

## SEASON OF SONG 2024

In 2024 Art Song Canberra will present a wide-ranging series of seven fine recitals on Sunday afternoons at 3pm.

**Concert admission prices** are: Full price \$50, Concession \$45, Members of Art Song Canberra \$40, Full-time students \$20. Seniors, Pensioners, Friends of Wesley Music, Members of ACT Keyboard Association and Friends of ArtSound FM are entitled to the Concession price.

Prior booking for admission to each concert is strongly encouraged, achievable very easily through [www.trybooking.com](http://www.trybooking.com). Online booking links will be provided as each concert approaches. Life members (entitled to free admission) can still book at no charge; there is provision for this on trybooking. If online booking is not practicable, cash or card payment will be accepted at the door.

## MEMBERSHIP OF ART SONG CANBERRA

Members of Art Song Canberra help to foster art song in Canberra. The annual membership subscription is only \$40. The benefits members receive include:

- \* up to 20% discount on concert admission
- \* performing in or attending Members' Soirées \*
- \* discounts on purchases at Duratone Hi-Fi
- \* regular informative newsletters

\* **Members' Soirées** will be held from time to time, usually twice a year. At Soirées, members of Art Song Canberra perform together informally in a manner reminiscent of the origin of Lieder societies. All members and their friends are welcome as audience. Arrangements will be advised later.

To join Art Song Canberra, please visit [www.trybooking.com/BOKLH](http://www.trybooking.com/BOKLH). Donations to Art Song Canberra over \$2 are tax-deductible and may also be made at [www.trybooking.com/BOKLH](http://www.trybooking.com/BOKLH).

Alternatively, please visit the Art Song Canberra membership page on [www.artsongcanberra.org](http://www.artsongcanberra.org) (direct link <https://www.artsongcanberra.org/wppreload/wordpress/membership/>) where a membership application form may be downloaded. Membership subscriptions and donations may be made by direct deposit to:

Bank account name: **Art Song Canberra**, BSB: **325-185**, Account No.: **03715932**

For more information about Art Song Canberra please visit [www.artsongcanberra.org](http://www.artsongcanberra.org)

Art Song Canberra Inc. reserves the right to vary programs including content, artists, dates or venues as may become necessary.

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# THE CONCERTS

## SUNDAY 25<sup>TH</sup> FEBRUARY – TRIBUTE TO OLIVER

Music Room, Wesley Music Centre, 20 National Circuit, Forrest.

At the start of a new Art Song Canberra season, we pay tribute to the driving force behind the organisation for almost three decades. Oliver Raymond OAM has tirelessly promoted the case of art song in Canberra, provided a platform for local and visiting artists, kept the organisation afloat and championed the artform as no other. Some of the many singers who appeared over the years come together in song to celebrate and pay tribute to this man.

The details of the program are a surprise, as it should be!

*Followed by refreshments.*

## SUNDAY 7<sup>TH</sup> APRIL – ROMANTIC MASTERS

**Andrew Goodwin (tenor) and Roland Peelman (piano)**

Music Room, Wesley Music Centre, 20 National Circuit, Forrest.

*"...having both clarity and strength, a tenor such as you always wanted them to be" – Australian Stage*

Australia's most beautifully accomplished tenor returns to Canberra with one of the finest and joyfully poetic moments in the entire art song repertoire: Schumann's *Dichterliebe (A Poet's Love)*, based on the poems of Heinrich Heine and written during his blissful year of marriage to Clara. Dipping into the rich body of Russian poetry, Tchaikovsky and Rachmaninoff both wrote superb songs, rarely heard in the West. It pays to have a Russian speaking tenor in Australia!

## SUNDAY 19<sup>TH</sup> MAY – DOLCISSIMO

**Anna Fraser (soprano) and Hanna Lane (Italian triple harp)**

Music Room, Wesley Music Centre, 20 National Circuit, Forrest.

*... filled with emotional depth and subtlety – Adelaide Advertiser*

This most delicate program of early Italian baroque, accompanied on a historic 17<sup>th</sup> century harp, celebrates the seductive sweetness of the female voice. Reflecting the unashamed erotic images of the painters in the wake of Titian or Giorgione, composers opened up a new world for the solo voice: poetic, virtuosic and utterly seductive.

Two eminent Baroque specialists take you inside the opulent world of the North Italian palazzi with music by Luzzaschi, Caccini, Rossi and Frescobaldi.

## SUNDAY 28<sup>TH</sup> JULY – LOST VOICES FROM THE HOLOCAUST

*In association with 'Music of memory'*

**Christina Wilson (mezzo-soprano), Alan Hicks (piano) and Chris Latham (violin)**

Australian Centre for Christianity and Culture, 15 Blackall Street, Barton.

