

Australian Festival of Chamber Music

Cairns–Gimuy 24 July–1 August 2026



Festival Program at a Glance

View the full program online at afcm.com.au

Friday 24 July

Opening Night Concert – Cairns Crescendo
Cairns Performing Arts Centre (CPAC), 7:30 PM

Saturday 25 July

Concert Conversations 1
CPAC Studio, 10:00 AM

AFCM Illuminates 1 – The Sherlock Holmes of the Violin World
Bulmba-ja Arts Centre, 3:00 PM

Ray Golding Sunset Series 1 – Twilight's Embrace, Presented by Trinity Anglican School
CPAC, 5:00 PM

Governor's Gala – Mozart: The Marriage of Figaro
CPAC, 7:30 PM

Sunday 26 July

Special Event – Sitkovetsky Trio Sunday Special
Bulmba-ja Arts Centre, 10:00 AM

AFCM Public Masterclass 1 – FREE EVENT
Bulmba-ja Arts Centre, 11:30 AM

Church Concert – All at Sixes and Sevens...
St Monica's Cathedral, 1:30 PM

AFCM Public Masterclass 2 – FREE EVENT
Bulmba-ja Arts Centre, 4:00 PM

Evening Concert 1 – Interrupted Endings
CPAC, 7:30 PM

Monday 27 July

Concert Conversations 2
CPAC Studio, 10:00 AM

AFCM Public Masterclass 3 – FREE EVENT
Bulmba-ja Arts Centre, 1:00 PM

AFCM Illuminates 2 – Einstein the Musician
Bulmba-ja Arts Centre, 3:00 PM

Ray Golding Sunset Series 2 – Baroque Sunset
CPAC, 5:00 PM

Evening Concert 2 – Cairns at 150
CPAC, 7:30 PM

Tuesday 28 July

Special Event – Harbour Harmonies – Lunch Cruise
Spirit of Cairns / Pier, boarding 11:00 AM

Special Event – Starlight Serenade – Dinner Cruise
Spirit of Cairns / Pier, boarding 6:00 PM

Wednesday 29 July

Concert Conversations 3
CPAC Studio, 10:00 AM

AFCM Public Masterclass 4 – FREE EVENT
Bulmba-ja Arts Centre, 1:00 PM

AFCM Illuminates 3 – Marine Conservation
Bulmba-ja Arts Centre, 3:00 PM

Ray Golding Sunset Series 3 – A Tale of Two Musicians
CPAC, 5:00 PM

Evening Concert 3 – Wonderful World
CPAC, 7:30 PM

Thursday 30 July

Concert Conversations 4
CPAC Studio, 10:00 AM

AFCM Public Masterclass 5 – FREE EVENT
Bulmba-ja Arts Centre, 1:00 PM

AFCM Illuminates 4 – The HART Team on Healthy Ageing
Bulmba-ja Arts Centre, 3:00 PM

Ray Golding Sunset Series 4 – Usonia Dreams
CPAC, 5:00 PM

Evening Concert 4 – Baroque Bliss: The Goldberg Variations
CPAC, 7:30 PM

Friday 31 July

Concert Conversations 5
CPAC Studio, 10:00 AM

Pathways International Masterclasses Showcase
Bulmba-ja Arts Centre, 2:00 PM

Ray Golding Sunset Series 5 – Epoch Echoes
CPAC, 5:00 PM

Evening Concert 5 – A Tropical Winter's Journey
CPAC, 7:30 PM

Saturday 1 August

Concert Conversations 6
CPAC Studio, 10:00 AM

AFCM Families' Concert, Presented by Trinity Anglican School
Bulmba-ja Arts Centre, 1:30 PM

AFCM Illuminates 5 – The Beating Heart
Bulmba-ja Arts Centre, 3:00 PM

Closing Night Concert – So Long, Farewell... for now, Presented by Cairns Airport
CPAC, 7:30 PM



Enjoying the program?

Please donate today to keep chamber music thriving in northern Queensland!

Your donation, no matter how big or small, makes a difference.

All gifts of \$2 or more are tax deductible.

First Nations Acknowledgement

The Australian Festival of Chamber Music acknowledges the Traditional Owners and Custodians of Cairns-Gimuy and the lands of Tropical North Queensland – the Gimuy Walubara Yidinji people and the Yirrganydji people. We pay our respects to their cultures, their ancestors and their Elders, past and present. We recognise and value the integral role Aboriginal and Torres Strait Islander people play in our creative and artistic endeavours.

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Welcome to AFCM 2026

Jack Liebeck AFCM Artistic Director

Ahoy Cairns-Gimuy! It is with great pleasure that I present my first edition of the Australian Festival of Chamber Music in this wonderful City. Our great Festival has grown from small beginnings over thirty years ago to become one of the most important classical music festivals in Australia and it is fitting that we are now residing in one of the most welcoming and exciting destinations on the continent!

This year's Festival is designed to satisfy our loyalest of supporters, who will have ventured further north with us, as well as introducing us to our new audience members who I hope will be as enthralled with the next nine days of concerts as I was in curating them for you.

I truly hope that our world-class musicians and wide-ranging programming means that there is something for everyone. I can't wait for our performances to begin.

I commend this programme to the House!

Mary Jo Capps AM Chair, AFCM

Welcome to the very first Australian Festival of Chamber Music in Cairns-Gimuy. We could not be more thrilled to be here.

From the moment we arrived, we have been embraced by the community with warmth, generosity and genuine enthusiasm. We thank the Mayor, Council, our partners and the people of the region for welcoming the Festival so wholeheartedly. It is already clear that this is a place where AFCM can flourish.

This year's program brings together an exceptional group of artists from Australia and across the globe, offering a rich and diverse musical journey. From intimate chamber works to bold and expansive performances, the 2026 Festival celebrates both the depth of the repertoire and the spirit of collaboration that defines AFCM. Alongside the concerts, our conversations, masterclasses and community events invite audiences to engage more deeply with the music and the artists who bring it to life.

Cairns offers the Australian Festival of Chamber Music a place-based approach to create transformative experiences for diverse audiences. The music and musicians featured may come from many different places, but there is particular magic that arises when it all comes together in one special place like Cairns. In these increasingly fraught times, never has the need for experiences grounded in timeless beauty been more acute. Everyone participating in AFCM, whether on the stage, in the audience, or behind the scenes, will be touched and changed by this time together.

Come and take this opportunity to breathe deeply and partake of a deeply enriching musical experience that will leave a lasting impact for all.



Her Excellency the Honourable Dr Jeanette Young AC PSM Governor of Queensland

In its first 35 years, the Australian Festival of Chamber Music (AFCM) became an integral part of the cultural life of Townsville and left an indelible mark on its founding city. It helped change the community's perception of chamber music by introducing audiences to new sounds and fresh ideas and encouraged them to look beyond the icons of the concert hall to the exciting, innovative work of contemporary composers and performers.

It is this excitement that Cairns will now experience as the new home of AFCM, and as Governor of Queensland and Patron of AFCM, I am delighted to welcome musicians and audiences from around Australia and the world to the inaugural festival in Far North Queensland.

This latest chapter in the AFCM story brings the potential to connect creatively with the waters of the Great Barrier Reef and World Heritage rainforests, and I congratulate Artistic Director Jack Liebeck on curating an inspiring program of performances and activities that both showcase the region and firmly embed the Festival in its new environment.

I take this opportunity to commend and thank the community of Townsville for their steadfast support of the Festival over its first 35 years, and to thank the Cairns Regional Council and the people of Cairns for embracing AFCM as it continues to evolve.

Relocation has required a thorough review of venues, logistics, communications, staffing, suppliers, security, and the countless other aspects of planning a successful festival. I congratulate the AFCM Board and the entire team of staff and volunteers on their dedication to the marathon task of relocating the Festival over the past year and thank the Festival partners and sponsors for their continued belief in this unique event.



**The Honourable
John-Paul
Langbroek**
Minister for
Education
and the Arts



**The Honourable
Andrew Powell**
Minister for the
Environment and
Tourism and Minister
for Science and
Innovation



Ministerial Message from the Queensland Government

Welcome to the Australian Festival of Chamber Music, now proudly hosted for the first time in Cairns!

For more than three decades, this Festival has held a special place in Australia's cultural landscape, celebrated for its artistic excellence and ability to bring chamber music to life.

Across a rich program of large-scale concerts, intimate recitals, free masterclasses and community experiences, world-class musicians come together to create performances that resonate well beyond the final note.

From concert halls to distinctive venues across the city, the program strikes a confident and captivating chord.

This is an event that not only celebrates exceptional artistry, but also enriches local communities, supports the visitor economy and showcases Cairns as a cultural destination of international standing.

Music lovers from near and far will delight in the diversity of this year's program, which includes Mozart's *The Marriage of Figaro*, the *Cairns at 150* concert celebrating 150 years of Australian Festival of Chamber Music's host city, and selections of Bach and Beethoven performed aboard the Spirit of Cairns.

Aligned with priorities in the 10-year Queensland's *Time to Shine* arts and culture strategy and our 20-year tourism plan, Destination 2045, the Crisafulli Government is proud to support the Australian Festival of Chamber Music.

