

Don't be a goose and miss our 200th issue
Subscribe today



LIMELIGHT

Music, Arts & Culture

[Magazine](#) [News](#) [Reviews](#) [Features](#) [Music](#) [Opera](#) [Theatre](#) [Dance](#) [Visual Art](#) [Events](#) [Subscribe](#) [Q](#)

Review

QPAC Unlocked: Viva España (Camerata)

QPAC's Unlocked series amply delivers with a splendid Spanish-themed concert of home-grown talent with a delightful twist.

★★★★☆ | Concert Hall, QPAC | Reviewed on September 18, 2020

by *Suzannah Conway* on September 19, 2020



The COVID-19 crisis closed the doors of the Queensland Performing Arts Centre (QPAC) in March, cancelling many much-anticipated cultural events this year. Since then the smart folk who manage the centre have come up with some innovative ways to entertain audiences, re-opening venues, albeit with strict guidelines. Hence the QPAC Unlocked series of music theatre, cabaret, classical music and comedy performances showcasing local talent in some unique spaces for intimate audiences. A simple but highly effective idea.

The concert hall in reverse mode with distanced spectators placed on the stage, hosted world-class flamenco guitarist, Andrew Veivers, accompanied by a string quintet from the multi-talented Camerata, Queensland's Chamber Orchestra, in a Spanish-inspired program. Based on the highly successful *Veinte Años*, Veiver's *Flamenco Fire* concert in 2019, this modest version was programmed by Veivers and Camerata Artistic Director, Brendan Joyce, delivering a musical evening that shimmered with gorgeous music, much fun and joyous panache.



Andrew Veivers. Photograph supplied

Veivers, acknowledged for his riveting and emotive sonority on the Spanish guitar, played his own compositions alongside both traditional Sevillian and Andalusian music in new orchestrations, with some being beautifully arranged by Michael Patterson, the concert's violist.

Veivers commenced the evening with an improvisation of British composer Henry Purcell's *Chacony in G Minor*. The beauty of this highly-stylised Baroque music written for string quartet was camouflaged by the sensuality of the flamenco-inspired interpretation, until the Camerata quintet took over and gave us the original Purcell in all its stately sweetness. The juxtaposition of the two contrasting deliveries was cleverly delivered and quite delightful. Traditional songs with new arrangements included a *Solea Por Bulerias*, where the flamenco beat and rhythms were omni-present, as Veivers encouraged the audience to join in as best they could with foot-tapping and muted cries. One could almost hear the castanets, the swish of skirts and toss of the hair, alongside the ubiquitous foot-stamping, so vivid and mesmerising was his playing.

His own compositions based on traditional flamenco tunes and learned, so he said, from "the old guys with whom he grew up in Brisbane", included *Maestro Patane Solea* and *Bain-Douches*. The Solea was technically first-rate, with his gentle massaging of the fingerboard contrasting skilfully with frenzied playing on the body of the instrument to produce a powerful and frenetic finale. *Bain-Douches* was pure flamenco with its tango rhythms, equally as dynamic and full of breathtaking energy and commitment, that was technically superb. One could feel that Sevillian heat pulsating from the stage.



Camerata, Queensland's Chamber Orchestra. Photograph supplied

The musicians supported him with passion and intensity, with excellent work from first violin, Jason Tong, taking the lead on many of the musical themes. Camerata also played three solo pieces including two non-flamenco pieces by Joaquín Rodrigo from the west of Spain. *Canconeta*, a gentle, almost rustic, work was sensitively interpreted on violin by Tong and Anne Horton, with strong support from viola, cello and Connor Bishop on double bass. The overriding sadness of *Dos Miniaturas* offered Shannon Tobin a demonstrably heart-felt cello solo, while the lively second half allowed Michael Patterson to demonstrate a quirky and jaunty rhythm on his viola. Additionally, the quintet played a fine work by Joachim Turina, entitled *L'oración del torero*, (The Bullfighter's Prayer), perhaps the only piece of sustained music in the program offering a story with a beginning, middle and end. This was well-presented, the lone voice of the bullfighter, ably played by Tong, while the darker strings represented the noisy bullfighting crowd, the music shifting from reflective to feisty with arpeggios and pizzicato strings in abundance.