Between July and October 1944, untold numbers of musicians and artists perished in the camps of Terezin and Auschwitz. Amongst the many atrocities of WWII, this period arguably represents one of the greatest artistic losses to humanity. In bringing their music back to life, this recital tells the story of the many forgotten musicians: C.S. Taube, Leo Kok, Heinz Lewin and James Simon to name a few.

## SUNDAY 3<sup>RD</sup> SEPTEMBER – TO THE SUN!

**Michael Burden (countertenor), Liam Green (harpsichord) and Ruby Brallier (cello/gamba)**

Music Room, Wesley Music Centre, 20 National Circuit, Forrest.

*"Burden sang with beautiful, warm tone and impressive projection" – Classic Melbourne*

Long before the piano took its central place in the production of art songs, singers performed with the support of basso continuo: a bass instrument combined with a keyboard instrument that could fill out the harmony. Named a solo madrigal, or an 'air de cour', or simply a song or 'Air', the art song to language in the local/regional traditions defined the style. Much of this repertoire that developed around the courts in Europe is still being recovered.

In this recital, young counter-tenor Michael Burden presents some of the vocal gems that were heard outside the opera houses of the day in Paris, London, Venice and Rome.

## SUNDAY 20<sup>TH</sup> OCTOBER – ORPHIC HYMNS

**Jane Sheldon (soprano)**

Music Room, Wesley Music Centre, 20 National Circuit, Forrest.

"a stunning performance" *Washington Post*

Best known for her original rendition of Kats-Chernin's *Eliza Aria*, Jane has developed an international reputation for specialised contemporary opera and art music. On this occasion, Jane comes to Canberra performing songs from her upcoming album, part of a growing body of work based on the poetry of Rainer Maria Rilke. Her 2022 album, *I am a tree, I am a mouth* was listed in the *New Yorker's* Notable Performances and Recordings of 2022. The new works are inspired by Rilke's *Sonnets to Orpheus* and will be contrasted with other settings of Rilke and poets who have found personal expression via the Orpheus myth.

## SUNDAY 17<sup>TH</sup> NOVEMBER – SEVEN DEADLY NECESSARY SINS

**Rachel Mink (chansonnière) in a new Cabaret by and with Sally Whitwell (piano)**

Venue tba

"...a talent in full flight, embellished with playful flourishes, meticulous detail and appearances from kindred spirits" – *The Age*

Inspired by *Seven Necessary Sins for Women and Girls* by Mona Eltahawy as well as Kurt Weill's own take on the Seven Deadly Sins, Sally Whitwell is devising a new cabaret show for the here and now. The book advocates a muscular, out-loud approach to teaching women and girls to harness their power. See and hear how a feminist manifesto is transformed by a Canberra girl into a cheeky show about the dos and don'ts, but especially the dos!

## SOME OF THE ARTISTS

### Andrew Goodwin

Born in Sydney, Andrew studied singing at the St Petersburg State Conservatory and is the only westerner to perform the role of Lensky at the Bolshoi Theatre.

As a concert artist he has toured with the St Petersburg Philharmonic Orchestra under Yuri Temirkanov and has performed with all the major Australian symphony orchestras since. He is a passionate champion of lieder and art song, and has given recitals at the Wigmore Hall, Mariinsky Concert Hall, Oxford Lieder Festival, and countless music festivals abroad and in Australia. With pianist Daniel De Borah he recorded Schubert's *Die Schöne Müllerin* and *Winterreise* for ABC Classic FM.



Photo: Peter Hislop

<https://www.youtube.com/watch?v=ag4l7aQwNtE>

<https://www.youtube.com/watch?v=tFFFU8Hp4g&t=47s>

### Anna Fraser

Anna Fraser has gained a reputation as a versatile soprano specialising predominantly in the interpretation of early and contemporary repertoire. Anna is a graduate of the Sydney Conservatorium of Music, New England Conservatory (Boston) and furthered her studies in the Britten-Pears Young Artist Program.

Anna regularly performs with many of Australia's professional ensembles, Bach Akademie Australia, Cantillation, Australian Haydn Ensemble, Salut! Baroque, Sydney Symphony Orchestra, Sydney Philharmonia Choirs, Ensemble Offspring and Vocal



Detour, to name a few, and performed as a core ensemble member of the Song Company for over a decade. Anna has also collaborated with international ensembles The Wallfisch Band, Asko | Schönberg Ensemble and the New Zealand String Quartet.

With Pinchgut Opera, Anna has been performing with the Company since 2004 with notable roles in productions of *L'Orfeo*, *Dardanus*, *L'Ormino*, *Castor et Pollux* and *Médée*. With Sydney Chamber Opera, performing with the Company since 2017 in staged works and recital programs, Anna most recently premiered Mary Finsterer's acclaimed opera *Antarctica*, an international collaboration with SCO and Asko | Schönberg at the Holland Festival in 2022, with repeat performances at Sydney Festival in 2023.