It is a key event on the state's cultural calendar which drives economic growth and cultural tourism and grows arts participation in the regions.

We invite you to immerse yourself in the musical treasures of the southern hemisphere's largest celebration of chamber music, and to explore and enjoy all that Cairns and Tropical North Queensland have to offer.

**Professor
Simon Biggs**
Vice Chancellor,
James Cook University



Welcome to the 2026 Australian Festival of Chamber Music, a celebration of music, culture, and community that continues to enrich, engage and entertain. This year marks an exciting new chapter for the Festival, delivered from its new home in Cairns-Gimuy; the city's beautiful tropical backdrop of reef and rainforest a stunning visual complement to this world class musical experience.

James Cook University is proud of its long and enduring association with the Australian Festival of Chamber Music. Founded through the vision and dedication of former Vice Chancellor Professor Ray Golding and Artist in Residence Theodore Kuchar, the Festival has grown alongside the University, and we are proud to support the Festival as it evolves and reaches new audiences.

The 2026 Festival is presented under the artistic leadership of Jack Liebeck, who delivers his fifth Australian Festival of Chamber Music as Artistic Director. Jack continues to shape a Festival that both inspires and extends, reinforcing its reputation as one of the world's leading chamber music events.

This year's program is rich with delights. The Festival is proud to host one of the world's leading piano trios, the Sitkovetsky Trio, as its first international ensemble. For those seeking breathtaking visuals to accompany their music, the offshore experiences offered by *Harbour Harmonies* and *Starlight Serenade* are certain to delight.

A defining feature of the Australian Festival of Chamber Music is its ability to foster deep connections between artists and audiences. Beyond the concert stage, the Masterclasses and the Concert Conversations series provide unique opportunities for musical exploration and engagement.

Held during one of the most beautiful times of the year in northern Queensland, I encourage our community to engage with the world class experiences the Festival offers. James Cook University looks forward to an inspiring Festival that brings people together through the shared language of music.

Amy Eden
Mayor, Cairns
Regional Council



It is my great pleasure to welcome the Australian Festival of Chamber Music to Cairns-Gimuy for the very first time.

As Cairns celebrates 150 years, I cannot think of a more fitting occasion to welcome one of Australia's most respected cultural festivals as it begins an exciting new chapter in our city.

Across nine days, Cairns will come alive with extraordinary music performed by some of Australia's and the world's finest musicians. From the Cairns Performing Arts Centre and Bulmba-ja Arts Centre to St Monica's Cathedral and our beautiful outdoor spaces, this is a festival that will be experienced in a way that is uniquely Cairns.

There is something special about bringing world-class music to one of the world's most remarkable natural destinations. The Great Barrier Reef. The Wet Tropics rainforest. Our tropical lifestyle. Together they create an experience unlike anywhere else.

The Festival brings exceptional artistry, but it also brings people together. It creates opportunities to discover new music, share stories and celebrate culture. It strengthens our creative community, supports local artists and volunteers, and welcomes visitors who want to experience not only a festival, but the spirit of Tropical North Queensland.

I would like to acknowledge Artistic Director Jack Liebeck for his vision in shaping a program that is both internationally acclaimed and warmly accessible.

As part of our 150th year, I am especially excited that the Festival includes the world premiere of a new work by Australian composer Sam Wu, commissioned to celebrate Cairns. Inspired by the character, history and spirit of our city, it is a remarkable gift that will forever become part of our story.

While you are here, I encourage you to explore everything our region has to offer. Wander our markets, enjoy our vibrant dining scene, immerse yourself in our arts and culture, and discover the natural wonders that make this part of the world so extraordinary.

To everyone visiting Cairns for the Festival, welcome.

May the music be the reason you visit, and may Cairns be the reason you come back.

FESTIVAL PROGRAM



DAY 1. Friday 24 July

AFCM 2026 Opening Night Concert – Cairns Crescendo

7:30pm – CPAC Theatre

AFCM welcomes you to our first ever concert in our new home in Cairns-Gimuy! Here we meet our incredible array of musicians in a program that spans the ages – from Mozart to our emerging composer Sam Wu.

PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Eine kleine Nachtmusik, K. 525

I. Allegro (G major)

II. Romance: Andante (C major)

III. Menuetto: Allegretto (G major, with trio in D major)

IV. Finale: Rondo Allegro (G major)

Jack Liebeck – violin, Alexandra Raikhlina – violin, Alexander Sitkovetsky – violin, Dimity Hall – violin, Dene Olding AM – violin, Doretta Balkizas – violin, Stefanie Farrands – viola, Irina Morozova – viola, Julian Smiles – cello, Christian-Pierre La Marca – cello, Charlotte Miles – cello, Isang Enders – cello, Leon Bosch – bass

The opening to Wolfgang Amadeus Mozart's *Eine kleine Nachtmusik* is one of the most recognisable pieces of music ever written. String serenades, just like *Eine kleine*, were often written as a light accompaniment to a social event in a park or garden and, given that they became both popular and profitable in 18th-century Vienna it's almost ironic that the work, which was composed in 1787, was never published in Mozart's lifetime. Mozart's widow, Constanze, sold it to a publisher, among a stack of other compositions, long after Mozart's death. Even the title, 'A little night music', is thought to be a quick note Mozart wrote beside the music rather than his intended name for the work.

SAM WU (1995 –)
Forest, Ocean, City

WORLD PREMIERE

Joshua Batty – flute, Lloyd Van't Hoff – clarinet, Doretta Balkizas – violin, Alexandra Raikhlina – violin, Stefanie Farrands – viola, Julian Smiles – cello, Piers Lane AO – piano

A celebration of Cairns' 150th anniversary! After getting to know Cairns on a visit at the beginning of the year, 2026 AFCM Pathways Program Emerging Composer Sam Wu splits this work into three devotionals commemorating Cairns' vibrant environment: forest, ocean, and city. Wu was given free rein over the instrumentation, and with flute, clarinet, string quartet and piano all on board, there is an almost orchestral lushness to this ensemble, countered by powerful moments of Wu's intimately crafted chamber writing. This is the world premiere performance of *Forest, Ocean, City*, a tribute to AFCM's new home here in Cairns-Gimuy and a work that is destined to become an enduring soundtrack for the city.

ASTOR PIAZZOLLA (1921 – 1992)
Libertango, arr. for wind quintet by Jeff Scott

Kara Thorpe – flute, Gayhun Lee – oboe, Justin Wang – clarinet, Dylan Roberts – bassoon, Jude Austen Kaupe – French horn

Astor Piazzolla received his first bandoneón at the age of eight, as a deceptively wrapped gift. He was hoping for a new pair of skates, and instead opened his father's present to an instrument he'd never seen before. As he recalls: "[My father said] 'Astor, this is the instrument of the tango, I want you to learn to play it.' My first reaction was to complain. The tango was the music that he listened to almost every night when he returned from work, and which I did not like." It's almost difficult to believe as a teenager he was already in demand with some of the finest tango orchestras across South America. Libertango is a fusion of the words 'libertad' (freedom) and 'tango', signifying Piazzolla's breakaway from the confines of both the classical and tango traditions.

CARL CZERNY (1791 – 1857)
Variations on Mozart Arias for Six Hands

Piers Lane AO – piano, Alexander Krichel – piano, Qian Wu – piano

Carl Czerny, while a significant composer for piano, is better known as a pedagogue. He's the author of countless fiendish piano études and exercises, familiar to many a young piano student. His études, books, and exercises were verifiably effective: he was the prodigious pianist Franz Liszt's teacher, and Liszt repaid him for his generosity and guidance by performing many of Czerny's works in his recitals, as well as dedicating a number of his own études to him. Czerny wrote numerous works based on Mozart's music, and in general loved writing variations, which provided him with endless opportunities to challenge his students' expression and technical ability.

ANTONÍN DVOŘÁK (1841 – 1904)
Serenade in D minor for Winds, Cello, and Double Bass, B. 77, Op. 44
I. Moderato, quasi marcia
II. Minuetto. Tempo di minuetto
III. Andante con moto
IV. Finale. Allegro molto

Joshua Batty – flute, Kara Thorpe – flute, Emmanuel Cassimatis – oboe, Gayhun Lee – oboe, Lloyd Van't Hoff – clarinet, Justin Wang – clarinet, Jackie Newcomb – bassoon, Dylan Roberts – bassoon, Stefan Dohr – French horn, Ben Jacks – French horn, Jude Austen Kaupe – French horn, Charlotte Miles – cello, Leon Bosch – bass

Dvořák was awfully fond of this work for winds – at his request, it was featured in his farewell concert before he relocated to the United States. Written in 1878 (relatively early in his career), it introduces us to the Bohemian dances and folkish inflections his music would become renowned for. Dvořák bulks this work up with the addition of cello and double bass in an attempt to fatten up the bass end. It was his solution to the elusive contrabassoon, which although now a regular feature onstage, was at the time difficult to come by.



DAY 2.

Saturday 25 July

Concert Conversations 1

10:00am – CPAC Studio

AFCM Concert Conversations begin each morning with Artistic Director Jack Liebeck in conversation with guest Festival artists, sharing stories and insights from their musical journeys. Each session is followed by a 45-minute performance, with tea and coffee served. Jack Liebeck interviews Alexander Sitkovetsky, Isang Enders, Qian Wu and Alexandra Raikhlina.

