

## Kangaroo Valley Voice



**The Village Voice**, Kangaroo Valley, NSW, Australia  
Review by Jim Dorrington  
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### A MUSICAL TREAT

Chamber music has been described as the making of music amongst friends. This seems to be the expectation of the folks gathered in the School of Arts (Kangaroo Valley Hall) recently to listen to **David Pereira** on 'cello and **Jacob Cordover** and **Rupert Boyd** on guitars. The first suite by William Lawes confirmed the expectation as the two guitars conversed and travelled together to create a quiet but vibrant mood.

The classical guitar is still sometimes referred to as the Spanish guitar and Rupert's playing of his own arrangement of the "Valses Poeticos" by Granados reflected their Spanish origins. Granados and his compatriot Albeniz wrote their music for the piano but must have soaked up guitar music into their young bones, as transcriptions of their music fit so well on the guitar.

J.S.Bach wrote six suites for solo 'cello and David chose to play four of the Preludes to illustrate something of the differing atmospheres of the various keys. Bach's ability to create a sense of timelessness allied to a strong movement remain a mystery evoked by David's wonderful playing.

After the interval David continued with his own work "Brindabella Night", composed in conjunction with a painter. We did not need specific images to be taken into the magical areas of natural beauty of sunset, night and dawn when experienced in a bush setting. A more domestic mood was conveyed of the playfulness of a child in the movement entitled "Forgotten Playground".

Philip Houghton was the next Australian composer featured when Jacob played his four movement work "Stele". I first met Philip over twenty years ago when he came to Bowral as a guitarist playing duets with a partner named Sebastian. Connections everywhere! Being a player was clearly too limiting for Philip's fertile imagination and he is now known internationally for his idiomatic guitar compositions. It is no surprise to find out that he was trained as a visual artist. Jacob gave a stunning rendition of "Stele", a work inspired by Greek mythology, art and landscape. Again it was not necessary to have specific images in the mind to be carried along with the drive and vitality of this music.

For our third Australian composer it got even better. He was *there* with us! Rupert had the pleasure of presenting a world premiere performance of the second movement of "Kolele Mai" by Martin Wesley-Smith. As David had mentioned earlier, different keys have different atmospheres and the key of E minor, especially when a good part of the melody is in the bass, is ideally suited to the reflective resonances of the guitar.

The three performers were flawless in their performance with the only moment of uncertainty occurring when Rupert tried to identify and thank the composer. I don't think anyone told him that Martin had a twin brother.

The recital finished in fine upbeat style with the guitar duet "Monte Carlo" by Peter Madlem, an English composer, followed, amid much delight, by a John Dowland *Galliard* played by four hands on one guitar. I have a theory that John Dowland and son were good mates of Shakespeare and this last duet could well have been played in a Thames-side pub after a performance at the Globe.

In spite of all the European connections this was a thoroughly Australian afternoon. Good needed rain on the tin roof of an unpretentious village hall; Australian compositions played by top-flight musicians and the grandson of Arthur Boyd continuing an Australian artistic tradition. All this combined with a practical demonstration of the generosity of Australians in that the players and organisers gave their time and talents freely so that proceeds could go to help the people of East Timor. Chamber music in Kangaroo Valley - music amongst friends in a spirit of friendliness. It doesn't get any better than this.