

The Hedberg

The Hedberg is a state-of-the-art building that takes the University of Tasmania boldly into the creative future, giving music and creative arts students a world-class learning space and bringing students, staff, industry and community together.

As an incubator for place-based creative practice, research, partnerships and engagement, the Hedberg provides world-class spaces for collaborating, rehearsing, performing and recording.

Lunchtime Concert Series

Make the most of your lunchbreak and enjoy our series of free concerts at the Hedberg performed by students, staff and alumni of the School of Creative Arts and Media. Bringing exceptional music to the local community, all are welcome at these 50-minute recitals designed to provide space for contemplation in our acoustically renowned Ian Potter Recital Hall. More information and future concert bookings available at: tinyurl.com/utaslunchtimeconcerts

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Lunchtime Concert

The Hedberg Ensemble

29 July 2022

University of Tasmania

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Simon Reade | Conductor

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Today's concert is presented by students in the University of Tasmania Hedberg Ensemble, performing Louise Farrenc's *Nonet for String & Winds in E flat major*, Op. 38 and Ludwig van Beethoven's Sextet in E-flat major, Op.71.

Ludwig van Beethoven

Sextet for 2 Clarinets, 2 Bassoons, 2 Horns in E-flat major, Op.71 Op.71b

Clarinet - Jamilla Lamb, Guy Robertson
Bassoon - Tasman Compton, Kelli Dixon (on Bass Clarinet)
Horns - Aidan Connors, Sophia Mitchell

Beethoven's Opus 71 is one of a series of works for mixed wind instruments, which he composed in the 1790s. In 1805 at a performance of the dance-like, lively work in Vienna, the audience praised its "lovely melodies" as well as the "wealth of new and surprising ideas". Five years later Beethoven finally decided to publish the sextet.

Our edition follows the musical text in the Beethoven Complete Edition and as usual, provides the original horn part in E flat as well as a transposed part in F. As a little extra it also contains the short March WoO 29, Beethoven's only other composition for two clarinets, horns and bassoons.

Louise Farrenc

Nonet for string & winds in E flat major, Op. 38

I. Adagio - Allegro

III. Scherzo: Vivace

Flute - Zoe Savage
Oboe - Chelsea Jones
Clarinet - Jamilla Lamb
Bassoon - Tasman Compton
Horn - Sophia Mitchell
Violin - Aaron Molnar
Viola - Rex Guest
'cello - Elijah Harper
Double Bass - Jasmine de Marco

Louise Farrenc's music was extraordinary. Despite not having the popular profile of her male composer counterparts, Louise Farrenc never gave up writing music. She penned orchestral symphonies and overtures (of which Hector Berlioz was a big fan). But it was her chamber music that made the biggest impact, and her two piano quintets were held in particularly high regard amongst the Parisian critics. She won the chartier prize in 1861 and in 1869.

She battled for equality, and she won. Although she was writing all this acclaimed music, Farrenc was paid far less than the male professors at the conservatory. She wanted to change this and often protested to the authorities, trying to gain equality for nearly a decade. She also let her music do the talking, and after the very successful premiere of her nonet she once again demanded equal play to her male counterparts, and it was granted. As a composer, she never got the popular recognition she deserved during her lifetime, but she kept writing her music and fighting for fairness.

Coming up next in our Lunchtime Concert series

On Friday 12 August at 1:00pm, join us for a rich and deep collaboration from two of Australia's leading improvisers, **Scott Tinkler** (trumpet) & **Julius Schwing** (guitar) from Bruny Island, Tasmania. Tinkler & Schwing have spent the last three years on Bruny Island developing structures and strategies for improvisation on trumpet and guitar. The focus of their practice has been improvisations informed by and in response to each other and specific acoustic environments such as lighthouses, boats, stairwells and sheds.

Acknowledgement of Country

Today we are meeting on lutruwita (Tasmania) Aboriginal land, sea and waterways. We acknowledge, with deep respect the traditional owners of this land, the muwinina people, which we meet today.

The muwinina people belong to the oldest continuing culture in the world. They cared and protected Country for thousands of years. They knew this land, they lived on the land and they died on these lands. We honour them.