PROGRAM

INTERVIEW

INTERMISSION

GYÖRGY KURTÁG (1926 –)
Sonatina: transcribed fr. JS Bach Cantata BWV 106

Qian Wu – piano, Piers Lane AO – piano

Three minutes of the truly sublime, suspended in delicate, exact simplicity. Hungarian composer György Kurtág transcribed this opening Sonatina from Bach's Cantata, 'God's time is the best time' for piano four hands. Bach's religiosity and the simple divinity of his music had a profound effect on Kurtág, who noted: 'Consciously, I am certainly an atheist, but I do not say it out loud, because if I look at Bach, I cannot be an atheist... his music never stops praying.'



CLAUDE DEBUSSY (1862 – 1918)
Clair de Lune arr. Cello and Guitar

Karin Schaupp – guitar, Isang Enders – cello

Claude Debussy's most famous work nearly wasn't published at all. *Suite Bergamasque*, from which *Clair de Lune* is the third movement, was written in 1890, but it wasn't until 1905 that Debussy's publisher put some pressure on the composer to allow the suite to go to print. Debussy was initially unwilling as the music was no longer reflective of his current style, but with permission to revise the work, he eventually agreed to its release. Its success likely surpassed even the expectations of the publisher, with *Clair de Lune*, inspired by the poem of the same name by Paul Verlaine, becoming his best-known work and a cornerstone of impressionist music.

VITTORIO MONTI (1868 – 1922)
Czardas

Alexander Sitkovetsky – violin, Qian Wu – piano

Vittorio Monti was something of a jack of all trades; the Italian was a composer, violinist, mandolinist, and conductor, with a wide-reaching and varied career. Despite this, his legacy lives on almost solely through his iconic work, *Czardas*. This work is based on the Hungarian dance of the Czarda, likely encountered by Monti during his time working as a conductor in Paris, which at the turn of the 20th century was a cosmopolitan hub of music-making. This folk-inspired dance has become almost a rite of passage for violinists with its slow, drawling opening that explodes into a frantic, ever accelerating rush.



SERGEI PROKOFIEV (1881 – 1953)
Sonata in D major for Flute and String Quartet, Op. 94, arr. Lee Bradshaw
 I. Moderato
 II. Scherzo: Presto
 III. Andante
 IV. Allegro con brio

Joshua Batty – flute, Doretta Balkizas – violin, Alexandra Raikhlin – violin, Stefanie Farrands – viola, Isang Enders – cello

Although written in wartime exile in 1943, Sergei Prokofiev's flute sonata is characterised by an almost surprising lightness. At the time of its composition Prokofiev was in the depths of composing an opera based on War and Peace, and the sonata came to fruition almost as an antidote to the turbulence of both this compositional process and the surrounding chaos of the Russian Revolution. The work was adored so much by violinist David Oistrakh that he arranged it for violin, with the composer's approval. This arrangement brings these two worlds together, with the solo flute supported by a brand-new string quartet arrangement of the piano part.

AFCM Ray Golding Sunset Series 1 – Twilight's Embrace, Presented by Trinity Anglican School

5:00pm – CPAC Theatre

As the sun sets in Cairns-Gimuy and we embrace the gloaming light, listen to breathtaking music of the night – featuring songs from the pen of Lennox Berkeley, dreamy Arvo Pärt, nocturnal Bloch, and breathtaking Chopin.

PROGRAM

MARGARET SUTHERLAND (1897 – 1984)
Nocturne for Violin and Piano

Alexandra Raikhlin – violin, Alexander Krichel – piano

Characterised by an allusion to the night, a Nocturne is a song-like form with little other compositional constraints. Australian composer Margaret Sutherland penned this stunning example for violin and piano, a work that feels bathed in moonlight. Sutherland studied in London, returning to Australia in 1925 to become one of the most innovative and influential Australian composers. Against the backdrop of an unhappy and unsupportive marriage which ended in divorce and a society not yet ready to accept her creative ambitions, she remained steadfast and determined in pursuing her goals. *Nocturne* was written in 1944, the budding days of a blossoming compositional career, with more than 200 published works to her name.

LENNOX BERKELEY (1903 – 1989)
Songs of the Half-Light

Robin Tritschler – tenor, Karin Schaupp – guitar
 Lennox Berkeley's *Songs of the Half-Light* were written in 1965, commissioned by the Aldeburgh Festival in England. For guitar and voice, the songs are five settings of poems by Walter de la Mare. Berkeley was fond of de la Mare's work, selecting it for his songs despite its somewhat unfashionable reputation at the time. *Songs of the Half-Light* deals with innocence, childhood allusions set among nocturnal imagery, evocations of night and nostalgia which were deeply personal to Berkeley.

ARVO PÄRT (1935 –)
Spiegel im Spiegel

Julian Smiles – cello, Alexander Krichel – piano
 Estonian composer Arvo Pärt's *Spiegel im Spiegel* translates to 'mirror in the mirror.' This reflective work captures this precise essence, the piano's arpeggios stretching into infinity, while the violin line moves in careful, elongated steps. It's a deceptive work: simple in its concept and yet artfully difficult in its stillness and exactness of repetitive rhythm, an example of refined musical control. This minimalist work is composed in Pärt's tintinnabular style, a word he adopted to describe his chant inspired music, where chords are outlined one note at a time, with a bell-like twinkle of sound, and usually accompanied by stepwise motion from another instrument.

ERNEST BLOCH (1880 – 1959)
Three Nocturnes for Piano, Violin, and Cello
 I. Andante
 II. Andante quieto
 III. Tempestuoso

Alexander Sitkovetsky – violin, Isang Enders – cello, Qian Wu – piano

Each of a vastly different character, Ernest Bloch's *Three Nocturnes* are an exquisite series of piano trio works. Born in Geneva, Bloch centred most of his career in the United States, taking up a number of teaching posts at the country's finest music institutions. He used his music to channel his Jewish heritage, often arranging or quoting folk songs in his music, and introducing lesser-known folk melodies into the classical sphere. The *Three Nocturnes* takes a step back from his typical approach, with three moonlit vignettes: a lonely, winding night, a lulling barcarolle, and a spirited finale.



FRÉDÉRIC CHOPIN (1810 – 1849)
Nocturne in C minor, Op.48 no. 1
Nocturne in B major, Op. 62 no.1
Nocturne in E flat major, Op.62 no.2

Piers Lane AO – piano

It was Polish composer Frederic Chopin who popularised and expanded the musical genre of the Nocturne, although its invention is owed to the lesser-known Irish composer John Field. A young Chopin was a great admirer of Field, although the sentiment was not always mutual – nor were Chopin's Nocturnes initially received with the masterpiece status we associate with them today.

Chopin's Nocturnes feature a song-like melody in the right hand and a rhythmic but clearly accompanying part in the left. With plenty of pedal for drama and resonance, Chopin's paintings of moonlight scenes are all about a little tug on the heart strings. We begin with the C minor nocturne with its languid, yearning melody and variations, before moving onto the sweetly ambling B major. Then finally, perhaps the most famously beloved of them all – E-flat, where Chopin's evocations of a still, star-studded night reach their apotheosis.

AFCM Governor's Gala – Mozart: The Marriage of Figaro

7:30pm – CPAC Theatre

One opera. One cast of characters. One extraordinary performer. In this thrilling reimagining, Bethany Simons transforms into every character – a virtuoso performance coupled with a powerhouse ensemble bringing Mozart's iconic score to life. Entertaining. Hilarious. Unmissable.

PROGRAM

WOLFGANG AMADEUS MOZART (1756 – 1791)
The Marriage of Figaro for Winds, arr. Johann Nepomuk Wendt

Bethany Simons – actor, Emmanuel Cassimatis – oboe, Gahyun Lee – oboe, Lloyd Van't Hoff – clarinet, Justin Wang – clarinet, Jackie Newcombe – bassoon, Dylan Roberts – bassoon, Stefan Dohr – French horn, Ben Jacks – French horn, Leon Bosch – bass

In 1785, with the assistance of his librettist Lorenzo da Ponte, Mozart was furiously composing away – producing the universally adored opera *The Marriage of Figaro* in just six weeks. It was modelled on Pierre-Augustin Beaumarchais' controversial play of the same name, the sequel to another tale you might know from operatic fame: *The Barber of Seville*. Austria's Emperor, Joseph II, had allowed these plays to be published but never performed, and it was only after agreeing to cull some of the political satire and sexually provocative material that da Ponte and Mozart's opera was able to go ahead. In the space of one frantic day, Mozart's energetic score bounds through a narrative of scandal, false identity, and the trials and tribulations of love.



DAY 3. Sunday 26 July

AFCM Special Event: Sunday Special – Sitkovetsky Trio, presented by the Artistic Director's Circle

10:00am – Bulmba-Ja Theatre

The Artistic Director's Circle Concert features an intimate performance by the internationally acclaimed Sitkovetsky Trio (Alexander Sitkovetsky – violin, Isang Enders – cello, Qian Wu – piano). Renowned for their expressive depth, technical brilliance, and exceptional musical cohesion, the Trio's appearance at AFCM marks a significant artistic milestone as we begin a bold new chapter in Cairns-Gimuy.

