

# Elysium Ensemble

on period  
instruments

Greg Dikmans *flute* Lucinda Moon *violin* with Hilary Kleinig *cello*

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## Joseph Haydn: Divertimenti (1784)

### 1. Divertimento in D major

Adagio cantabile — Allegro — Tempo di Menuetto

### 2. Divertimento in G major

Allegro — Adagio — Allegro

### 3. Divertimento in C major

Allegro moderato — Poco Adagio — Finale (Presto)

### 4. Divertimento in G major

Adagio — Scherzo (Allegro) — Finale (Presto)

### 5. Divertimento in A major

Andante con espressione — Adagio — Tempo di Menuetto

### 6. Divertimento in D major

Allegro moderato — Adagio — Vivace

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*Sei Duetti* (Berlin, 1759)

Johann Joachim Quantz (1697–1773)

Greg Dikmans (flute)

Lucinda Moon (violin)

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THE CONCERT

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## About the music

Joseph Haydn (1732–1809) was a prolific and versatile composer, producing masterpieces in both the symphonic (including oratorios and masses) and chamber music genres. His long creative life spanned the many changes in musical style from the late Baroque to the mature Classical periods and in his late years he even foreshadowed 19th-century Romanticism. From 1761 to 1790 he was Kapellmeister to the princely court of the Hungarian Esterházy family based at Eisenstadt and later at Esterháza. His duties included composing for and directing the orchestra, choir, solo singers and opera. From 1791 Haydn lived in Vienna and also made two highly successful trips to London for which his finest symphonies were written.

Apart from his symphonies, Haydn is well-known for his approximately 80 string quartets. He also wrote for smaller, more diverse combinations of instruments. His *6 Divertimentos a 3* (Op. 38) were first published in London in 1784 by William Forster, a dealer and violin maker who purchased more than 120 compositions by Haydn. It seems that Haydn had the option of a scoring with flute in mind while composing these works and they are the first chamber music by him to include a flute. The top part is indicated as being for “Violin I or Flute”, but it is significant that this part has no double-stops (unlike Violin II) and stays within the range of the flute. These are chamber works of high quality and charm which bear out fully Haydn’s comment that “in instrumental music my pure musical fantasies are usually given free reign”.

The *Divertimento* (which in Italian means amusement or recreation), along with the *Cassation* and *Serenade*, played an important role in the social and musical life of the middle classes in the second half of the 18th-century, particularly in South Germany and Austria. Composers such as Leopold and Wolfgang Amadeus Mozart, Michael Haydn and Joseph Haydn have left us countless numbers of these types of works.

Some movements of these *Divertimenti* had already been used by Haydn in earlier works: the first two movements of Trio No.1 and the first movement of Trio No.2 are reworkings of music from his opera *Il Mondo della Luna*, and the three movements of Trio No.4 come from one of his Baryton trios.

## About the musicians

### Elysium Ensemble

**Greg Dikmans** (flute) and **Lucinda Moon** (violin) have been working together for over 25 years. In this time they have developed a fruitful collaboration built around an approach to historically informed performance that is characterised by careful scholarship combined with subtle, tasteful and, above all, unpretentious musicianship.

Greg and Lucinda have both undertaken postgraduate studies in Europe, studying with leading exponents of Early Music including Barthold Kuijken (flute) and Sigiswald Kuijken (violin).

In recent years they have focused on the rich and varied genre of the 18th-century instrumental duet. In this time they have presented concerts exploring the theme of *Dialogue: The Art of Elegant Conversation*. Their recording of *Sei Duetti* by **Johann Joachim Quantz** was released in 2014. This is the first of a series of recordings they are undertaking as part of a Performance Research Project they initiated in 2010.

On returning to Australia, **Greg** founded the **Elysium Ensemble** in 1985 with the aim of bringing together musicians with an affinity for the music of the Baroque and Classical periods and an interest in historically informed performance. He continued his postgraduate research, completing a Masters thesis on the performance of 18th-century French flute music in 1991, and has been teaching at a number of tertiary institutions.

After completing her formal studies, **Lucinda** was appointed concertmaster of the Australian Brandenburg Orchestra (1995–2008). She has performed and recorded with baroque orchestras and ensembles in Australia, Mexico, Japan, Europe, Canada and Scandinavia.

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**Hilary Kleinig** is a multi-skilled musician whose work includes performance, composition, education and arts management. She plays cello, baroque cello, viola da gamba and piano and is passionate about creating new work, collaborating with new artists and inspiring new audiences.

As Artistic Director of and cellist with the Zephyr Quartet Hilary has performed in many varied venues and festivals in Adelaide, as well as interstate and overseas, and has much experience in playing and commissioning contemporary music and in producing cross-artform collaborations. She works in live and recorded performance as a freelance musician for ensembles, orchestras and bands. As a baroque cellist she regularly plays with chamber ensembles such as Ensemble Galante, Adelaide Baroque, Adelaide Chamber Singers and the Australian Brandenburg Orchestra. At the other end of the musical spectrum she is a skilled improviser and plays amplified cello with various experimental and improvising ensembles. Hilary also composes music for film, dance, theatre and ensembles working with companies such as The State Theatre Company of South Australia, Brink Productions, Restless Dance Theatre, Adelaide Youth Orchestras and Cirkidz.

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Elysium Ensemble is affiliated with the Early Music Studio at the Melbourne Conservatorium of Music.

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