

MUSIC FILM

WORLD PREMIERE

VAN DIEMEN'S BAND AND TEN DAYS ON THE ISLAND PRESENT

HEROINES

Van Diemen's Band

AN EXTRAORDINARY
GATHERING OF FEMALE
ARTISTS FROM THE PAST,
PRESENT AND FUTURE OF
MUSIC PERFORMANCE

VAN DIEMEN'S BAND IS BREAKING NEW GROUND
IN AUSTRALIA AND EXEMPLIFYING AN INNOVATIVE
MINDSET WITHIN BAROQUE MUSIC-MAKING

Van Diemen's Band (VDB) is indisputably one of the
jewels of the Lutruwita/Tasmanian arts scene.
Already positioned as one of Australia's top
chamber orchestras, VDB's recordings are
making an impression internationally. Artistic
Director and leading Baroque violinist Julia
Fredersdorff has assembled an ensemble
of artists from across the globe for
Heroines, a cross-genre celebration of
female composers from the Baroque and
contemporary eras.



TEN
DAYS
ON THE ISLAND
2023

REPERTOIRE

María Huld Markan Sigfúsdóttir (b.1980) | Clockworking

Barbara Strozzi (1619 - 1677) | L'Eraclito amoroso from Cantate, Arriette & Duetti Op.2

Biddy Connor (b.1972) | Cannot You Use a Loving Violence?*

Francesca Caccini (1587 - 1640) | La Pastorella from Il Primo libro delle musiche

Elisabeth Jacquet de la Guerre (1665 - 1729) | Trio Sonata No. 3 in D

Grave - Vivace e Presto - Allegro - Adagio - Allegro -
Aria affetuoso - Allegro

Antonia Bembo (c.1640 - c.1720) | D'onnipotente padre unico figlio:
Lamento della Vergine

Alice Chance (b.1994) | Salve Regina*

*World premieres, commissioned by Van Diemen's Band

ARTISTIC DIRECTOR'S NOTE

Heroines has been many years in the making, and much as things have changed and re-shaped over the past few years, so too has this program. Nobody can deny the huge shift which occurred as a result of the #metoo movement and now, we are seeing a deeper interest in the stories about the female experience, told by women. This evolution has shaped our program to be what it is today. The stories here, told through music and film speaking to issues of women's health, women's inner strength, and women quietly surmounting the challenges they face is the story of what it was to be female in centuries past and what it is to be a woman today.

ARTISTS

Lotte Betts-Dean | Mezzo-Soprano

Julia Fredersdorff | Baroque Violin

Lizzy Welsh | Baroque Violin

Laura Vaughan | Viola da Gamba

Aline Zylberajch | Harpsichord

Hannah Lane | Harp

CREATIVE TEAM

Hanna Chetwin | Film-maker |
Cannot You Use a Loving Violence?

Jessie Rodger | Film-maker |
Salve Regina

Thorbjorg Jónsdóttir | Film-maker | Clockworking

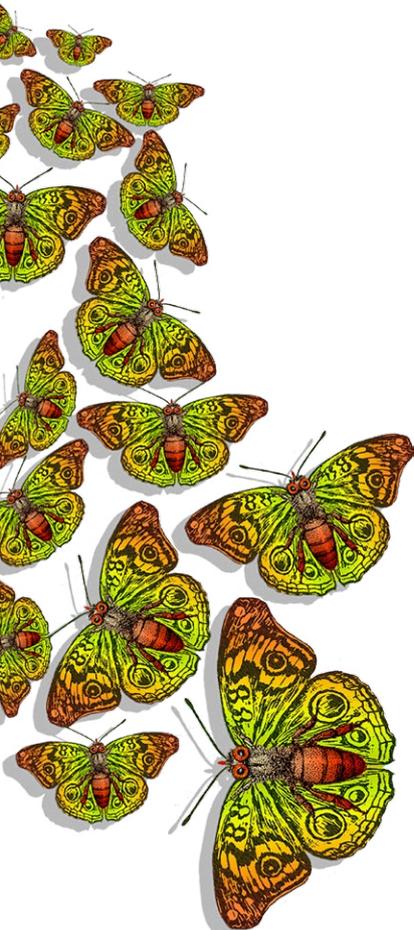
PRODUCTION TEAM

Julia Fredersdorff | Artistic Director

Jennifer Kerr | Executive Director

Ingrid Rahlen | Production Manager

Caleb Miller | Audio-Visual Manager



BIOGRAPHIES

LOTTE BETTS-DEAN | MEZZO-SOPRANO

Lotte is a versatile and sought-after mezzo-soprano who has established herself as a leading interpreter of contemporary repertoire, art song and chamber music. She is equally at home in early music, vocal ensemble, opera, experimental music and non-classical collaborations, and has a passion for curation, programming, and interdisciplinary projects.

Lotte was recently elected as Associate (ARAM) of the Royal Academy of Music, an honour reserved for alumni who have contributed significantly to the music profession.

Lotte is a Young Artist alumnus of Britten Pears Arts, City Music Foundation and Oxford Lieder, having won the 2019 Oxford Lieder Platform alongside Joseph Havlat. Other competition successes include the 2020 Overseas Prize as well as the Audrey Strange Prize for an outstanding singer at the Royal Over-Seas League Competition and the 2018 Peter Hulsén Orchestral Song Award.