This concert is made possible through the generous support of the Artistic Director's Circle, whose commitment enables us to bring world-leading ensembles to northern Queensland and elevate the Festival's global reach.

PROGRAM

CÉCILE CHAMINADE (1857 – 1944)
Piano Trio No. 2 in A minor, Op. 34
I. Allegro moderato
II. Lento
III. Allegro energico

Cécile Chaminade was one of the most successful female composers of the 19th century, battling lifelong prejudice to shape a financially successful, and celebrated career in music. It was her father who first forbade her from formally studying at the Conservatoire de Paris, leaving Chaminade to piece together the equivalent of a degree through private study with the professors there. She began composing for her pets and dolls as a child, and eventually would perform recitals of her own music exclusively. She wrote two piano trios, and the second is a decisive and powerful work, with an especially commanding presence from the piano.

LENA SIEROVA (1950 –)

Bucha

Commissioned by the Sitkovetsky Trio, Lena Sierova's piano trio, *Bucha* is a tribute to those killed in the 2022 Bucha Massacre, Ukraine. Currently an Associate Professor at the University of Kyiv, Sierova describes this haunting work as 'a kind of psychological reaction of mine to the human tragedy.' It was written two years after, in 2024, as an introspective means of processing the massacre.

ROBERT SCHUMANN (1810 – 1856)

Piano Trio No. 3 in G minor, Op. 110

I. Bewegt, doch nicht zu rasch

II. Ziemlich langsam – Etwas bewegter – Tempo I

III. Rasch – Etwas Zurückhaltend bis zum

langsameren Tempo – Tempo I

IV. Kräftig, mit Humor

Passionately stormy, Robert Schumann's third piano trio is the last of his four works for this chamber format (his first attempt, *Fantasiestücke*, is considered exempt from his piano trio numbering). Schumann's wife, Clara Wieck, tackled the ensemble configuration first, with her own G minor piano trio. Schumann followed it with his D minor trio, which he gave to Clara as a birthday gift. His G minor piano trio is a nod to her work: the fugue of its opening movement shadows the finale of her own trio, while the song-like second movement is a meandering retrospective on Schumann's many musical personalities.



AFCM Sunday Cathedral Concert – All at Sixes and Sevens

1:30pm – Saint Monica's Cathedral

We promise, contrary to the title, this concert will be the model of order and decorum – featuring sublime music in a glorious setting. Mozart's Divertimento, often called the Nannerl Septet, will be performed alongside Brahms' beautiful and melodious Sextet No. 1 for strings. The perfect Sunday afternoon tonic for the soul.

PROGRAM

WOLFGANG AMADEUS MOZART (1756 – 1791)

Divertimento No. 11 in D major for Oboe,

Two Horns, and Strings, K. 251

I. Molto allegro

II. Menuetto

III. Andantino (in A major)

IV. Menuetto (Tema con variazioni)

V. Rondo (Allegro assai)

VI. Marcia alla francese

Emmanuel Cassimatis – oboe, Stefan Dohr – French horn, Ben Jacks – French horn, Dimity Hall – violin, Dene Olding AM – violin, Stefanie Farrands – viola, Leon Bosch – bass

In seven lighthearted movements, this playful Divertimento was composed to celebrate Mozart's sister Maria's (known as Nannerl) name day – the feast day of the saint associated with her name. Mozart wrote a number of divertimenti for all kinds of instrumental combinations. Most are lighthearted works of a relatively unserious nature – perfect for a park bandstand or a foyer performance – although Mozart, by the time his divertimenti stacked into the teens, began to experiment with darker characters and more adventurous melodic lines.

JOHANNES BRAHMS (1833 – 1897)

String Sextet No. 1 in B-flat major, Op. 18

I. Allegro ma non troppo

II. Andante ma moderato

III. Scherzo (Allegro molto)

IV. Rondo (Poco Allegretto e grazioso)

Jack Liebeck – violin, Alexander Raikhina – violin, Irina Morozova – viola, Stefanie Farrands – viola, Christian-Pierre La Marca – cello, Charlotte Miles – cello

The *String Sextet No. 1* was Johannes Brahms' second ever chamber composition, penned when Brahms was just 26 years old. More importantly, it was perhaps Brahms' first composition that was enthusiastically received by the public, a long-awaited accolade. While string sextets had been written before, Brahms can be somewhat credited with legitimising the genre – he wrote two string sextets in his lifetime, both of which are not just staples of the canon, but exquisite examples of intricate chamber writing. For two violins, two violas and two cellos, there is a powerful homogeneity to the ensemble, but the opening theme, which is passed between soloists of the respective instruments, permits a little flicker of each string instrument's subtle individuality.

AFCM Evening Concert 1 – Interrupted Endings

7:30pm – CPAC Theatre

Note: no composers were harmed in the making of this programme. This concert explores some of our most cherished composers who met a sudden, untimely demise (in slightly comic circumstances). Did you know that Purcell froze to death because his wife locked him out of the house? Or that Lully conducted his orchestra by slamming a staff loudly onto the floor, but unfortunately stabbed himself in the foot? Isaac Nathan, the “father of Australian music,” was crushed by a tram in 1864 in Sydney, and in another transport-related demise, Chausson cycled into a wall and didn’t live to compose another note! Thankfully, we are able to bring their music back to life at CPAC, right before your very eyes and ears. It’s a miracle!

PROGRAM

HENRY PURCELL (1659 – 1695)
Suite Z.661, G minor; arr. for Guitar

Karin Schaupp – guitar

Henry Purcell’s life may have been short, but it did little to limit his compositional output: over a hundred songs, music for plays, operas and instrumental music and a reputation as one of England’s greatest ever composers. He died in his mid-thirties, from a chill caused after his wife accidentally locked him outside – or so the rumour goes. Originally written for keyboard, this G minor suite has four short and eloquent movements: a Prelude, Allemande, Courante, and Sarabande.

JEAN BAPTISTE LULLY (1632 – 1687)
Chaconne des Harlequins

Simon Martyn-Ellis – lute

While many composers have fallen victim to an unfortunate fate, it’s Jean Baptiste Lully who fell victim to the medical shortcomings of the 17th century (and a dose of bad luck). While conducting a performance of the *Te Deum*, Lully struck his foot with his conducting staff, and after refusing to have his toe amputated, succumbed to his injuries. Until this point, he had been a dominant force in France’s musical world, wielding significant authority under the supervision of the King. He wrote a large number of chaconnes, instrumental works which vary over a repeating harmonic undercurrent.

ISAAC NATHAN (1790 – 1864)

Queen of Evening
Thou art Another’s

Robin Tritschler – tenor, Qian Wu – piano

Isaac Nathan, born in England in 1792, had a unique career, becoming a formative voice in Australia’s classical music scene. In a state of financial ruin, he immigrated with his children to Sydney, where he presented some of the first performances of music by Beethoven and Mozart. His operas were the first staged in Australia, and as the local authority on European art music, he began writing, presenting and teaching music. These two songs straddle his time in Australia – *Queen of Evening* was written before his voyage, while *Thou art Another’s* is estimated to have been written much later. This composer of such significant ‘firsts’ ended his life with one: he was the first fatality of Australia’s first horse-drawn tram.

ERNEST CHAUSSON (1855 – 1899)
Concert in D major for Violin, Piano, and String Quartet, Op. 21

I. Décidé

II. Sicilienne

III. Grave

IV. Très animé

Jack Liebeck – violin, Dene Olding AM – violin, Dimity Hall – violin, Irina Morozova – viola, Julian Smiles – cello, Alexander Krichel – piano

This work of Ernest Chausson’s is something of a hybrid between a concerto and a chamber work – the violinist and pianist are unequivocal soloists, but to say that the string quartet is simply accompaniment is an understatement. Although a work of the 19th century, this form is perhaps a little nod to the *concerto grosso* form of the baroque era, painted in wandering French tonality. Through four movements, an epic narrative is charted by this band of adventurers. At just 44, Chausson’s life was cut short by a tragic bicycle accident, and this work is one of the most stunning of his oeuvre.



DAY 4. Monday 27 July

AFCM Concert Conversations 2

10:00am – CPAC Studio

AFCM Concert Conversations begin each morning with Artistic Director Jack Liebeck in conversation with guest Festival artists, sharing stories and insights from their musical journeys. Each session is followed by a 45-minute performance, with tea and coffee served. Jack Liebeck interviews Karin Schaupp, Simon Martyn-Ellis, Ben Jacks and Stefan Dohr.

PROGRAM

GEORG PHILIPP TELEMANN (1681 – 1767)
Sonata in F minor for Bassoon BWV 41:f1

Jackie Newcomb – bassoon, Julian Smiles – cello, Simon Martyn-Ellis – gallichon

Georg Philipp Telemann’s musical career was one built on proving expectations wrong: almost completely self-taught, the composer’s family dearly hoped he would not pursue music. We are lucky he was so determined – on output alone, Telemann was one of the most productive composers not just of the Baroque era, but all time. Among his estimated 3,000 works is his Sonata in F minor, a staple of the bassoon repertoire.

