

Homages *and* Lullabies

IPSWICH CITY STRING QUARTET



Program

W.A. Mozart

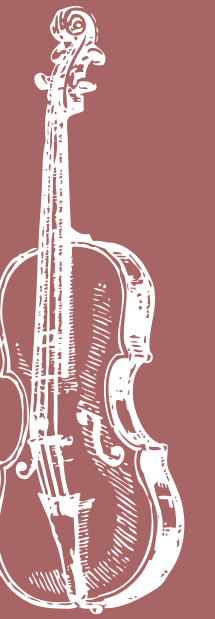
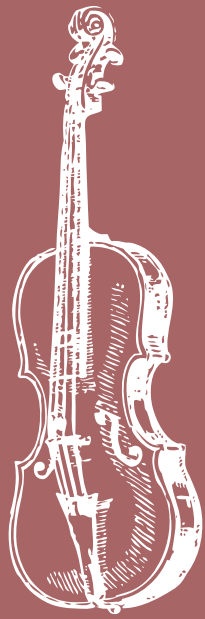
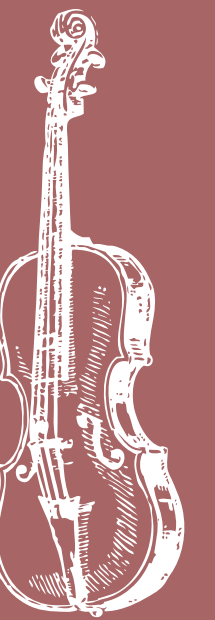
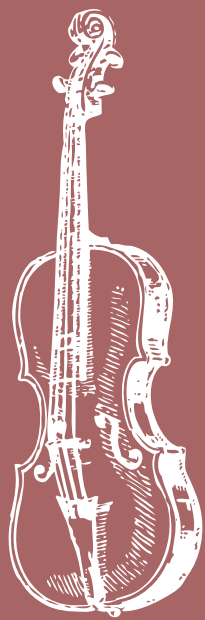
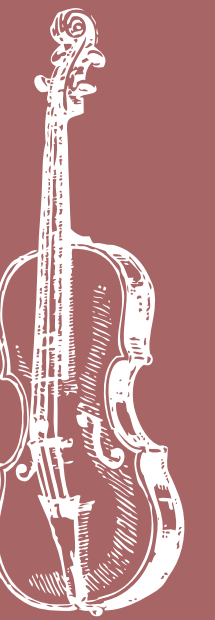
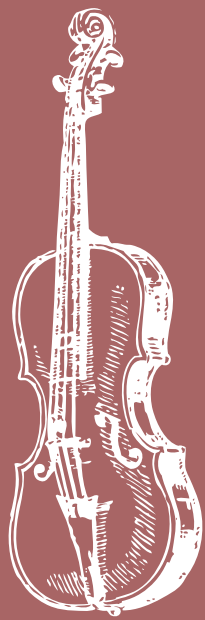
String Quartet in G major no. 14 K 387

