

Lotte Betts-Dean

23-year-old Lotte began her musical life as a cellist and chorister and received her BMus in 2012 from Melbourne University. Lotte is versatile and popular vocalist who has appeared as soloist with several ensembles, including *Ironwood*, *La Compania*, *Royal Melbourne Philharmonic* and *Ensemble Gombert*. Her singing has been broadcast regularly on 3MBS FM and ABC Classic FM and she is featured on *La Compania's* forthcoming album.

Her credits with *Victorian Opera* include Nancy T'ang (cover) (*Nixon in China*), El Trujaman (*Master Peter's Puppet Show*) Princess Aurora (*Sleeping Beauty*) and Benjimen (*The Magic Pudding*). Other roles include Polly Peachum (*The Threepenny Opera*) and Venus (Pepusch's *Venus and Adonis*).

An active contemporary chamber music performer, Lotte frequently performs with ANAM, having undertaken Berio's *Folksongs* and Stravinsky's *Pribaoutki* among others. This year, Lotte performed her debut festival recitals at the *Peninsula Summer Music Festival* and will be presenting several recitals in next year's *Organs of the Ballarat Goldfields Festival*, *Murray River International Festival* and *Brunswick Beethoven Festival*, before making her North American concert debut with Atlanta based new music ensemble *Chamber Cartel*.

Lotte won the 2012 *Royal Melbourne Philharmonic Aria* and *Armstead Award*, among others. She was named runner up in the 2012 *Mietta Song Competition* and *Liederfest* and was a finalist in the 2012 *MRC Great Romantics Competition*, the 2012 *3MBS Young Performer of the Year* and the prestigious 2012 *IFAC Australian Singing Competition*.

Stewart Kelly – Piano

Stewart is a Queensland pianist who holds a Bachelor of Music Performance (Distinction) from QUT and a Master of Music Studies from the Queensland Conservatorium. He is now in his second year at ANAM with Timothy Young.

Tait Performing Arts Association & The Mietta Song Competition – a partnership made in music

This is the first in a series of joint recitals to be offered by the **Mietta Foundation** and the **Tait Performing Arts Association**.

The Tait Performing Arts Association aims to support young Australian performing artists to further their careers in the UK and Europe through the provision of scholarships and awards. It supports the ideals and work of the Tait Memorial Trust formed in 1992 by Isla Baring OAM in memory of her father Sir Frank Tait and his four brothers who played such an important part in the establishment of theatre and the performing arts in Australia. It also recognizes, with an annual award, the major contribution of Viola, Lady Tait - who died in 2002 - as a founding patron of the Trust.

The Mietta Foundation, through the Mietta Song Competition, promotes the performance and wider appreciation of Art Song. The Competition was founded by Mietta O'Donnell, Tony Knox, Len Vorster and Michael Eaton in 1995. The 13th Competition will be held on July 19 and 20 2014 at the Iwaki Auditorium. The Mietta Foundation was established to perpetuate the work and memory of Mietta O'Donnell and to celebrate her life by enhancing the spirit and energy of Australian cultural life.

Donations to both the Mietta Foundation and the Tait Performing Arts association are tax deductible. For more details visit www.miettasongcompetition.com.au and www.tait.org.au

Isla Baring OAM Tait Performing Arts Association Chair

Noel Turnbull Mietta Foundation & Mietta Song Competition Chair.

The **Tait Performing Arts Association** would like to thank the **Savage Club**, **The Mietta Song Competition** and **Lotte Betts-Dean** for their support for this evening's fund raising concert.

TAIT PERFORMING ARTS ASSOCIATION INC.



are pleased to present



LOTTE BETTS-
DEAN
in recital



Programme

BRAHMS

Meine Liebe ist grün
Wie rafft ich mich auf
Ständchen

Johannes Brahms (1833-1897) though born in Hamburg spent much of his professional life in Vienna. Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. Firmly rooted in the compositional techniques of the Baroque and Classical masters, Brahms was also noted to have advanced the structures of traditional music into the Romantic genre through bold new approaches to harmony and melody.

LISZT

Es muss ein Wunderbares sein
Ihr Glocken von Marling

Franz Liszt (1811-1886) gained renown for his virtuosic skill as a pianist. Liszt was also a well-known and influential composer of the New German School as well as a piano teacher and conductor. He was a benefactor to other composers, including Wagner, Berlioz, Saint-Saens, Grieg and Borodin.

