

Celebrating 32 years

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NEW ADDRESS

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**Saturday, October 26th
7.30pm**

**Adult Education Centre
51 York Street
Launceston**

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Welcome

Our greetings to you all; this time from our new location in South Launceston. The shift, like all house moves, was of course, horrendous beyond all imagination, involving weeks of boxes, clutter and not being able to find anything (and in some cases, we still can't) .. ☺

Nonetheless and inevitably, all must settle down into some new state of 'normality' and life goes on. Of course, being in the thick of it in the two weeks leading up to the August concert was not ideal but somehow, we managed to find our music stands and instruments, the operative word being 'somehow'!

Concert - August 10th

The August concert was a resounding success with a bigger than normal audience and a very enthusiastic response to our offerings. Particularly well received was the Mozart Flute Quartet in C, a substantial work for Flute, Violin, Viola and cello involving our wonderful guest violist *Clare Corban-Banks*.

Another popular item was the Brahms Viola Sonata No 1 in F minor where Clare was accompanied by Wayne.

Concert - October 26th

Preparations are well underway for the October concert and, from the summary on the first page, you will be able to see that we have a big varied program for you.

A particular highlight to this concert will be the return of our very special guest pianist *Jane Fleming*. Jane was a permanent member of Kepler Ensemble between 1987 and 1991 during which period we performed ten or more concerts per year. She has a degree in piano performance from the Canberra School of Music. We welcome her back with open arms and we know you will too.

Jane will accompany Wayne playing *Beethoven's Sonata no. 5 in F ('The Spring')* and some show pieces by *Kreisler*. In addition, she will join Wayne and Jacqui (bass viola da gamba) for the *Trio Sonata No 2 in Gm* by *Giuseppe Volta*.

Kepler Cat Chronicles!

Welcome to the first edition of the Kepler Cat Chronicles previously known as the Carrick Cat Chronicles. Of course they are no longer Carrick cats as they moved house along with their parents just before the August concert ...and therein begins the epic tale (or maybe a long tail).



If cats could talk, the message would have been radiantly clear, “How dare you move us from where we know and love to an unknown and foreign abode”. Madame Latté spent just about every out-breath hissing and spitting and the rest of the time just walking around snarling. Sir Gary decided to hide permanently under several layers of quilt and doona and refused to speak to us.

This went on for a good 24 hours with Latté walking around growling at everyone and everything and Gary invisible ...but then, a revelation!... yes!, a

much bigger house, with lots of rooms and a flight of stairs even. What amazing fun we could have chasing each other up and down those. Oh, and there’s the kitchen, I bet we could get all our favourite cuisine there and ... look at all those windows where we can watch the birds from all angles. Maybe it’s not too bad after all.

Of course, our feline friends have now completely settled in and taken over. In fact, one can even sense a new lease of life in our somewhat aging felines with frequent post-dinner athletics coupled with track and field events both upstairs and downstairs. They have metamorphosed into athletic lunatics.

Kepler Online

Please look at our website www.keplerensemble.com for all the latest information on the group and our concerts. You will find among other things, electronic copies of this newsletter which you can download. You will also find full details of the October concert program.

Also, if you have an email address we can send you the newsletter electronically. Please send an email to info@keplerensemble.com and we will add you to our list of electronic recipients. The newsletter will be sent as an attachment in Adobe Acrobat (pdf) format. Your privacy and security is highly respected and your address stays with us!

We have decided to keep admission costs the same as previously so we can again offer the Kepler card for \$5 (**or send 8 stamps**) per person per year (individuals only). This allows you a 50% discount on the normal \$10 recommended donation to each of our official concerts. Note also that the card is fully transferable so, if you can’t make it on the night and would like another person to take your place, then your guest need only produce the card at the door to get the discount.

Since the cost of stamps is rising faster than the cost of concerts, please feel free to remove two stamps from a book of ten unless you would like to donate these as well (they will certainly be welcome and we would be grateful).

The card only covers our regular concert series and not any commissioned concerts we might add. Please also note that this is strictly a ***one person per card*** arrangement, so couples or families wishing to attend regularly should order one for each person. **We enforce this strictly and you cannot subscribe at the door.**

If you lose your card or arrive at the concert without it, we have a printout of currently paid up members, so your membership will be recognised. However, if you do not have a card and your name is not on the list then your subscription is not current and you will need to pay the full amount.

Order your new card(s) at any time by sending your subscription to –

Kepler Ensemble
PO Box 12
Launceston Tas 7250
0437 009 673

You may cut out the form below for this purpose. Please use a separate form for each person (photocopy if you would like to).

