

**Master of Music Research
Classical Guitar Recital**

GOD SAVE THE QUEEN

Featuring

Duncan Gardiner

with guest artists

Margaret Connolly (violin)

Kathryn O'Halloran (voice)

Peter Roennfeldt (fortepiano)



Griffith UNIVERSITY
Queensland Conservatorium

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Overture to the *Barber of Seville*.....Gioachino Rossini (1792-1868)
arranged F. Carulli (1779-1841)

Polonaise.....Pierre Rode (1774-1830)

Selected arias from *Maritana*.....Vincent William Wallace (1812-1865)
Alas, those chimes so sweetly stealing (arranged W. Bateman)
There is a flower that bloometh (arranged L. Meignen)
Scenes that are brightest (arranged W. Dressler)

A Selection of Scotch Airs.....Traditional airs arranged Duncan Gardiner (b. 1983)
Annie Lawrie
The Blue bells of Scotland

Selected arias from the *Bohemian Girl*.....Michael William Balfe (1808-1870)
Then you'll remember me (arranged F. Weiland)
When the fair land of Poland (arranged L. Martini)
I dreamt that I dwelt in marble halls (arranged F. Weiland)

Fantasia on the *Thieving Magpie*.....Gioachino Rossini
arranged F. Carulli

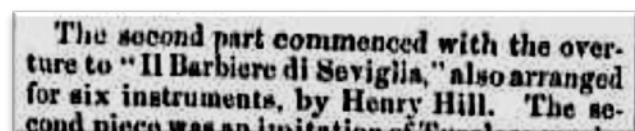
Die Zigeunerin (*Bohemian Girl*).....J. K. Mertz (1806-1856)
Maestoso – Larghetto – Moderato – Allegretto – Presto based on music by M. W. Balfe

God Save the Queen.....arranged D. Gardiner

PROGRAMME NOTES

Following my investigation of historical newspapers and concert programmes, this recital features repertoire for the guitar that was performed in Queensland between 1858 and 1885. The programme coalesces a wide range of styles and genres, demonstrating the many ways in which the guitar was incorporated into historical music activities in the days before Federation in 1901. Today's recital consists mostly of popular opera tunes and folk pieces arranged for the guitar, alongside instrumental works and the then National Anthem. Where it has been impossible to obtain exact matches to works referenced in the literature, I have substituted them with similar, likely works with either the same thematic content or genre.

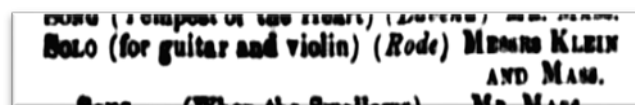
Overture to the *Barber of Seville*



On Tuesday 18th February, 1862, the Harmonic Union, under the conductorship of Mr Julius Haimberger gave a performance in the School of Arts, Ipswich. The programme featured a version of Rossini's overture to *Il Barbiere di Siviglia* performed by an ensemble of six instruments. Mrs Haimberger sang and played guitar in the same concert, and Mr Linden played accompaniments on the piano, so it is possible that their arrangement featured the combined musical forces available to them on the occasion, including guitar and piano. I have been unable to find the version by Henry Hill, so I have substituted it with a guitar and piano duo version by famed Italian guitarist and composer, Ferdinando Carulli. Carulli would likely have created his arrangement to perform in intimate salon

settings. It would have afforded an opportunity to enjoy opera in the home in the era before recording.

Polonaise



On Saturday 1st March, 1862, Mr Klein and Mr Mass gave a recital of 'lyrical entertainments' in the Argyle Rooms, Toowoomba. Mr Klein played a variety of violin showpieces and Mr Mass sang various popular opera arias. After the intermission they played a 'solo' for guitar and violin by Rode. Pierre Rode was a well-known French violinist and composer. Rode concertized in Spain, where he met Luigi Boccherini and begun learning the guitar and writing lighter works for the instrument. This *Polonaise* may likely have been the item performed on the night by the two artists, as it was a published work.

Because Mr Klein played the violin throughout the evening, it can be deduced that Mr Mass, promoted as a singer, provided the guitar part, as no other musicians are advertised in the concert announcement. I have discovered on countless occasions in my research that while guitar was indeed played in these historical concerts, it was rarely mentioned in concert programmes, especially if it was not featured.