The tradition of a mystery guest at each Camerata concert was here maintained with the introduction of vocal soloist, Kacey Patrick. She joined Veivers in the famous love song, *Historia de un'amor*, by Panamanian composer, Carlos Almarán. A welcome addition, both her vocal quality, style and delivery, with excellent Spanish, really helped to lift the music to a new level. She returned for the final song, *La Tarara* by Garcia Lorca with its strong Andalusian themes. Entering fully into this song with some foot stamping and swirling of skirts, she had a sob in her voice that suited the music well. In the encore of Manolo Sanlúcar's *Fue en Sevilla*, the slower flamenco rhythms worked easily alongside the vocal line to produce a more than satisfying ending to the evening.

Don't be a goose and miss our 200th issue
Subscribe today



Comments

Start the conversation

Comment *

Full Name *

Email *

POST COMMENT

Read LIMELIGHT online
January–February 2021



- What does Debussy have in common with a horrible goose?
- How companies are adapting in 2021
- Yielding to Shakespeare's *Dream*
- Meet David Hallberg, superstar dancer turned director
- Playing the Devil's fiddle
- Arts and sports team up

[Related Content]



February 17, 2021

Classical Music

The arts on a cliff edge



February 11, 2021

Classical Music, Opera, Opera

Aryeh Nussbaum Cohen's dream role



January 22, 2021

Classical Music

Lisa Moore: Raising a Glass to live performance



January 21, 2021

Classical Music, Opera, Opera

Australian Contemporary Opera Co brings love fail to Fed Square



January 19, 2021

Chamber, Classical Music, Dance, Theatre

Yellamundie Festival expands to include dance and music



January 11, 2021

Dance

On Again, Off Again: Ballet during COVID



January 6, 2021

Supported by

CITY OF SYDNEY

Review: The Merry Widow (Opera Australia)

★★★★☆



January 5, 2021

Supported by

CITY OF SYDNEY

The state of play for queer, trans and non-binary performers in Australia



January 4, 2021

Supported by

CITY OF SYDNEY

Making The Picture of Dorian Gray



December 21, 2020

Classical Music

Back in the Game



December 20, 2020

Supported by

CITY OF SYDNEY

Review: 44 Sex Acts in One Week (Belvoir)

★★★★☆



December 18, 2020

Theatre

Review: A Christmas Carol (shake & stir theatre co, QPAC)

★★★★☆



December 17, 2020

Dance, Film

Francesca Hayward on Clara, Cats and COVID



December 7, 2020

Dance

Review: Best of the Nutcracker (Queensland Ballet)

★★★★☆



December 6, 2020

Supported by

CITY OF SYDNEY

Review: Charpentier's Messe de Minuit (Pinchgut Opera)

★★★★☆

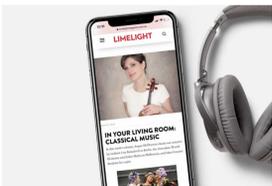


December 2, 2020

Classical Music, Vocal & Choral, Vocal & Choral

The Song Company serves up a 'salon' Messiah

Subscribe



Subscribe from \$3

Save 50% on a digital subscription and get full access to our paywalled content and digital magazines.

Free Newsletter



Sign Up

Get the latest round-up of arts, culture, news and reviews delivered to your inbox every Saturday.

Events



Find an event

As more and more companies return to live performance, we have launched a brand new way to help you find what's happening in not just your state, but your city too.

Competitions



Current Offers

Enter to win tickets to the latest productions around Australia and films on the big screen.

Limelight 200



Celebrate with us

Celebrate 200 issues of music, arts and culture under the *Limelight* masthead with a look back at some of our favourite stories, free to read for a limited time.

Season Preview



Latest announcements

Your guide to the arts in 2021.

LIMELIGHT

Unit 11, Level 1
183 Macquarie St
Sydney, NSW, 2000

Contact Limelight



Quick Links

- [Subscribe](#)
- [Log In Support](#)
- [Buy or Order Limelight](#)
- [Editorial Policy](#)
- [Advertising](#)
- [Privacy Policy](#)
- [Licensing](#)
- [Contact](#)

Join our newsletter

Stay up to date with all the latest arts news with a weekly round-up of news, reviews and features by Australia's finest arts journalists.

Sign Up