**DJANGO REINHARDT (1910 – 1953) &
STÉPHANE GRAPPELLI (1908 – 1997)**
Minor Swing

Jack Liebeck – violin, Simon Martyn-Ellis – baroque guitar

Minor Swing is one of the foundations of the 20th century swing repertoire – although at closer examination it is almost more of a sequence of chords than a truly structured work. Django Reinhardt and Stephane Grappelli recorded their version in 1937, with their ensemble The Quintet of the Hot Club of France. Their solos and sequences have become quoted, riffed upon and toyed with ever since. Reinhardt and Grappelli were the founders of ‘gypsy jazz,’ a reference to their Romani origins, but now the name for the rhythmic and instrumental style that would develop from their career with their quintet.

ANTONIO VIVALDI (1678 – 1741)
*Concerto in D major for Guitar, Two Violins,
and Continuo, RV 93*
I. Allegro Giusto
II. Largo
III. Allegro

Karin Schaupp – guitar, Dene Olding AM – violin, Dimity Hall – violin, Irina Morozova – viola, Christian-Pierre La Marca – cello

Antonio Vivaldi’s *Concerto in D major* is an early example of structured improvisation – while much of the melody is firmly composed, there are sections where only the chords are provided, and the lutenist (or modern day guitarist) was expected to play arpeggios, or interpret the chords in whatever manner they liked. In three movements, the role of the violinists is almost equally as important as the guitar – Vivaldi, a master of the concerto form, loosely blurs the lines between soloist and accompaniment.



JORGE MOREL (1931 – 2021)
Danza Brasileira

Karin Schaupp – guitar

Marked ‘tempo di salsa’, this fast-paced dance is Argentinian composer Jorge Morel’s best-known work, a short and catchy workout for the fingers. The guitarist demonstrates their incredible aptitude for polyphony – atop a toe-tapping salsa accompaniment is a lighthearted melody, with shades of colour to rival a whole ensemble of players. It’s a work that’s deceptively difficult for the guitarist, and danceably enjoyable for the audience.

ROBERT KAHN (1865 – 1951)
*Serenade in F minor, Op. 73 for Horn, Oboe
and Piano*

Emmanuel Cassimatis – oboe, Stefan Dohr – French horn, Alexander Krichel – piano

Robert Kahn is a lesser-known composer who resided in Mannheim in the 20th century. He was a professor of piano and music theory, but was forced to relocate to England with the rise of Nazism in Germany. When Kahn presented the first version of this serenade to his publisher, it was for oboe, horn, and piano, a relatively esoteric combination. Knowing that it would not sell, his publisher requested a stock-standard arrangement for piano trio. In response, Kahn produced 9 different versions, versatile combinations that enabled his work to suit a number of ensembles. In one continuous movement, this sweet serenade will be performed today in its original configuration.

**AFCM Ray Golding Sunset Series 2 –
Baroque Sunset**

5:00pm – CPAC Theatre

Recharge your body and soul with the first of two baroque music concerts!

PROGRAM

JOHANN FRIEDRICH FASCH (1688 – 1758)
Concerto, FaWV L:d1, for Gallichon

Jack Liebeck – violin, Alexandra Raikhlina – violin, Stefanie Farrands – viola, Julian Smiles – cello, Simon Martyn-Ellis – gallichon

In many ways, it’s a miracle that we have some of the work of Johann Friedrich Fasch today. None of his works were published while he was alive, and much of his vocal music is thought to be lost to history. Although Fasch’s music was not published, it was highly regarded in his day, and he was held in high esteem by other significant baroque composers, such as Telemann and J.S. Bach. Fasch’s instrumental music was an important bridge between the baroque and classical periods, and this concerto, for gallichon (a bass lute) is a treasure in his often-overlooked oeuvre.



HENRY PURCELL (1659 – 1695)
‘Tis Nature’s Voice, from Ode to St Cecilia
Music for a while
If music be the food of love, Z. 379A
Now that the Sun hath veiled his Light

Robin Tritschler – tenor, Simon Martyn-Ellis – theorbo

In contrast to Purcell’s ‘miscellaneous’ songs, *Now that the Sun hath veiled his Light* and *Tis Nature’s Voice* are both religious inspired works. *Tis Nature’s Voice* is from his larger suite, *Ode to St. Cecilia*, written to celebrate the patron saint of musicians. The Musical Society of London began an annual celebration of St. Cecilia’s day in 1693, a year after Purcell wrote his suite, but he continued to write music for their celebration in subsequent years. *Now that the Sun...* is a hymn setting, written, like many of Purcell’s works, for the church. It’s more intimate than his other religious works, simple in its structure, but not without subtleties of craft.

Music for a while was written for another category of Purcell’s works: incidental music to a play. This aria is one of the movements from Purcell’s setting for a 1679 version of Sophocles’ *Oedipus*, by English playwrights John Dryden and Nathaniel Lee. In order to appeal to ‘modern’ audiences, much of the violence and gore of the play was dramatised. Purcell’s song doesn’t just accompany this play, but was used as the song that a priest sings to raise King Laius from the dead and appease one of the frightening furies who is there to haunt Oedipus.

‘If music be the food of love... sing on’ – a Shakespeare quote etched into public consciousness, although this song of Purcell’s only quotes this *Twelfth Night* moment in its first line. The rest of the lyrics were written by Colonel Henry Heviningham. Purcell wrote many miscellaneous songs and this one was penned towards the end of his life, but it remains a favourite of the twentieth century, having been popularised by conductor (and the score’s subsequent editor) Sir Michael Tippett.



ANTONIO VIVALDI (1678 – 1741)

Trio Sonata in G minor, RV 85

I. Andante molto

II. Larghetto

III. Allegro

Simon Martyn-Ellis – baroque guitar,
Dene Olding AM – violin, Julian Smiles – cello

Antonio Vivaldi wrote a sizable collection of Trio Sonatas, and RV 85, although one of the most popular, is not the only one in G minor. While labeled as a ‘trio’, the parts are written for two ‘soloists’ and a ‘continuo’ – the continuo is an accompaniment line that was occasionally improvised, and while in this specific case often played on harpsichord or organ, is not necessarily prescribed to a specific instrument. The soloists in this case are violin and baroque guitar, with three movements to complement the trio configuration.

JOHANN SEBASTIAN BACH (1695 – 1750)

Cantata Ich armer Mensch, ich Sündenknecht, BWV 55

I. Aria (tenor): Ich armer Mensch, ich Sündenknecht (G minor)

II. Recitativo (tenor): Ich habe wider Gott gehandelt (C Dorian mode)

III. Aria (tenor): Erbarme dich! (D minor)

IV. Recitativo (tenor): Erbarme dich!

(E $\flat$ Lydian mode)

V. Chorale: Bin ich gleich von dir gewichen (B $\flat$ major)

Robin Tritschler – tenor, Joshua Batty – flute, Emmanuel Cassimatis – oboe, Alexandra Raikhlina – violin, Dimity Hall – violin, Irina Morozova – viola, Charlotte Miles – cello, Simon Martyn-Ellis – theorbo

While J.S. Bach’s collection of church music is vast, this aria comes from his only surviving cantata for solo tenor. The title translates to *I, wretched man, I, slave to sin*, and was written for a service commemorating the 22nd Sunday after Trinity. It was premiered in Leipzig, the city where Bach spent most of his career. In his role as cantor he provided church music for the two main churches, St. Thomas and St. Nicholas, and occasionally also for two others, the New Church and St. Peter, a job that resulted in the significant collection of religious music Bach leaves us with today.

AFCM Evening Concert 2 – Cairns’ Colossal 150th

7:30pm – CPAC Theatre

This evening, we explore pivotal moments in the story of Gimuy—the place now known as Cairns—on the lands and waters of the Gimuy Walubara Yidinji people, whose culture and connection to Country extend back 60,150 years. The program opens with works incorporating Yidinji songs and language sung by the Gondwana Indigenous Children’s Choir. We then hear pieces aligned with key years in Cairns’ history – from 1770—the birth year of Beethoven and the year James Cook first saw Trinity Bay, to music written in 1876, when Cairns was established as a township and onto 1923, when it was officially made a city. Together, these works invite us to reflect on the many layers of history that shape this place and offer a musical perspective on our new home.

PROGRAM

GONDWANA INDIGENOUS CHILDREN’S CHOIR

LUDWIG VAN BEETHOVEN (1770 – 1827)

Sextet for Two Horns and String Quartet in E-flat major, Op. 81b

I. Allegro con brio (E $\flat$ major)

II. Adagio (A $\flat$ major)

III. Rondo. Allegro (E $\flat$ major)

Alexander Sitkovetsky – violin, Dene Olding AM – violin, Stefanie Farrands – violin, Christian-Pierre La Marca – cello, Stefan Dohr – French horn, Ben Jacks – French horn

This work of Beethoven’s is something of an enigma. It was published in 1810, but likely written significantly earlier (some estimates suggest up to 15 years earlier, in 1795!). Little is known about the nature of its composition, a point that becomes increasingly unusual in light of the virtuosity of the horn parts. In Beethoven’s day, the difficulty of the horn was made even more difficult by the ‘natural horn,’ a valveless instrument, so a work requiring this level of skill was most likely written for specific performers. Regardless of the mystery around this work, its three movements are a rollicking time – complete with joyous horn calls that mark the beginning of the finale.