Selected arias from *Maritana*

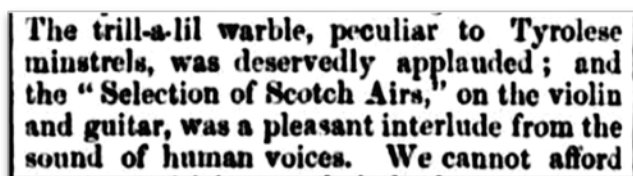
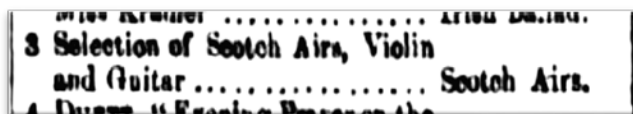


Wallace's opera *Maritana* was rivalled only by Balfe's *Bohemian Girl* in being the most frequently performed production in pre-

Federation era Queensland. Numerous are the references to staged, concertised and instrumental settings of arias from this English-language opera. At the time it was typical for most singers to be able to accompany themselves with guitar. A point-in-case is the ‘celebrated Italian Tenor’, Signor Otto Trebelli, who in Gympie on Wednesday 8th April, 1868, was to perform “selections upon the guitar from the various operas, and sing several airs”.

I have sourced three voice and guitar arrangements from the many that were published in the 1850s to perform today. While these arrangements were published in America, they are representative of the genre of vocal arrangements that were being published and distributed at the time, and are further evidence of the seemingly international appeal that the opera enjoyed.

A Selection of Scotch Airs



On Thursday 6th January, 1859, Mr and Mrs Haimberger and Miss Kramer (promoted as the ‘Celebrated Alpine and Tyrolese Minstrels’) gave a ‘Grand Concert’ at the School of Arts, Brisbane. The programme featured a selection of traditional and folk songs alongside instrumental items. The songs were sung by Mrs Haimberger and Miss Kramer while other works were performed on violin by Mr Haimberger. The programme lists several items for violin and guitar including a ‘Selection of Scotch Airs’.

In attempting to recreate elements of this programme, sourcing the exact historical performance edition for this item proved impossible. Further research into concert

notices, programmes and reviews revealed evidence of many Scottish songs that were performed frequently at the time, including *Annie Lawrie*, and *The Blue Bells of Scotland*, amongst many others.

To aid in my arrangement, I sought inspiration from a range of vocal and guitar publications from the 1850s. The guitar parts were intended for the self-accompaniment of amateur singers, and are therefore quite simple. I have used these arrangements as a springboard for my own settings, and in doing so have extended the guitar parts considerably by giving solo introductions, more melodic interest and elaborated accompaniments.

Selected arias from *Bohemian Girl*



As mentioned above, Balfe’s opera the *Bohemian Girl* enjoyed immense success throughout the late eighteenth and early nineteenth centuries. Such was its popularity that it was translated into German, Italian and French and performed extensively throughout Europe, and across America and the young colonies within Australia. Simplified arrangements, made purposefully for the self-accompanied singer abound, and I have chosen three such airs to perform today.

Today, the only song from the opera that remains widely known is *I dreamt that I dwelt in marble halls*, likely due to it having been frequently performed and recorded in more recent years by the likes of Dame Joan Sutherland, Jessye Norman and Evonne Kenny as well as pop and cross-over artists Sinéad O’Connor and Enya.

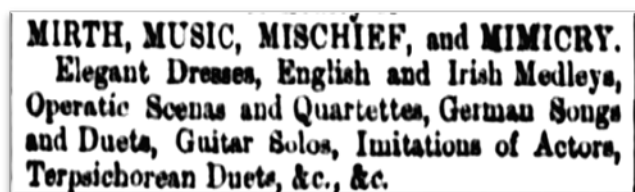
Fantasia on the *Thieving Magpie*



On Saturday 24th January, 1885, Stanley's *Juvenile Opera Bouffe and Pantomime Company* performed Planquette's *The Chimes of Normandy*. In the interval, Herr Braun, a celebrated violinist who had in recent years been touring much of the country with his Austrian Band, gave a guest appearance performing a fantasia to the guitar accompaniment of Mrs Stanley.

With no reviews available from which to glean more insights into which specific fantasia was played, I have taken the opportunity to select a rather substantial fantasia by Carulli based on themes from Rossini's much-loved opera, the *Thieving Magpie*. This work showcases considerable virtuoso elements in both violin and guitar parts and draws together many of the treasured melodies for which the opera is renowned.