<https://www.youtube.com/watch?v=W0-6RLIWr-E>

## Christina Wilson

Described as "a voice to drool over", Christina's singing career spans performances across Australia, America and Europe and encompasses recital, opera and oratorio, often with her husband Alan Hicks at the piano.

Christina was a prize-winning graduate of the Canberra School of Music, winner of the Marianne Mathy Award and subsequently a student at Royal Northern College of Music and the National Opera Studio in London. Currently she is a core member of Songmakers Australia and performs regularly at the Melbourne Recital Centre. She has been part of the *Flowers of War* project for several years, which has taken her around Australia and to France and England.



As a highly experienced singing teacher, she is engaged with promoting and providing professional development at a national level.

## Michael Burden

Michael Burden is a young Sydney-based countertenor enjoying the broad gamut of concert, choral and operatic repertoire. He has completed his studies under the guidance of David Greco and Andrew Dalton at the Sydney Conservatorium. He was supported during his postgraduate studies by the Donald Lionel Edgerton Scholarship.

Michael is a regular collaborator with the Australian Brandenburg Orchestra, most recently as a soloist in Vivaldi's *Gloria*, and has extensive experience working with period orchestras across Australia, and with such conductors as Dr Erin Helyard, Paul Dyer AO, Madeleine Easton, Stephen Mould and Elizabeth Scott. Also a passionate exponent of new music, Michael has collaborated with composers to create works specific to the countertenor voice. He has premiered the role of Cyril Scott in Matthew's/Smith's *Percy Grainger – The Opera*, gave the live premiere for Felicity Wilcox's *Threading the Light*, and has worked extensively in chamber vocal ensembles specialising in new solo and choral works.



<https://www.youtube.com/watch?v=1CDXnzQl36M&t=103s>

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## Jane Sheldon

Best known for her original recording of Eliza Aria by Elena Kats-Chernin, Jane Sheldon is a soprano and composer who creates and performs exploratory chamber music. Praised by the Sydney Morning Herald for “a brilliant tour de force,” and the Washington Post for “a stunning performance,” Jane has established an international reputation for highly specialised contemporary opera and art music for voice. She has performed at Lincoln Center Festival, Sydney Festival, Holland Festival and Tokyo Festival; recent performances include the world premiere of Dylan Mattingly's *Stranger Love* for the LA Phil and the Australian premiere of Mary Finsterer's *Antarctica* at Sydney Festival with Sydney Chamber Opera, where she is an Artistic Associate. Described as “riveting” (New York Times), Jane's compositions focus on the experience of altered or transformative states. Her latest album is *I am a tree, I am a mouth* (“conceptually brilliant... a vocal and compositional triumph” - Limelight Magazine). It was listed in the New Yorker's Notable Recordings of 2022.



Photo: Stefanie Zingsheim

<https://www.youtube.com/watch?v=g12oNQX3miA>

## Rachel Mink

Rachel Mink, soprano, is a versatile artist interested in music that inspires connection. From her early singer-songwriter days to her work on the classical concert stage, Rachel enjoys genre-bending work and is committed to accessibility in classical music.

Praised for her “thrillingly ecstatic” voice (ClassikON), Rachel appears regularly as a solo and consort singer across Australia. Rachel is a member of Luminescence Chamber Singers and was a Pacific Opera Young Artist in 2021 and 2022. Last season saw her debut as Miss Wordsworth in Britten's *Albert Herring*, Gianetta in *L'elisir d'amore*, and Suor Infermiera in *Suor Angelica*, as well as touring through Canberra and New South Wales with Luminescence.



## Sally Whitwell (composer and pianist)

After many years living in Sydney, Sally Whitwell has returned to her stomping ground, Canberra. Her five solo albums on ABC Classic have garnered between them 8 ARIA nominations and 3 wins. In a five star review of her recording of Glass's *Etudes* in Limelight Magazine, Sally is described as “one of Australia's finest solo performers”. Sally has been principal pianist with Gondwana Choirs with whom she has toured throughout Europe, the Americas and Asia. She has been commissioned to compose for most vocal ensembles in Australia. Many instrumental ensembles and philanthropists have also commissioned Sally to create new works. Amongst them, Phoenix Central Park, Ensemble Offspring, Acacia Quartet, Plexus Ensemble, Homophonic, Emily Granger (harp) and Alicia Crossley (recorders).



Currently, Sally is co-creating her first opera, *Margaret and the Grey Mare*, in collaboration with artist Katy B Plummer and a coded-for-purpose artificial intelligence, The Grey Mare Chatbot.

<https://www.youtube.com/watch?v=rMkPVKzeYQw&t=52s>