Lotte is a graduate of the Royal Academy of Music (Master of Arts-2016) and the Conservatorium of Music at Melbourne University (Bachelor of Music- 2012) and is an Australian National Academy of Music Fellowship Alumnus (2014).

VAN DIEMEN'S BAND

Van Diemen's Band (VDB) breathes new life into historically-informed performance, delivering extraordinary performances across lutruwita / Tasmania as well as online.

Founded in 2016 by violinist Julia Fredersdorff, VDB varies in size from an intimate chamber group to a larger orchestra. VDB explores the creativity and expressiveness of the baroque while deferring to historical sources on style and instrumentation.

Always seeking to break new ground, VDB has collaborated with guest artists such as French Baroque specialist Martin Gester, Persian/Afghani musicians Ensemble Kaboul and Tasmanian mandolin player Luke Plumb, and released a music video, *Song of the Birds*, in 2021.

VDB has performed for Ten Days on the Island, Dark Mofo and Mona Foma, toured nationally for Musica Viva Australia and internationally for Chamber Music New Zealand, and has recorded for ABC Classic and the prestigious Swedish label BIS.

VDB is also an active concert presenter in lutruwita/Tasmania, presenting Lunchbox Concerts in nipaluna/Hobart and pataway/Burnie, and delivers a range of education and community engagement programs each year.

NOTES ON THE NEW WORKS ON THE PROGRAM

BIDDY CONNOR - CANNOT YOU USE A LOVING VIOLENCE? (2022)

At the end of 2020, deep in an eternal Melbourne lock down, I received a diagnosis of breast Cancer and was thrown suddenly into an unfamiliar world.

What initially struck me on my first day of chemo was the sound. A roomful of churning and beeping IV machines, in a ward full of the same.

Over the 18 months of my treatment, I recorded hours and hours of sounds, including the two drainage pumps that were attached to me for a week after surgery. Apparently, they weren't supposed to be so loud and the nurses were always apologising, but I found the sound comforting. It was only when they were removed that I realised they were protecting me from overhearing hard conversations in the other rooms around me.

Cannot You Use a Loving Violence? uses recordings of these drains in contrast with text from a letter from British Novelist, Fanny Burney to her sister Esther in 1812. The letter is titled, *An Account from Paris of a Terrible Operation* and it details Fanny's mastectomy to remove a cancer. The operation was done without anaesthetic. Only alcohol for pain relief and veil over her face to shield her from the details.

Hannah Chetwin's film was a beautiful piece to draw inspiration from. The play of the shadows reveal images in your imagination, much like having a veil across your eyes.

ALICE CHANCE - SALVE REGINA (2022)

I have long been interested in the Catholic prayer *Salve Regina*, having sung many settings in various vocal ensembles, the most recent being that of Hungarian composer Gyöngyösi Levente. I delighted in the way Gyöngyösi revelled in the text, revisiting words, and squeezing new gestures out of them. Spending so much time with these words, I began to ask myself what if the prayer were seen from a different perspective; where the person uttering the prayer was not directing it outwards, but inwards? We all encounter moments where we need to call upon the highest in ourselves, our strongest, most compassionate, most patient, most astonishing selves. With this piece, I imagine the soprano to be a figure in this very situation, hailing her own inner ideal, her own Regina. To sculpt the text to this idea, I have omitted some lines. In doing this I am hoping to offer an additional and different perspective on this well-loved prayer, but by no means a replacement. It is my hope that this work resonates with anyone who has needed to, or is needing to, call upon their absolute highest self to overcome or navigate something seemingly insurmountable.

Hail Queen, mother of mercy:
our life, sweetness, and hope, hail.

To you we sigh, mourning and weeping
in this valley of tears.

Turn then, our advocate,
those merciful eyes toward us.

O clement, O loving, O sweet Hail queen.

MARÍA HULD MARKAN SIGFÚSDÓTTIR - CLOCKWORKING (2013)

Clockworking was commissioned by Nordic Affect (Iceland) in 2013. It is written for a baroque string trio and electronics. The piece is based on repeated rhythmic motives and tonal material that is akin to different-sized cogs in a human mechanism. The visual material by Thorbjörg Jónsdóttir, which laid the foundation for *Clockworking*, is a re-appropriation of a segment from the 1966 archival film *Afro-American Work Songs in a Texas Prison*, by Pete Seeger, Toshi Seeger, Dan Seeger and Bruce Jackson, included courtesy of Jackson. *Clockworking* connects therefore both to the universal culture of traditional work songs and the idea of repetitive manual labor as a source for music and rhymes, while at the same time paying tribute to a work song tradition which emerged in West Africa as a rhythmic and poetic expression, later to become a tool of survival at U.S. plantations. Jackson describes this as a sonic method used to, "keep everyone together, so no one could be singled out as working more slowly than everyone else."



Image: The Viola da Gamba Player
by Bernardo Strozzi (edited)

ACKNOWLEDGEMENTS

The team at Van Diemen's Band would like to thank Spring Bay Mill, Australia Council for the Arts, Arts Tasmania, Lindy Hume and the team at Ten Days on the Island.



ACKNOWLEDGEMENT OF COUNTRY

Every part of Australia is, always was and always will be, Aboriginal land. As a community gathering-place, a festival of arts, cultural exchange and celebration and as a site for the sharing of ideas and stories, Ten Days on the Island pays respect to the Palawa/Tasmanian Aborigines – The original owners and cultural custodians – of all the lands and waters across Lutruwita/Tasmania upon which our Festival takes place.