Name
Address (email or postal)
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Reminder:

PLEASE REMEMBER: YOU CANNOT SUBSCRIBE ON THE NIGHT OF A CONCERT

Letter from Norway

Greetings!

Here is a program I'm playing on the organ in a month's time: Don't you worry child (Swedish house mafia), Roar (Kate Perry), The fox (Ylvis), Hall of fame (The script), Lonely Island "Jack Sparrow", Father's eyes (Ask Embla), Gamle Gress (C-laget). How much do you recognise? If you're like me, you'll probably not recognise that much because it's pop, which I never listen to. So it's quite a learning experience for me both socially and musically. Simple as a lot of the music is, for one organist to try to make the organ swing and perform all the cross rhythms that 4 or 5 players create in a band is actually quite an enormous challenge.

You will note that all the pieces are of English/American origin save one, the last, which is Norwegian and is the local football team's anthem. The title just means, The Hallowed Turf. Our team in Drammen, Strømsgodset, is currently second on the table of results (football is played in summer here for obvious reasons). Strømsgodset is also the name of our parish and I am regularly asked to play this piece at weddings and funerals. It's good to build community in this way, and even though the song is not really religious, it has a rather catchy, lilting melody that everyone recognises as probably the best in Norway. I've even played it on request as a postlude after services involving infant baptism. The program (it's really a quiz) is to be performed for about 40 young people starting a course preparing them for confirmation and, because most don't come to church frequently, we like to give them a little different feel for what an organ can play, that it is not just associated with slow, uninspiring hymns (which I actually think are just so beautiful, in the main). It also eases me into their world and their experiences of music, despite the age difference. Above all they come to accept the new sound as something fresh and interesting; it's a point of discussion; and when we take them to London to experience among other things, different ways of being church, from Westminster Abbey to Hillsong (yes the Australian mega-church has branches everywhere!) they are surprisingly ready to appreciate and even enjoy an Anglo-Catholic service with an elaborate formal liturgy and rituals and a professional choir singing Palestrina.

The pianos in our parish are in poor condition; the one in the church no longer hold its tuning very well and needs to be replaced. The church is too small for a significant grand piano so we will have to obtain a high class upright piano, and they are not cheap. The piano tuner quips that my new Yamaha "silent" piano is the best in the parish, so as a fund-raising venture I have begun to hold concerts in my flat. The flat can comfortably seat 10 people, and in such a relaxed atmosphere, together with a serving of home made coffee cake and coffee, it makes for a surprisingly pleasant venue for a chamber concert, perhaps what they were really meant to be like.

One of my colleagues, who is part time verger in the parish and also professional painter and sculptor, plays the clarinet. We have played together for a few years and although he is an amateur his skill, technically and musically, has improved considerably. In a house concert before the summer break we performed the Brahms *Sonata No 1* for clarinet and piano and Niels Gade's *Four Fantasy Pieces* for clarinet and piano. If you haven't heard the latter, it is a most pleasant suite in the

style of Mendelssohn. The Brahms is very challenging and I was especially pleased that his performance was so musical - with considerable help from me, of course! It has proved to be quite a fruitful relationship. The programme was completed with me playing the Mozart *Sonata KV 332 in F major*.

One advantage of playing concerts at home with a restricted number of places is that the program have to be repeated, making the preparation all that more worthwhile. The next concert will be just piano: Mozart *Sonata in c minor KV 457*, Debussy *Suite Bergamasque*, Ravel *Sonatine*, and perhaps some Percy Grainger. It keeps my fingers busy!

My daughter was married in Rome a couple of weeks ago. Prior to the event I visited her husband's family in Rossano, Calabria where to my great delight I found in the cathedral a 17th century organ in well restored condition, with one keyboard and a few pedals and tuned to the meantone temperament. What a delight it is to play early Baroque Italian organ music on such an instrument. The tuning brings the music to life; actually, the music sounds quite dull in equal temperament. The organ though small, even had a bagpipe stop and a bird song stop. What fun! A few kilometres away in the mountains is a church in a grotto (where some miracle is said to have occurred) and there was yet another early, albeit smaller, 18th century organ. What delightful bounties are to be found in such out of the way places, even for organists!

Of course the music for the wedding was very much in the traditional southern Italian style (think of the tarantella dance), similar to traditional Irish music, with a band from Barcelona performing both at the ceremony and the dance afterwards, supplemented by a three piece jazz ensemble. And only stringed instruments. Lovely. Well Italy is quite far from Norway but Norwegians are known for flocking to the South in summer so I guess this just gives another glimpse of the Norwegian experience.

John Leggett