GABRIEL FAURÉ (1845 – 1924)

Sonata No. 1 in A major for Violin and Piano, Op. 13

I. Allegro molto

II. Andante

III. Scherzo: Allegro vivo

IV. Finale: Allegro quasi presto

Alexander Sitkovetsky – violin, Qian Wu – piano

Composer Camille Saint-Saëns, Faure’s former piano teacher, wrote that this work possesses, ‘a magic which envelops the work and brings the masses of ordinary listeners to accept the wildest audacities as something perfectly natural.’ It was one of the sonatas that launched Faure’s relatively late path to renown, as although it was written when the composer was 31, it is considered one of his ‘early’ masterpieces. It was inspired by a little drop of love too: it was dedicated to and premiered by Faure’s good friend Paul Viardot, whose sister, Marianne, Faure had fallen head-over-heels in love with. Across four movements there is a taste of decadent piano-violin interplay, a second movement which recalls the sway of a gondola, and a finale that emerges from sweetness to erupt into pure virtuosity.

JOAQUÍN TURINA (1882 – 1949)

Sinfonia Sevillana, Op. 29

I. Panorama

II. Por el río Guadalquivir

III. Fiesta en San Juan de Aznalfarache

Karin Schaupp – guitar

Turina was part of a band of Spanish composers who defined the character of Spain’s compositional voice. He was not the first to paint a musical portrait of Seville, but he approached this task with a particular poetry, injecting this three-movement work with as much ardency for Seville as he could muster. Although a lesser-known name, Turina was immersed in the delights of 20th century classical music – he brushed shoulders with Debussy and Ravel, composed for Sergei Diaghalev, and devoted himself to imbuing his works with impressions and inspiration from his homeland.



DAY 5. Tuesday 28 July

AFCM Special Event: Harbour Harmonies – Spirit of Cairns Lunch Cruise & Concert

Boarding 11:00am – Spirit of Cairns

Set sail on a relaxed afternoon of music, cuisine and tropical beauty aboard the Spirit of Cairns.

This 90 minute lunch cruise offers a uniquely Cairns experience, combining world-class chamber music with panoramic views of Trinity Inlet and the Coral Sea. As the city skyline gives way to mangroves and open water, enjoy intimate performances from AFCM Festival artists alongside emerging musicians from our Pathways and Fellowship ensembles.

Guests are welcomed on board with a complimentary drink before indulging in freshly prepared canapés and the onboard oyster and champagne bar. With music woven seamlessly throughout the cruise, this intimate floating concert creates the perfect balance of elegance, atmosphere and ease.

PROGRAM

JOHANN SEBASTIAN BACH (1695 – 1750)
Suite No. 4 in E-flat major for Unaccompanied Cello, BWV 1010

Charlotte Miles – cello

Bach's six cello suites lie at the core of the cello's literature – almost biblical in their significance. The fourth, in E-flat major, often conjures mixed responses from cellists: the key fits less elegantly upon the instrument, and the highest open string cannot be freely used. The suites increase in virtuosity across their number, and the fourth is often described as the most contemplative of the set: the leaps of the prelude seem to etch two conversational voices, and the finale enhances this intervallic game. Bach's challenge for the cellist is both technical and emotional, this prelude possessing an increasing sense of yearning and consideration that tugs at the instrument's expressive potential.



SAM WU (1995 –) *Along the Pacific Flyway*

Kara Thorpe – flute, Gayhun Lee – oboe, Justin Wang – clarinet, Dylan Roberts – bassoon, Jude Austen Kaupe – French horn

Written especially for the 2025 Fellowship Ensemble, the Orpheus Quintet, *Along the Pacific Flyway* is an ode to journeys and the homes that lie at their beginnings and ends. Its title comes from an impressive feat from the animal kingdom: bar-tailed godwits, the world-record holders for the longest non-stop flights, traverse what is known as the Pacific Flyways – wind currents that bridge Alaska and New Zealand (to which they venture, there and back again). Here this wind and the flowing expanses of these voyages are painted in the flutter of feather-beamed woodwind and soaring melodies that break free of the rigidity of beat. Like these birds, Australian composer Sam Wu's homes (Australia, the United States, and China) are separated by the vastness of the Pacific – this in-betweenness becomes its own kind of home, sewn together by the colourful forces of the woodwind quintet.

AFCM Special Event: Starlight Serenade – Spirit of Cairns Dinner Cruise & Concert

Boarding 6:00pm – Spirit of Cairns

Experience an unforgettable evening where music meets the tropics on the waters of Cairns Harbour.

As the sun sets and the city lights shimmer across the inlet, join AFCM artists and Pathways ensembles aboard the Spirit of Cairns for a spectacular dinner cruise concert. This three-hour experience blends exceptional live performance with relaxed luxury, set against one of Tropical North Queensland's most beautiful backdrops.

Guests are welcomed with a drink on arrival before enjoying a hot and cold tropical buffet featuring local flavours and seafood. Throughout the evening, chamber music performances unfold to present a magical Festival night on the water – perfect for celebrating music, place and connection under the stars.

PROGRAM

LUDWIG VAN BEETHOVEN (1770 – 1827)
Variations in C Major on Mozart's "Là ci darem la mano", WoO 28 arr. Stein for Oboe, Clarinet and Bassoon

Gahyun Lee – oboe, Justin Wang – clarinet, Jackie Newcomb – bassoon

Beethoven wrote two works for this unusual combination of instruments, likely spurred by his contemporary, composer and oboist, Johann Wenth. In Mozart's *Don Giovanni*, 'La ci darem la mano' is a seductive duet, as Don Giovanni attempts to coax Zelina to accompany him to his castle, despite having just met her betrothed. Here Beethoven ornaments this duet with agile oboe gestures, and despite the size of the ensemble, writes with such layered calculation that the ensemble seems to grow well beyond the confines of the trio format.

SAM WU (1995 –) *Along the Pacific Flyway*

Kara Thorpe – flute, Gayhun Lee – oboe, Justin Wang – clarinet, Dylan Roberts – bassoon, Jude Austen Kaupe – French horn



DAY 6. Wednesday 29 July

AFCM Concert Conversations 3

10:00am – CPAC Studio

AFCM Concert Conversations begin each morning with Artistic Director Jack Liebeck in conversation with guest Festival artists, sharing stories and insights from their musical journeys. Each session is followed by a 45-minute performance, with tea and coffee served.

Jack Liebeck interviews Jackie Newcomb, Charlotte Miles, Dene Olding AM and Irina Morozova.

PROGRAM

MICHAEL GARSON (1945 –)
Ballade

Jackie Newcomb – bassoon

Garson is a New York-born pianist and composer whose career has spanned jazz, classical and rock in equal measure, perhaps best known for his long collaboration with David Bowie. His compositional voice draws directly from his life as an improviser, and this short *Ballade* for solo bassoon carries that quality: music that feels both considered and spontaneous, from a composer for whom those two things have never really been separate.

HENRY MANCINI (1924 – 1994)
Moon River fr. Breakfast at Tiffany's

Julian Smiles – cello, Christian-Pierre La Marca – cello, Charlotte Miles – cello, Isang Enders – cello

Our first encounter with *Moon River* in *Breakfast at Tiffany's* is when Audrey Hepburn, strumming away at a guitar, is seen singing to herself. When the film had a somewhat tepid response at its preview screening, the director suggested cutting this scene – Hepburn, for whom the song had been written, had a colourfully ornamented response, summarised as being 'Over my dead body!'. Both vocal and instrumental versions have been covered countless times, by artists as far-ranging as Amy Winehouse, Paul Kelly and Jacob Collier.

WOLFGANG AMADEUS MOZART (1756 – 1791)
Sinfonia Concertante for Violin and Viola in E-flat major, K. 364, movt. 2
II. Andante

Dene Olding AM – violin, Doretta Balkizas – violin, Alexandra Raikhlin – violin, Irina Morozova – viola, Stefanie Farrands – viola, Benjamin Roskams – viola, Julian Smiles – cello, Leon Bosch – bass, Emmanuel Cassimatis – oboe, Gahyun Lee – oboe, Stefan Dohr – French horn, Jude Austen Kaupe – French horn

Why Mozart wrote his *Sinfonia Concertante* in E-flat major we do not know – he asks the viola player to detune their instrument to make it work, unbothered by the fact that they are one of the featured soloists. In fact, it was for this reason he requested it – in order to give the viola a particular brightness to help it project as a soloist. It was a creative venture that although relatively tame now, was somewhat radical at the time. Two soloists, a hybrid symphonic/concerto form, and this endeavour was one of the contributors in Mozart losing his job as a court organist, as he was too distracted from his duties by his new compositional innovations.



HARRY SDRAULIG (1990 –)
Cantilena

Joshua Batty – flute, Dene Olding AM – violin, Jack Liebeck – violin, Irina Morozova – viola, Charlotte Miles – cello, Alexander Krichel – piano

In preparation for his forthcoming album, flautist Joshua Batty commissioned a number of personal collaborators to write and perform with him. Australian composer Harry Sdraulig is a longtime friend of Batty's, and this work *Cantilena* has long been in the works. This piece is actually a single movement of a flute concerto that Sdraulig is in the process of composing, *Cantilena* being an arrangement for a quasi-reduced orchestra – string trio and flute soloist. A 'Cantilena' is a lullaby, or an old, familiar song, and this lyrical flute solo soars atop a magical layering of texture from the strings.