For the muwinina people, the area around nipaluna (Hobart) was their Country and they called Mount Wellington kunanyi.

We acknowledge that it is a privilege to stand on Country and walk in the footsteps of those before us. Beneath the mountain, among the gums and waterways that continue to run through the veins of the Tasmanian Aboriginal community.

We pay our respects to elders past and present and to the many Aboriginal people that did not make elder status and to the Tasmanian Aboriginal community that continue to care for Country.

We recognise a history of truth which acknowledges the impacts of invasion and colonisation upon Aboriginal people resulting in the forcible removal from their lands.

Our Island is deeply unique, with spectacular landscapes with our cities and towns surrounded by bushland, wilderness, mountain ranges and beaches.

We stand for a future that profoundly respects and acknowledges Aboriginal perspectives, culture, language and history. And a continued effort to fight for Aboriginal justice and rights paving the way for a strong future.

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Conductor - Simon Reade

Born in Launceston, Tasmania in 1977, Simon is a conductor, composer and trumpet player. He graduated from the Tasmanian Conservatorium of Music in 1998, majoring in composition.

As a conductor, Simon is passionate about the performance of new music - especially Tasmanian music. He has conducted the premiere performances of over 100 new works by Tasmanian composers, as well as reviving many important Tasmanian compositions. Tasmanian born or based composers he has championed include Simon Barber, Joe Cook, Angus Davison, Claire Farrell, Dominic Flynn, Russell Gilmour, Karlin Greenstreet-Love, Don Kay, Scott McIntyre, Thomas Misson, Ron Nagorka, Joseph Richards, Dylan Sheridan, Jitrit Sirichang and Michael Young. Upcoming premieres of Tasmanian works include Maria Grenfell's new work, Breathe for Hobart Wind Symphony, as part of the 2021 ASME National Conference in September, Benjamin Cannings's Cutting out the Noise for the Conservatorium Orchestra in October, as well as ensemble works in December - Manque by Dominic Flynn and nipaluna by Simon Barber.

Simon has been the Musical Director of Hobart City Band Inc. since 1997 and is the conductor of the Hobart Wind Symphony, who he led to the 2009, 2010, 2013 and 2017 National 'A' Grade Concert Band titles. Since 2014 the Wind Symphony have presented an annual workshop for composers, presenting works by over 20 composers from across Australia. In October of 2020 he took up the role of conductor with Glenorchy City Concert Brass, having previously worked with them at national contests in 2017 and 2019. In March of 2020 he took on the position of conductor with the Conservatorium Orchestra and in 2021 added the UTAS Wind Ensemble to his growing association with the University of Tasmania.

He is a respected freelance conductor having worked extensively for the Tasmanian Youth Orchestra in the years 2005-2012, 2016-2020. In June 2019 he was guest Chorus Master of the Tasmanian Symphony Orchestra Chorus for their performance of Riceboy Sleeps as part of Dark MOFO. In November 2020, conducted the Tasmanian Symphony Orchestra for the Composing Women workshop, completing the project in July 2021 by presenting works of Brenda Gifford, Fiona Hill, May Lyon and Jane Sheldon. In March 2021 he again worked with the TSO, workshopping new works by Angus Davison and Benjamin Cannings. In 2016 he began presenting concerts with Michael Kieran Harvey under the title Forum, premiering Concerti for Piano and Chamber Orchestra by Scott McIntyre, Andrián Pertout, Colin Spiers and Don Kay, alongside a great array of other new music.

Simon is also a composer, having filled commissions from the Tasmanian Youth Orchestra, the Festival of Voices (Tasmania), IHOS opera, the Hobart Chamber Orchestra, the Derwent Valley Band and the Tasmanian Composer's Festival, amongst others. His music has been performed by such eminent performers as; Michael Kieran Harvey, Jabra Latham, Diego Campagna, Maurizio Barbetti, Duo Porto-Frontini, Luca Ferrini & Joze Kotar, Benjamin Price and Dr Matthew van Emmerik. He has music for band published through Brolga Music Australia, selected chamber works through Musicisti Associati Produzioni di Milan, and he has over 40 of his works represented at the Australian Music Centre. He lives in Campania, just out of Hobart, with his wife Claire and sons Owen, Callum and Elliott.

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