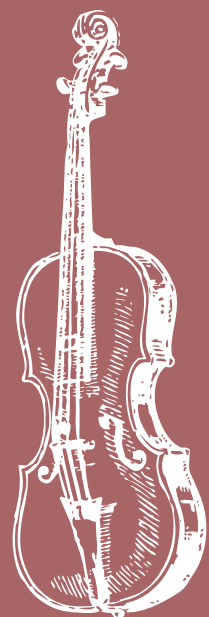
1. Allegro vivace assai

2. Menuetto - Trio

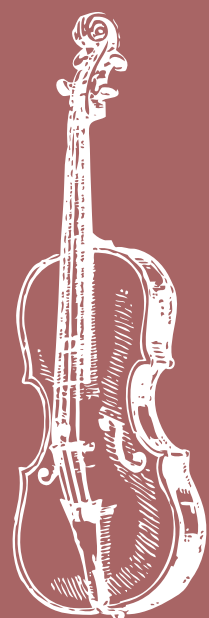
3. Andante

4. Molto allegro

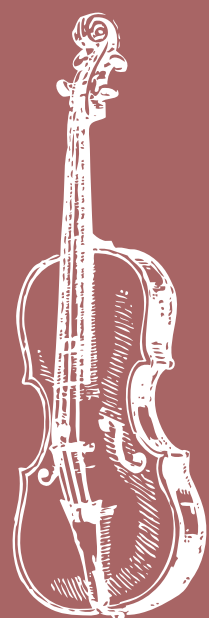


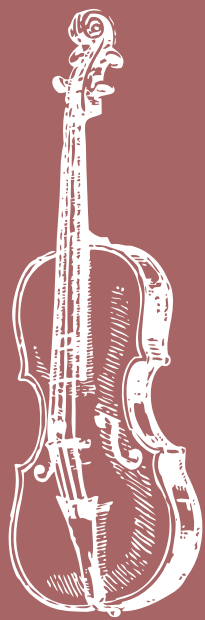
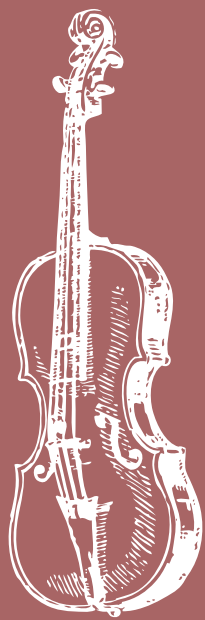
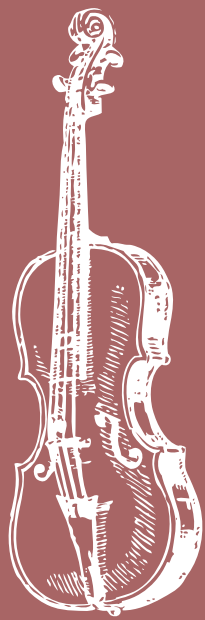


Mozart's G major K.387 string quartet was composed in 1782 in Vienna, as the first of a set of string quartets in honour of Joseph Haydn, generally considered the 'father of the string quartet form.' Mozart compared sending the quartets to Haydn to a father sending his "six sons" to his "best friend", an unusual epithet for a man 24 years his senior. Haydn was apparently delighted with the quartets, declaring to Leopold Mozart "I tell you before God and as an honest man, your son is the greatest composer known to me by person and repute."

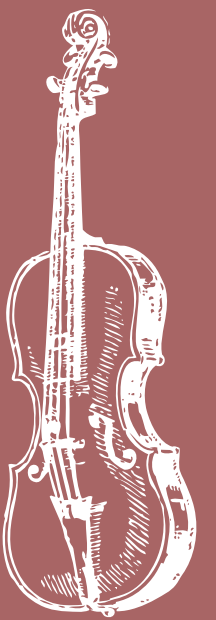


Mozart's admiration and emulation of Haydn is clear in these quartets in the wide dynamic and textural range, the chromaticism and the sophisticated development of melody.





Rebecca Clarke
Lullaby for Viola and Cello



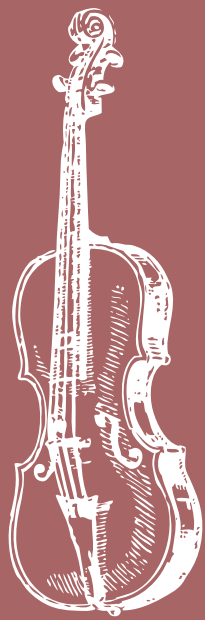
Becky Llewellyn
Berceuse (string quartet version)



Rebecca Helferich Clarke (1886-1979) was a British-American violist and composer. She studied at the Royal College of Music, where she was encouraged to change from the violin to the viola. She was then one of Lionel Tertis' students. Her career as a composer was continuously held back by her sex - her Viola Sonata tied for first place with a composition by Ernest Bloch in 1919, but Bloch was ultimately declared the winner, with suggestions that he had also written her composition under a pseudonym. In 1910 Clarke had been forced to leave the Royal College after being disowned by her father - she subsequently was one of the first women to establish a career as a professional orchestral musician. She was stranded in the United States at the beginning of World War 2, and subsequently made her home there. Clarke's music was largely forgotten after she ceased composing in the 1940's, until a revival in the 1970's. The *Lullaby* performed today is part of an early work - it is generally performed prior to *Grotesque*.

Becky Llewellyn is an Australian composer who has written music in a multiplicity of genres - chamber music, choral works, orchestral works, concert band compositions, opera and operetta, sacred music, and works for soloists. Born in the US, she emigrated to Australia in 1969, and has subsequently made her home in Adelaide. She studied composition with Graham Koehne at the Elder Conservatorium. In 1991 she instigated the first Composing Women's Festival in Adelaide.

Berceuse was written in 1989, and is also scored for B flat clarinet, violin or viola, cello and piano. It has been said of the piece "It makes me homesick for somewhere I've never been", and with gentle rising and falling figures can also be said to be redolent of the waves of the sea.