Die Zigeunerin (the Bohemian Girl)



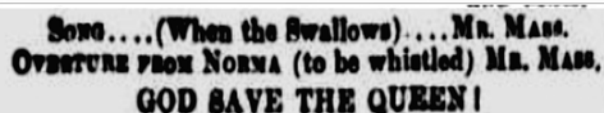
Solo works based upon themes from operas made up much of the repertory for the guitar in the nineteenth century. *Fantasias*, *potpourris*, and variations upon themes were all genres typical to the period. It is no surprise then, given the popularity of the *Bohemian Girl* (and having been extensively performed through Austria in German as

Die Zigeunerin), that the opera would come to the attention of the celebrated Hungarian guitar virtuoso and composer, Johann Kaspar Mertz. Indeed, Mertz composed and published numerous fantasies based on the well-known operas of his day. This so-called 'Opera Review' (*Opern-Revue*), consisted of a collection of 38 fantasies for solo guitar based on the music of Rossini, Verdi, Bellini, Donizetti, Weber, Meyerbeer, Wagner, Offenbach and many others.

The work I present today is in fact one of two different adaptations incorporating themes from the *Bohemian Girl* penned by the composer. The fact that Mertz chose to write two settings (each using distinctively different melodic content), further reveals just how popular the opera was.

Might this piece have been one of the 'guitar solos' performed at the Queensland theatre as part of the "Mirth, Music, Mischief and Mimicry" on Thursday 1st August, 1878?

God Save the Queen



We will close the programme with an ensemble performance of *God Save the Queen*. This was the national anthem at the time, and was generally performed to conclude concerts and events during the period. This is evident in almost all the concert programmes and notices I have come across throughout my research. It remained the national anthem up until 1974 when Australians voted for a change of national song. I have loosely based my arrangement of the work on a solo piano version by Charles Léon Hess, published in 1877.

Duncan Gardiner, June 2017

Margaret Connolly

Margaret Connolly studied violin with Jan Sedivka in Tasmania before completing studies in Vienna with Günther Pichler. After a time with the Wiener Volksoper and other ensembles playing in Europe and Japan, she returned to Australia in 1985 to join the New England String Quartet. She spent 25 years with the Queensland Symphony Orchestra and recently gave up orchestral playing in order to pursue more chamber music and early music activities. As a core member, Margaret plays regularly with the Badinerie Players, Merlin Ensemble and in fortepiano concerts at the Queensland Conservatorium of Music, where she has taken on a teaching and tutoring role.

Kathryn O'Halloran

Brisbane soprano Kathryn O'Halloran is a recent graduate from the Queensland Conservatorium of Music. Having already completed a Bachelor of Music in Composition, she returned in 2013 to pursue her first love, classical voice, and is currently studying with Australian Tenor, Gregory Massingham. Kathryn's first soloist appearance was last year when she featured as the soprano in The Redcliffe City Choir's performance of Mozart's *Missa Brevis* in G. During the 2015 4MBS Festival of Classics, Kathryn was invited to perform the soprano solo in Dvorak's *Mass in D* for The Brisbane Chorale's concert Vienna Connections. This year has seen her join Brisbane ensemble Canticum for a concert celebrating Vivaldi and his women of The Pieta as part of The Brisbane Baroque Festival.

Opera has been a growing love for Kathryn ever since her departure from composition. Over the last three years at the Queensland Conservatorium Kathryn has performed as an opera ensemble member in Janáček's *The Cunning Little Vixen*, Monteverdi's *L'incoronazione di Poppea* and most recently in Micheal Gow's production of Humperdinck's *Hansel & Gretel*. She performed her first opera role in early 2015 as Nella in Puccini's *Gianni Schicchi* with the Cuskelly Summer School Opera Program. Kathryn is very excited to be performing the role of Miss Wordsworth later this month in the Queensland Conservatorium's production of Benjamin Britten's famous *Albert Herring*, to be directed by Bruce Beresford and conducted by the Conservatorium's new Head of Opera, Nicholas Cleobury.

Peter Roennfeldt

Professor Peter Roennfeldt is well known as a keyboard musician involved with historically informed interpretation on period instruments. He has performed as continuo harpsichordist with various ensembles including the Badinerie Players, and much solo and chamber repertoire on fortepiano. He is also very active in local history research regarding music in Queensland, with numerous articles and two monographs including *Northern Lyrebird*, which is the history of Queensland Conservatorium, Griffith University, where he was director for seven years until 2009. His second book *Madame Mallalieu* focused on one of Queensland's great musical pioneers, while his forthcoming publication traces the history of the Brisbane Chorale.