GUSTAV MAHLER (1860 – 1911)
Piano Quartet in A minor
I. Nicht zu schnell

Dene Olding AM – violin, Benjamin Roskams – viola, Christian-Pierre La Marca – cello, Kristian Chong – piano

Mahler is a name almost solely reserved for the sphere of the symphony orchestra – he wrote almost no chamber music, and his *Piano Quartet in A minor* is his only surviving attempt, written early in the composer's career. It is often said that chamber music reveals intimacies about a composer, and this is certainly a very different side of our usually brass-burnished, maximally extravagant Mahler. He only finished one movement of the quartet, in a despondent minor key, and a sketch of 24 bars for the second movement.

AFCM Ray Golding Sunset Series 3 – A Tale of Two

5:00pm – CPAC Theatre

Two of AFCM's Artistic Directors, past and present, come together for an afternoon recital of violin and piano classics. Jack Liebeck is joined by Australia's beloved pianist and AFCM's previous Artistic Director, Piers Lane, for a program featuring Elgar and Brahms.

This concert is dedicated to the memory of supreme violist and AFCM artist Simon Oswell, who very sadly passed away in May 2026.

PROGRAM

JOHANNES BRAHMS (1833 – 1897)
Sonata No. 3 in D minor for Violin and Piano, Op. 108
I. Allegro
II. Adagio
III. Un poco presto e con sentimento
IV. Presto agitato

Jack Liebeck – violin, Piers Lane AO – piano

This is the last and most serious of Brahms' three violin sonatas. It's the longest of the set, with four movements, as opposed to Brahms' typical three (a treat from a composer who was plagued with perfectionism and known to discard and abandon many of his composing attempts). Written in 1888, Brahms was towards the end of his career – large scale symphonic works and concerti were now well behind him, and his final years focused on the art of chamber music. This work is an exemplary manifestation of Brahms' craft – piano and violin move with stunning equality, interwoven together, and the simple ideas of the violin's opening belie the work's structure.

SAM WU (1995 –)
Travelogues

Jack Liebeck – violin, Piers Lane AO – piano
The composer writes:

"Travelogues is a meditation on the past, present, and future of human migration:

The "past" recalls my childhood, in transit among the misty verdant mountains of Southeast China...

The "present" depicts megacities and their complex, interconnected transit systems...

The "future" imagines our eventual travels into the stars..."



EDWARD ELGAR (1857 – 1934)
Sonata for Violin and Piano in E minor, Op. 82
I. Allegro. Risoluto
II. Romance. Andante
III. Allegro non troppo

Jack Liebeck – violin, Piers Lane AO – piano

Lady Elgar, as she is known, was fond of her husband's work, and a devotee of his career – in the later stages of his life, she acquired a country house for him to work away in, and it was here that he wrote some of the pinnacles of his oeuvre. This sonata is perhaps his masterwork – it was dedicated to a friend of Elgar's, and he wrote to her: 'I fear it does not carry us any further but it is full of golden sounds and I like it, but you must not expect anything violently chromatic or cubist.' She died before she could write back to him, and as a moment of elegiac remembrance, Elgar reinstates the slow theme of the second movement before the piece launches into its final moments.



AFCM Evening Concert 3 – Wonderful World with Christian-Pierre La Marca and his All-Star Orchestra

7:30pm – CPAC Theatre

In this humanistic ode to nature, French cellist Christian-Pierre La Marca presents a packed multimedia programme on the theme of saving the planet. Featuring epic cinematography of our beautiful world by Yann Arthus-Bertrand and works by Fauré, Glass, Saint-Saëns, Dvořák, Einaudi, and more, you will be blown away!

Christian-Pierre La Marca – cello, Doretta Balkizas – violin, Dimity Hall – violin, Dene Olding AM – violin, Stefanie Farrands – viola, Charlotte Miles – cello, Leon Bosch – bass, Kristian Chong – piano

PROGRAM

JOHANN SEBASTIAN BACH (1695 – 1750)
Cello Suite I BWV 1007 – Prelude

It's a work that scarcely needs an introduction: the most famous music written by J.S. Bach, and perhaps the most famous cello work of all time. It's difficult to believe that prior to the 20th century, the works were little known. Cellist and conductor Pablo Casals discovered an edition in a thrift shop in Barcelona, and his recordings and performances quickly revived the work. No autograph survives, but a handwritten copy by Bach's second wife, Anna Magdalena, helped certify the definitive editions of these suites.

GABRIEL FAURÉ (1845 – 1924)
Après un rêve for Cello, Piano and String Orchestra arr. Gassot/La Marca

Fauré's *Après un rêve* is a setting of a poem by French poet Romain Bussine. Originally written as a vocal work, it tells of a lover's dream - a dream of the romantic flight of two lovers, transporting them away from the earth and towards the light. Then, at dawn, the dreamer awakes, sadly longing for the return of what the poem describes as "the radiance of the mysterious night". Such is the enchanting beauty of Fauré's melody that it needs no lyrics to tell its story, with a slow, melancholic ascent, supported by the constant quavers of the piano, carrying the dreamer away from the ecstasy of the dream and back to reality.



FAZIL SAY (1970 –)
Sonata for Cello and Piano (Four Cities)
I. Sivas
II. Hopa

Fazil Say's cello sonata is a musical travelogue – postcards of four cities within Türkiye, inspired by his memories there. While the work takes inspiration from a traditional instrumental sonata form, each movement draws on Turkish folk music conventions, building the image of bustling cities through a fusion of these styles. The first movement, *Sivas*, concludes with a mournful cello recitative. *Hopa*, the second movement, is a traditional dance, a chaotic rush of sound inspired by the revelry of a village wedding.

ANTONÍN DVOŘÁK (1841 – 1904)
Silent Woods (From the Bohemian Forest) for Cello, Piano and String Orchestra

Silent Woods, although now a staple of the cello repertoire, is a movement from a suite of four-hands piano works inspired by Šumava, a South Bohemian mountain range that Dvořák would often hike through with friends. He wrote the pieces, each a vignette of an aspect of the landscape, and then found himself stuck when subtitling them, hoping to achieve perfect, expressive names for each movement. *Silent Woods*, the best known of the set, Dvořák arranged himself for cello and piano and for cello and orchestra. This meditation on the forest is a stunning ode to the natural environment, and the long, breathless phrases of the cello suspend this movement in time.

ARIEL RAMIREZ (1921 – 2010)
Alfonsina y el Mar for Cello, Piano and Strings

Alfonsina y el Mar, which translates literally to *Alfonsina and the Sea*, is a 20th century Argentinian song. The song is a tribute to Argentine poet Alfonsina Storni, who committed suicide in 1938 by throwing herself into the sea. The tragedy is described poetically through the lyrics, but even without them a touching impression of reverent artistry weaves through Ramirez's song.

CAMILLE SAINT-SAËNS (1835 – 1921)
The Swan for Cello, Piano and Strings

The Swan, although performed frequently as a standalone work, is from Camille Saint-Saëns' suite *Carnival of the Animals*, a chamber suite that features humorous depictions of a zoo of creatures. *The Swan* was the only one Saint-Saëns allowed to be performed in his lifetime, as he was too scared that the frivolous nature of his carnival would tarnish his reputation as a serious composer. This movement is undeniably beautiful, and the cello sings atop the ripple of water in the piano – a reference to a *swan song*, the rumoured call that the mute swan finally lets free at the end of its life.

NIKOLAĬ RIMSKY-KORSAKOV (1844 – 1908)
Flight of the Bumblebee for Cello and Piano

Rimsky-Korsakov was a master orchestrator, and his operas, often based on grand fairy tales, feature colourful, illustrative music. *Flight of the Bumblebee* is an instrumental interlude from his epic *The Tale of Tsar Sultan*. This instrumental movement is simple in its concept, and unforgettable – based on one scale, the all-inclusive chromatic, it zips around as fast and insect-like as a musician is willing to play it.

PHILIP GLASS (1937 –)
The Hours – The Poet Acts for Cello and String Orchestra

Based on the novel by Michael Cunningham, *The Hours* is the captivating and gut-wrenching tale of the parallel lives of three women. Its soundtrack, by Philip Glass, is characteristically mesmerising, with an apt fragility to its minimalism. On the process of its composition, Glass wrote: 'The music had to be the thread that tied the movie together. There's no question that the emotional point of view is conveyed by the music. Music is the arrow you shoot in the air. Everything follows that.'

HENRY MANCINI (1924 – 1994)
Moon River arr. Gassot/La Marca for Cello and String Orchestra

Our first encounter with *Moon River* in *Breakfast at Tiffany's* is when Audrey Hepburn, strumming away at a guitar, is seen singing to herself. When the film had a somewhat tepid response at its preview screening, the director suggested cutting this scene – Hepburn, for whom the song had been written, had a colourfully ornamented response, summarised as being 'Over my dead body!'. Both vocal and instrumental versions have been covered countless times, by artists as far-ranging as Amy Winehouse, Paul Kelly and Jacob Collier.