Robert Schumann

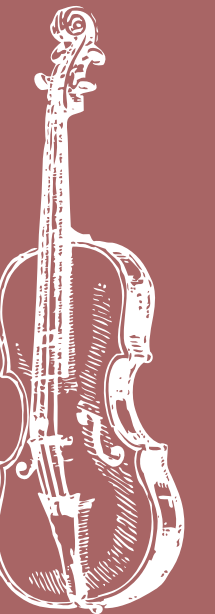
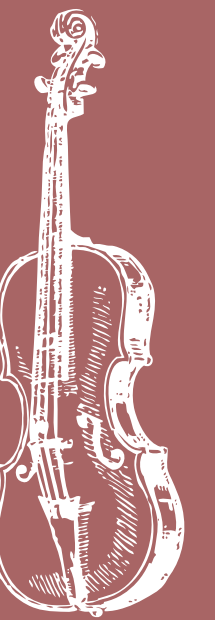
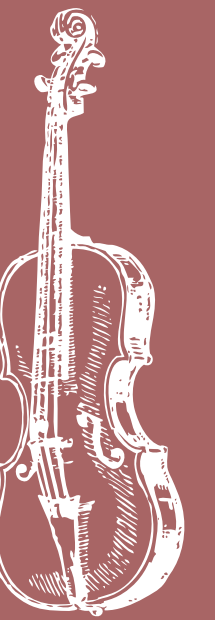
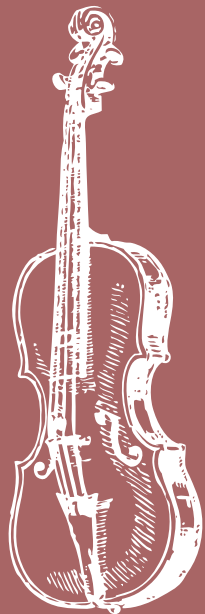
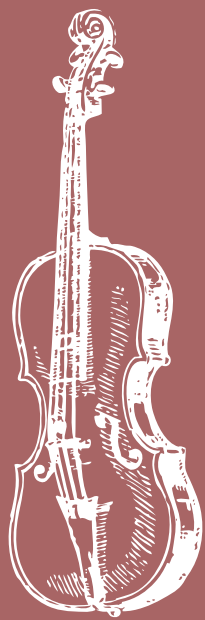
String Quartet no. 1 in A minor, Op.41

1. Andante espressivo - allegro

2. Scherzo - Presto

3. Adagio

4. Presto



Robert Schumann, a composer working more than fifty years later than Mozart, was similarly inspired by the great master of the string quartet. Schumann considered the string quartet to be the most pure form of composition - four 'voices' unconstrained by lyrics. He attempted writing string quartets earlier in his career, but came back to them in 1842. He had recently suffered from a severe period of depression, and recovered whilst studying the works of Haydn, Beethoven and Mozart, before writing his own works. He composed all three of his quartets between 4 June and 22 July 1842. His study is evident in his employment of recurring themes, alternating lyricism and chromaticism, *Sturm und Drang* (extremes of dynamic), and the forms of the movements themselves. He presented them to his wife Clara Schumann, as a present for her 23rd birthday in September 1842.



Helen Carvolth - 1st violin

Helen was raised in the Lockyer Valley and Ipswich and attended IGGS. She completed a Bachelor of Arts and a Master of Music (Performance) degree at the University of Queensland, studying with Patricia Pollett and Spiros Rantos. She has performed with the Qld Philharmonic Orchestra, the Qld Symphony Orchestra, the Australian Youth Orchestra, and the Qld Pops Orchestra. In 2014 she became

Concertmaster of the Ipswich City Symphony. Helen plays a 2018 violin by Italian maker Barbara Piccinotti.



Sam Andrews - 2nd violin

Sam studied with Adam Chalabian for his Master of Music degree at the University of Qld. He has performed throughout Europe and South East Asia, and has been a member of ICSO since 2012. In 2019 he performed as a guest artist at the Berkshire Chamber Music Festival, and is Concertmaster of the Ady Ensemble. He also appears with Nonsemble, Sinfonia of St. Andrews and Corda Spiritus.



Laura Thomson - viola

Laura joined the Ipswich City Symphony in 2012 and is primarily a violinist as well as a talented violist. She has studied at the Qld Conservatorium of Music, Australian National Academy of Music, Guildhall School of Music (London) and Mozarteum Summer Academy in Salzburg (Austria).

Laura has toured extensively throughout Australasia and Europe. She has also performed with many of Australia's leading Symphony Orchestras including the Queensland Symphony Orchestra, Melbourne Symphony Orchestra and Tasmanian Symphony Orchestra.



Alex McPherson - cello

Alex has been performing with the Ipswich City Symphony since 2014. A founding member of the Tasmanian Discovery Orchestra, he has also played with the Hobart Baroque Ensemble, Queensland Symphony Orchestra, Sinfonia of St Andrews, Camerata of St.

John's and Australian String Virtuosi. Alex has studied at the University of Queensland, University of Tasmania and Australian Symphony Orchestra Institute.



Friends with Dignity is a volunteer based not-for-profit registered charity that provides practical programs to assist survivors of domestic violence in collaboration with refuge and crisis centres. Friends with Dignity recognizes that domestic violence does not discriminate. It affects men, women and children irrespective of race, ethnicity or socio-economic standing and its' programs are available, on referral, to any individual or family seeking assistance.

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The Quartet would like to thank:

Mr Nigel Lewis

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Our wonderful volunteers : Dave G, Dave R., Brett and maestro Adrian

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