Duncan Gardiner

Classical guitarist, composer and educator, Duncan Gardiner, has emerged as an innovative and creative musician with expertise in many fields. Having released four studio albums, published a book of original compositions and toured internationally, Duncan has been described as “exceedingly talented” (Julian Day, *ABC Classic FM*) and as “an excellent ambassador for the classical guitar”. His playing has been described by audiences as “delicate, serene and magical”, while William Yeoman (*The West*), described his compositions as “extraordinarily attractive” and “a pleasure to listen to and a delight to play”. Duncan was honoured to be included in Ron K. Payne’s publication *The Twang Dynasty*, a history of notable Australian performers. Duncan’s debut album *Of Dreams and Fantasy* impressed Chris Dumigan (*Classical Guitar Magazine*, UK) who exclaimed: “I must say that this is one of the very best CDs of guitar music to ever come my way... I have returned to this CD more than most others just for the sheer pleasure of it. This is a startlingly good disc!”. It is no wonder that it was voted ‘CD of the Week’ in the West Australian newspaper. In reviewing *Incense & Arabia*, Rosalind Appleby (*Noted*), stated: “the works are pensive, melodically exquisite and immaculately performed and produced”.

Duncan’s guitar and piano duo *mimi duo* gave 13 recitals across Japan in 2016. Recitals across Hong Kong for *Premiere Performances Hong Kong*, WA’s Pilbara and Kimberley regions and Melbourne and regional Victoria for *Musica Viva in Schools* were additional highlights for 2016. Duncan performed with the *Western Australian Symphony Orchestra* and *WA Opera* alongside recorder virtuoso Genevieve Lacey in the Perth season of Iain Grandage’s opera *The Riders*.

Duncan’s violin concerto was premiered by international soloist Alexandre Da Costa and his Piano Trio was performed by *Magellan* (featuring Paul Wright, Faith Maydwell and Sacha McCulloch). He has been commissioned to write new music for *The National Trust of Australia* as well as Rossmoyne Senior High School. In 2014, the Western Australian Youth Orchestra’s *Sinfonietta* premiered his commission *Sharp Light and Spirals* at the Perth Concert Hall. His *Dance (like nobody’s watching)* was premiered by the Newman College concert band and choir at the Sydney Opera House and two of his orchestral suites were premiered by the *Fremantle Symphony Orchestra*. Of these works, Neville Cohn (*The West*) said “These works reveal evidence of a real creative gift. They are written with real understanding of what works in rhythmical and sonic terms. Whether lulling or emphatic, they delighted the ear”.

Duncan has recently relocated to Brisbane from Perth to undertake a Master of Music Research at the Queensland Conservatorium (Griffith University) under celebrated guitarist, Karin Schaupp. In 2006 he graduated with First Class Honours from the Western Australian Academy of Performing Arts, where he received the Helen Court Scholarship and the Faculty Medal. Duncan received the Licentiate of Music Diploma with distinction from the Australian Music Examinations Board, where he also won the J.B. Vincent Memorial Prize for being the most outstanding candidate.

Duncan is thrilled to be able to encourage the next generation of young guitarists through his work as an educator in schools and as an adjudicator at a number of prestigious music festivals and eisteddfods. “Whether couched in gently melancholic terms or moments of intensity, it’s clear that Gardiner has something worthwhile to say. His music deserves to be taken up by other musicians. I’d like to listen to it again – and again.” Neville Cohn (*The West*).

GRAND CONCERTS.

Acknowledgements

I would like to sincerely thank a number of people for their invaluable support.

Firstly, to my guest artists, Margaret, Kathryn and Peter. Thank you for your enthusiasm and expertise. I've enjoyed working with each of you immensely!

To my teachers, Karin Schaupp and Peter Roennfeldt. I offer sincere thanks for your guidance, wisdom, talent, time and support.

Particular thanks to Vanessa Tomlinson, Louise Denson and Ryan Weymouth for being such wonderful people and mentors.

To the amazing and friendly QCGU/QCRC teachers and administrators – you are all terrific!

To the fabulous guitar cohort at the con and beyond. I've loved getting to know you. Thanks for accepting me into your world.

To all my wonderful new friends, colleagues, students and teachers in my new city. You are too many to list individually, but know that I appreciate each of you. Thank you for being you!

The biggest thanks goes to my wonderful partner, Luke. Thank you for listening to all of my expressions of joy (and frustration) and for being there for me always!

A huge thank you to all of you for attending and supporting today's recital!

OVERSURE FROM NORMA (to be whistled) MR. MASS.
GOD SAVE THE QUEEN!