18th Century. It features hopping and stamping. It features in The Sound of Music when The Captain danced with Maria at the party⁴ and then as their wedding dance. They are not socially distanced but then they are married. So if you feel like dancing pull on your lederhosen and slap your thighs (but don't slap anyone else's).



The fourth movement is an *Aire la Double* played by violin, cello, flute and piano first time and then joined by bassoon, violins and oboe. Listen out for the viola solo 'tacet' throughout.

The fifth movement is a *Menuet* then an *Aire in Canone* and we finish with a *Passacaille*. Passacaille derives from the Spanish 'pasar' (to walk) and 'calle' (street). So Passacaille is Spanish for 'street-walker'. However, it is in 3/4time. It originated in early 17th-century Spain as a strummed interlude between instrumentally accompanied dances or songs. But it ends our concert hopefully on a high note.



Either this is an example of a non-contact Boure or the couple are being robbed – held at accordion point – ‘Hands up or I’ll play this accordion’.

In the second picture four dancers are 1.5 m apart. The accordion player is sitting on a chair on a table so that his accordion is at exactly the same height as their ears to inflict the maximum discomfort.⁹



Julie Andrews and Christopher Plummer Landloring

Joseph Haydn (1732-1809) Concerto (Divertimento)

We swap seats as Isabelle moves to second violin and Stewart moves to first violin for a three movement work by Joseph Haydn. Allegro moderato, Adagio (featuring piano) and a finale Presto.

We think of Haydn as the father of the string quartet and father of the symphony and instrumental in many other chamber music innovations. He was a choirboy in Saint Stephen's cathedral at the age of five and later was recommended for an operation to extend his singing career. His father declined the offer. Haydn was also married there in 1760 but as he said "My wife was unable to bear children, and therefore I was not indifferent to the charms of other women".⁵ He did have an illegitimate son Alois Anton Nikolaus Polzelli, born April 22 1783, with soprano singer Luigia Polzelli.

Finally Fux

We finish with Overture K. 355 by J. J. Fux (1660-1741) or 'JJ' as he was known to his friends and those who were unsure how to pronounce his last name. Fux is more famous now for his works on musical theory rather than his compositions that include 50 masses ~ 20 operas etc.

"The most celebrated book on counterpoint is Fux's great theoretical work *Gradus ad Parnassum*. Since its appearance in 1725, it has been used by and has directly influenced the work of many of the greatest composers. J.S. Bach held it in high esteem, Leopold Mozart trained his famous son from its pages, Haydn worked out every lesson with meticulous care, and Beethoven condensed it into an abstract for ready reference."⁶

The overture starts with Fux's Grave. FYI Fux's actual grave is in or near Saint Stephen's Cathedral in central Vienna.⁷ So he was there for Haydn's wedding - if dead.



No grave photo

Johann Joseph Fux

1660 – 13 Feb 1741

If you ever get the chance to fly overseas again and go to Vienna I recommend that you take the underground and get off and go up the elevator because at first you see the sky and then the steeples of the church poke up and then

the rest of the church appears before you eyes until the church is framed in the opening of the underground.

- I. Grave – Allegro – Grave
- II. Rigadon
- III. Trio Boure
- IV. Aire la Double
- V. Menuet
- VI. Aria in Canone
- VII. Passacaille

According to Sonny Watson's streetswing website the Rigadon (or Rigadoon) is a folk dance from Provence in France and was created by Marseilles dance master Rigaud in 1485 after whom it was named. It later appeared in courts in France and England.

"The step of the Rigaudon is done without either advancing forward or moving backwards or to the side. The best description of it can be thought of as a great non-contact travelling dance."⁸ As such it is ideally suited to Covid restrictions.

The third movement is a Trio Boure. Boure (also spelt Bourre or Bore) is also known as the French Clog Dance as some peasants wore clogs whilst doing it. I have come across two historical photos to show you how it is done.⁹