

ADELAIDE FESTIVAL REVIEW 2019: STORIES FOR OCEAN SHELLS



Melanie Walters, *The Advertiser*
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Stories for Ocean Shells
Classical Music
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Australian-Dutch composer Kate Moore's distinctive, minimalist music was the feature in the fourth concert of this year's *Chamber Landscapes* at UKARIA. Opening the program was *Whoever You Are Come Forth*, Moore's solo cello work from 2008, played with great lyricism by Daniel Yeadon.

Another solo work on the program was the premiere of *Icarus Song* for solo double bass. Bassist Kirsty McCahon handled the technical demands of this work with impressive dexterity and a lovely warm sound throughout.

Moore's works incorporating prerecorded sounds were particularly effective. *Stories for Ocean Shells*, also performed by Yeadon, was mesmerising with its repeated notes and melodic fragments, and subtle use of dissonance.

In *House of Shards and Shadows*, Moore created exquisite, translucent textures through the layering of melodic recorder lines, and Genevieve Lacey, as always, brought out the hyper-expressive quality of her instrument in the live recorder part.

Broken Rosary was a highlight of the concert, with antiphonal violin and viola players spread around the venue, accompanying the melodic cello line with haunting harmonic glissandos.

Lacey, the program's curator, ingeniously wove works from the 16th and 17th Centuries between Moore's pieces, drawing out textural, timbral, and harmonic connections between the contemporary and historical works.

Among the early music were solo preludes and fantasies by French composer Louis Couperin and Italian composer Alfonso Ferrabosco, performed with a beautiful sense of phrasing by harpist Marshall McGuire and harpsichordist Neal Peres Da Costa, and fantasias for strings by Henry Purcell.

- Melanie Walters