ALMA MAHLER *Laue Sommernacht*

Alma Mahler (1879-1964) was the Viennese-born composer of at least seventeen songs for voice and piano and an important feature of the artistic scene in Vienna. She was married to composer Gustave Mahler at the time that he was the senior director of the Vienna Court Opera. Although a significant amount has been lost, she

composed many Lieder, and also worked on instrumental pieces as well as a segment of an opera.

BARBER *Must the winter come so soon* (from *Vanessa*)

Samuel Barber (1910-1981) was an American composer of piano, choral, operatic and orchestral music. Composing many well-acclaimed works, Barber may be seen as one of the most celebrated composers of the 20th century. His four-act opera *Vanessa* (1958) was first performed by the Metropolitan Opera in New York City.

SUTHERLAND

The Night Wind
I Who Am Dead a Thousand Years

Australian composer Margaret Sutherland (1897-1984) pioneered a style very much against the popular trends of the 1920's & 1930's. More than half her output is chamber music, though she made important contributions to orchestral music and song. Contrary to the popular English Romantic style, she was more interested in the modern European trends of neoclassicism, spiky rhythms and harmonies, interesting and unusual instrumental combinations. She wrote music to the words of writers such as Emily Bronte (*The Night Wind*), Shaw Neilson, Tennyson and Shakespeare.

WEILL *Barbara Song* (from *The Threepenny Opera*)

Kurt Weill (1900-1950) was a German composer active from the 1920's who spent his later years in the United States. He was a leading composer for the stage and was well known for his collaborations with dramatist and playwright Bertolt Brecht. The most notable of these collaborations is the musical *The Threepenny Opera* (1928) which offers a critique on the capitalist world.

PIANO INTERLUDE- BRAHMS Variations on an original theme Opus 21 – Stewart Kelly, piano

HAHN

Quand je fus pris au pavillon
Nocturne

Reynaldo Hahn (1874-1947) was a Venezuelan-born composer, conductor, music critic, diarist and theatre director. He was best known as a composer of songs and wrote in the French classical tradition of the melodie. Having studied in France at the Conservatoire, he became

the director of the Paris Opera and wrote many operettas as well as incidental music for plays and ballets.

DEBUSSY *Trois chansons de France*

1. *Rondel- Le temps a laissie son manteaux*

2. *La Grotte*

3. *Rondel- Pour que ce Plaisance est morte*

Claude Debussy is regarded as one of the most influential composers of the late 19th & early 20th centuries. Debussy (1862-1918) was a French composer noted for his use of non-traditional scales and chromaticism, He wrote piano, voice and orchestral works, adapting his distinctive compositional language to the demands of each. Debussy's evocative use of sound to express instrumental colour and texture cemented him as an exponent of the Impressionist movement.

SATIE *Je te veux*

Erik Satie (1866-1925) was a composer and pianist known for his witty and eccentric style, representing a definitive break with the French Romanticism of the 19th century, instead allying itself with the disregard for traditional forms and structures seen in the Dada and Surrealist movements of art. From 1899 onwards, Satie worked as a cabaret pianist adapting popular music for piano and voice. *Je te veux* (1903), composed to a text by Henry Pacory, is a sentimental waltz and a notable example of Satie's cabaret pieces.

DONIZETTI *All'afflitto e dolce il pianto* (from *Roberto Devereux*)

Gaetano Donizetti (1797-1848) was an Italian composer from Bergamo who contributed significantly to *bel canto* opera. While Donizetti also wrote for string quartets, church and orchestral pieces, he is best known for his prolific operatic works. He composed a total of 75 operas, including the tragedy *Roberto Devereux* (1837), performed widely throughout Europe during the 19th century.

THOMAS *Me voici dans son boudoir* (from *Mignon*)

Ambroise Thomas (1811-1896) was a French composer best known for his operas *Mignon* (1866) and *Hamlet* (1868). Based on Goethe's *Wilhelm Meisters Lehrjahre*, *Mignon* was staged for more than a thousand performances before 1984, becoming one of the most successful French operas in history. Despite their

conventionality, Thomas' greatest operas are renowned for their effective vocal characterization and sentimental, atmospheric writing.