

## BRAHMS & LATHAM

Saturday 17 July, 11am and 2.30pm  
Woolmers Estate, Longford

### TSO musicians perform chamber music

**Miranda Carson** violin      **Martin Penicka** cello  
**Christine Lawson** violin      **Andrew Seymour** clarinet  
**Rodney McDonald** viola      **Tahnee van Herk** bassoon

### LATHAM Three Movements from Images of Tasmania (18')

Sunrise from Home – The Tree of Gasthorpe – The Bridge

### BRAHMS Quintet for Clarinet and Strings (37')

Allegro – Adagio – Andantino; Presto non assai, ma con sentimento – Con moto

Jabra Latham's music has been performed by the Tasmanian Symphony Orchestra, Southern Cross Soloists, Virtuosi Tasmania, Andrew Seymour, Emily Sheppard, Niels Bijl, Xyris Quartet, Opus House and others, including broadcasts on ABC Classic FM and ABC Local, and recording for ABC Classic. Recent projects include: Fire Music for clarinet and string orchestra, which was commissioned by Marie Heitz; an original album, Play; a collaboration with wilderness cinematographer, Rob Blakers; and Viola Duos for Doug Coghill and Stefanie Farrands. Jabra is a highly accomplished saxophonist with a substantial performance resumé. He has championed the music of Australian composers including Russell Gilmour, Don Kay, Maria Grenfell, Simon Reade and Timothy Coghill. He is published by TSO House. The composer writes:

Images of Tasmania, a work in five movements for bassoon and strings set to photography by Toby Frost, was conceived by Tahnee van Herk. The commission was supported by Tahnee van Herk, Greg Dickson and Penny Le Couteur, and the Tasmanian Symphony Orchestra. Images of Tasmania exists in three versions: for unaccompanied bassoon; bassoon and string quartet; and bassoon and string orchestra. The version with string orchestra was premièred recently at the TSO's inaugural Obscura concert at Hobart's Odeon Theatre, while these concerts at Woolmers are the first of the string quartet version and feature three of the five movements. Writing for Tahnee's supreme sound, musicianship and technical skill, combined with the inspiration of such gorgeous photography, has been a dream project.

In the 1890s, after a 40-year career writing music, Johannes Brahms (1833-1897) scaled back composition activities considerably. His last major work involving orchestra was the Concerto for Violin and Cello, which was premièred in 1887. Impressed by the playing of Richard Mühlfeld, principal clarinet in the famed Meiningen orchestra, Brahms was inspired to write a number of late works for clarinet, including the Quintet for Clarinet and Strings, which was premièred in December 1891. The four-movement quintet opens with a warm and unhurried Allegro which sways to a gentle 6/8 lilt. But for a few tense episodes, the tone remains restrained throughout. The home key of the slow movement, Adagio, is in the rarely encountered B major (parallel to the B minor of the other movements). Clarinet and first violin share the principal melodic material at the outset. B major is abandoned for the central section, which has a slightly exotic feel, referencing Gypsy idioms, which had long fascinated Brahms. The third movement falls into two unequal sections, a fairly brief Andantino with a long-breathed theme, and a longer and more discursive Presto non assai where all instruments in the ensemble are brought to the fore at various times. Finally, the quintet concludes with one of Brahms' favourite forms: theme and variations. Again, all instruments are given moments to shine. Towards the end of the movement the theme from the start of the quintet reappears and, reworked, brings this autumnal work to a serene close.

Robert Gibson, Tasmanian Symphony Orchestra, © 2021

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