



Kettering Concerts

KetteringConcerts.org.au

The 2019 Season Continues

The Autumn Kettering Concerts were well attended and enthusiastically received by the audiences. First was the guitar duo of Andrew Blanch and Ariel Nurhadi. These young men presented a varied classical guitar programme, with accomplished interpretations and flawless playing - without any scores in front of them. Their concluding Tango Suite for 2 guitars by Piazzolla was stunning.

Then we heard from the unusual trio combination of Andrew Seymour (Clarinet), Stefanie Farrands (viola), Jennifer Marten-Smith (piano). These world class musicians played the Mozart Kegelstatt Trio sensitively and with great skill.

Then of course the piano quartet formed by Howard Shelley and the Trigon Ensemble - Barbara Jane Gilby (Violin), Janet Rutherford (Viola) and Brett Rutherford (Cello). This concert was a long time in the planning, difficult mostly by Howard Shelley's crowded calendar. We knew this would be a popular concert, both because of the reputation of the musicians and their programme. What can you say? The expectations were not wrong! The Fauré piano quartet alone was worth the effort.



Unfortunately, because of the limited capacity of the Kettering Hall, door ticket sales were out of the question. The TSO Box Office was most helpful by managing the ticket sales for us, allowing for over the counter, phone and internet purchases.

The following note appeared in the TSO newsletter.

Howard Shelley and the Trigon Trio in Kettering

The capacity audience of the 79th Kettering

Concert enthusiastically received wonderful performances of piano quartets by Mozart and Fauré. Following the Mozart No. 1 convincing display of the composer's genius, Howard pointed out that the work had originated in an extraordinarily productive three years, a point he drove home by quickly playing the immediately recognizable first couple of bars of 4 or 5 piano concertos from that period.

He went on to explain the degree to which Fauré, 100 years later, broke with the traditional rhythms and harmony. Fauré's No. 1 first movement's complexity, seemingly played with ease, certainly made that point. Then the jazzy scherzo of the 2nd movement relaxed the listeners but the intensity with which they followed the remainder of this memorable performance was obvious, observed for sure by the musicians.

The post-concert "afternoon tea" was marked with comments of admiration of the performance and the repeated question "will he come again next year?"

Spring Concerts

Mid August saw the return of the Kingfisher Trio, with Duncan Gifford again at the piano. (Yes, mid August isn't really spring, but the worst of the winter was behind us.) A lack of rehearsal time forced the cancellation of the planned Schubert Trio. Instead the concert began with duets by Duncan and Sue Collins. The Arensky Trio was worth waiting for and excellently played. Remarkably Sue revealed that she did not know the trio before preparing for this concert, but "had fallen in love with it".

Peter Donnelly reviewed the concert:

The Kingfisher Piano Trio has a 14-year history, its members – Duncan Gifford (piano), Sue Collins (violin), and Sue-Ellen Paulsen (cello) – having toured together frequently over that period. While Collins and Paulsen are resident in Hobart, the pianist is now based in Madrid. It was pleasing to see the group reunited for this excellent concert although lack of rehearsal time resulted in a change to the program with the previously advertised Schubert 'Trio No 1 in B flat major' replaced by sonatas of Mozart and Beethoven. The program opener was Mozart's 'Violin Sonata No 4 in E minor, K304 (1778)'. It immediately revealed both violinist and pianist

to be in excellent form. Essentially dramatic in tone and reflecting the composer dealing with a phase of emotional turmoil, the work is in two contrasting movements. The performance here was elegant and fluent with plenty of expressiveness combined with security of line.

Beethoven's 'Violin Sonata No 6 in A major, Op 30 No 1 (1803)' also produced impressive results, these musicians achieving an especially intimate mood in the ethereal slow movement. The sonata is so happy and positive despite having been a product of that dark period for the composer who was then confronting his increasing deafness, famously documented in the Heiligenstadt Testament of 1802.

Anton Arensky's 'Piano Trio No 1 in D minor, Op 32 (1894)' finally brought the players together in a memorably rich and vital interpretation of a great piece by an otherwise still little known composer. Ensemble quality was attentive but flexible, demonstrating familiarity and empathy between the performers. Collins relished the technical challenges of the cheekily humorous scherzo while Paulsen provided warmly expressive tone and attack in the elegiac slow movement. Gifford's fine pianism throughout brought balance, rhythmic stability, and cohesion to the overall result.

Duncan wrote: "I really enjoyed the concert. You have a wonderful audience and I really felt their concentration and positive energy during the performance. I look forward to coming back next year in August." And the trio said they would play the Schubert!

Coming soon

- Sunday 22 September 2019, 3pm **Kettering Piano Quartet**



In many ways a sad event, as this will be the last performance by the quartet. They will revisit two of the quartets that have been most popular with them and their audiences: Mendelssohn's No. 1 in C minor, and Brahms'

No. 3 in C minor. Come along and hear this final one. (Which I believe will be the 34th performance they will have made in Tasmania.) We expect part of the trio will partner with other musicians in 2020. Watch this space!

- Sunday 20 October 2019, 3pm
Cello Trio. A first appearance in Kettering by the TSO cellist Jonathan Békés, with Meriel Owen (piano) and Andrew Seyour (clarinet). Their programme will include trios by Brahms and Nino Rota, and some other goodies. Should be a good one!
- Sunday 17 November 2019, 3pm
Van Dieman Band On this occasion the band will consist of Julia Fredersdorff (Violin), Jennifer Owen (Violin) and Nicholas Pollock (Theorbo). A first for a theorbo in Kettering.

Don't forget you can check the website for the details on the musicians and programs as well as the artists exhibiting, prior to each concert.

A rather special opportunity

Not a Kettering Concert but worth taking note of, especially as it is only a week away: Monday 2 September 2019, 730pm - Hobart Town Hall - A concert from the *Mimir Chamber Music Festival*. This concert will be given by remarkably talented musicians, mostly from the USA. The programme is: Piano Quartet in A minor - Mahler; String Quartet in C minor Opus 18 - Beethoven; No 4 Piano Quintet in A major, Op 81 - Dvořák. Not often we have the opportunity to hear such a concert for only \$20 a ticket. (See next item for a link.)

A Chamber Music Calendar for Tasmania?

Chamber music performances in Tasmania seem to be growing in number, but finding out about them is often haphazard. We have floated the idea of a consolidated list somewhere, probably best run as a dedicated website. To test whether this might work, we have established an "other concerts" list on the Kettering Concerts website. You can see this at http://ketteringconcerts.org.au/other_concerts/ where you can see a listing for the abovementioned Mimir concert complete with links to the TSO box office. We invite other concert organisers to submit listings

Parking

The parking area at Kettering Hall is sometimes filled close to the time of the concert. There are some spaces at "The Steamhouse" across the road. Tasmania Police have also advised it is legal to park along the Channel Highway in Kettering.