LUDOVICO EINAUDI (1955 –)
I Giorni arr. Gassot/La Marca for Cello and String Orchestra

In recent years Ludovico Einaudi has skyrocketed to fame as his music becomes a staple of social media and pop culture more broadly, recognisable by sound if not by name. *I Giorni* is the title track from one of his earliest standalone albums, composed in 2011. The title translates as 'The Days' and was inspired by Einaudi's travels across Africa, in particular the impact of its incomparable landscapes. As a single, it peaked at No. 32 in the UK Singles charts, becoming an unusual feature on account of its popularity as a study track with one of the hosts of BBC Radio 1.

NILS FRAHM (1982 –)
Wintermusik Ambre arr. Gassot/La Marca for Cello and String Orchestra

German musician Nils Frahm's *Wintermusik* was written as a Christmas present for friends and family; 30 minutes of improvisation that he recorded on the 21st and 22nd of December, 2007. This arrangement, like much of Frahm's music, was edited and notated after it was recorded. 'Ambre' is the opening movement and shortest of the set, a delicate movement that twinkles like a muffled snowfall in winter.

ERNEST BLOCH (1880 – 1959)
Prayer for Cello and Strings

Ernest Bloch's music was heavily inspired by his Jewish heritage, particularly as a European who spent the majority of his life in the United States. *Prayer* takes its inspiration from a Jewish folk song and is the first of three short movements from his suite *From Jewish Life*. Like a prayer, the solo line charts a reverent melody, an elaboration on four notes that rises and falls like a breath.

HAROLD ARLEN (1905 – 1986)
Over the Rainbow arr. Gassot/La Marca for Cello and String Orchestra

It's hard to believe that Judy Garland's iconic rendition of *Somewhere Over the Rainbow* almost didn't make it to the movie screen: in an advance preview of *The Wizard of Oz*, MGM removed the track, fearing it would slow down the film too much. It has become one of the world's most beloved songs, transcending the very film it was written for. Composer Harold Arlen wrote the song after a burst of inspiration while driving and quickly pulled over to notate the melody on a scrap of paper. His longtime collaborator Yip Harburg crafted the lyrics. While few people could name the song's writers off the top of their head, the image of Dorothy Gale and little Toto is incomplete without this touching ballad.

ASTOR PIAZZOLLA (1921 – 1992)
Libertango, with Ensemble

Astor Piazzolla received his first bandoneón at the age of eight, as a deceptively wrapped gift. He was hoping for a new pair of skates, and instead opened his father's present to an instrument he'd never seen before. As he recalls: "[My father said] 'Astor, this is the instrument of the tango, I want you to learn to play it.' My first reaction was to complain. The tango was the music that he listened to almost every night when he returned from work, and which I did not like." It's almost difficult to believe as a teenager he was already in demand with some of the finest tango orchestras across South America. *Libertango* is a fusion of the words 'libertad' (freedom) and 'tango,' signifying Piazzolla's breakaway from the confines of both the classical and tango traditions.

BOB THIELE (1922 – 1996)
What A Wonderful World arr. Gassot/La Marca for cello and string orchestra



DAY 7. Thursday 30 July

AFCM Concert Conversations 4

10:00am – CPAC Studio

Jack Liebeck interview Stefanie Farrands, Robin Tritschler, Emmanuel Cassimatis and Benjamin Roskams.

AFCM Concert Conversations begin each morning with Artistic Director Jack Liebeck in conversation with guest Festival artists, sharing stories and insights from their musical journeys. Each session is followed by a 45-minute performance, with tea and coffee served.

PROGRAM

JOHANN SEBASTIAN BACH (1695 – 1750)
Concerto in D minor for two Violins BWV 1043 (2nd mvmt)

II. Largo, ma non tanto

Jack Liebeck – violin, Alexandra Raikhlina – violin, Kristian Chong – piano

We know little about many of Bach's instrumental works, but in the case of his concertos, he was undoubtedly inspired by the Italian Antonio Vivaldi, the pioneer of the concerto. Bach made arrangements of eleven of Vivaldi's works, but his own original concertos are unapologetically stamped with his artful touch. The second movement of this iconic double concerto verges on the sublime, the two soloists together weaving a delicately reverent fugue.

FRANZ DOPPLER (1821 – 1883)

Andante and Rondo for two Flutes and Piano, Op. 25

Joshua Batty – flute, Kara Thorpe – flute, Kristian Chong – piano

Franz Doppler was a 19th century flute virtuoso, and while his ballets, operas, and orchestrations of Liszt's music (of whom he was a student) were all highly successful in his day, his legacy persists in his large oeuvre of flute music. Franz's brother Karl was an equally agile flautist, and many of Franz's compositions were for flute duet, written for the pair to perform and tour together. The Andante and Rondo adds the support of a piano to this combination. The Andante sings sweetly, before a stormy minor interruption. The Rondo is energetic, the two flutes phasing in-and-out of unison and building to a breathless, grand finale.

MICHAEL CARR (1905 – 1968) /TOMMIE CONNOR (1904 – 1993) /JIMMY LEACH (1905 – 1975)

The Little Boy that Santa Claus Forgot

Robin Tritschler – tenor, Alexander Krichel – piano

Among all the Christmas songs of sanctity and childhood excitement, *The Little Boy that Santa Claus Forgot* is perhaps the most bleak of all. This short narration recounts a fatherless boy who Santa doesn't visit, in spite of all of his hopes, wishes, and good behaviour. It's a song that's since had an interesting history – it was popularised by Dame Vera Lynn, recorded by Nat King Cole, and then featured in rock band Pink Floyd's film, *The Wall*.

ROSS EDWARDS (1943 –)

Ulpirra

Emmanuel Cassimatis – oboe

Ulpirra is an Aboriginal word that means flute, or recorder. This work by Ross Edwards has lived many lives – it was commissioned for solo recorder, and since then has been reconfigured for almost every woodwind instrument under the sun – including this concert's version, for solo oboe. It dances, birdlike and with a constantly twisting and shifting sense of energy.

FRANCIS POULENC (1899 – 1963)

Trio for Oboe, Bassoon and Piano, FP 43

I. Presto

II. Andante

III. Rondo

Emmanuel Cassimatis – oboe, Jackie Newcomb – bassoon, Alexander Krichel – piano

Although somewhat of a joker of the chamber music world, known for his lighthearted and comedic works, the Poulenc *Trio for Oboe, Bassoon and Piano* is at first serious. The piano stamps out some morose chords that warn of a foreboding movement to come. Very quickly it's whisked into a jaunty presto, where the bassoon and oboe fly by with scales and the harmony totters askew. The moments of sweetness are undoubtedly Poulenc, but this comedian of the music world didn't lack any ability to lushly evoke emotion, and across three movements these opposing moods fluctuate with expertly curated balance.

STUART DUNCAN (1964 –)/EDGAR MEYER (1960 –)/CHRIS THILE (1981 –)

Voila!

Benjamin Roskams – violin, Alexandra Raikhlina – violin, Stefanie Farrands – viola, Charlotte Miles – cello, Leon Bosch – bass

Yo-Yo Ma, cellist virtuoso, meets Stuart Duncan, fiddler. Add Edgar Meyer, multi-genre composer and bassist, and lastly, Chris Thile, a mandolin extraordinaire equally as versed in Bach as bluegrass. What do you get? *Goat Rodeo*, a wide-ranging collaboration of epic proportions. After the resounding success of the 2020 release of this album, the group reunited for *Not Our First Goat Rodeo*, a 2020 celebration of their first album's genre-bending joy. *Voila!* is taken from this 2020 release, a vivacious moment for strings that throws refinement to the wind and draws on the diverse talents of this collective of musicians.

AFCM Ray Golding Sunset Series 4 – Usonia Dreams

5:00pm – CPAC Theatre

A magical journey to the USA using the medium of music composed on the other side of the Pacific. From Corigliano to Bernstein, via Ives, Elliott Carter and others, this program reminds us of that nation's cultural impact on us all.

PROGRAM

JOHN CORIGLIANO (1938 –)

Snapshot: Circa 1909

Jack Liebeck – violin, Doretta Balkizas – violin, Dimity Hall – violin, Irina Morozova – viola, Isang Enders – cello

When the Elements String Quartet asked John Corigliano for a work based on a photograph, Corigliano immediately knew what his inspiration would be: a photo taken just after the turn of the 20th century, when his grandparents arranged for a photographer to come to the house. After finishing the family photos, the photographer was convinced to take a picture of his grandfather and his brother, one perched playing the guitar, and the other with a violin in hand. This work brings this picture to life – beneath the nostalgic melody of the violin, the rest of the string quartet pluck like guitars, collectively imagining the musical escapades the pair could have had.

TOSHIO HOSOKAWA (1955 –)

Texture for Octet

Alexander Sitkovetsky – violin, Dimity Hall – violin, Stefanie Farrands – viola, Charlotte Miles – cello, Leon Bosch – bass, Lloyd Van't Hoff – clarinet, Jackie Newcomb – bassoon, Stefan Dohr – French horn

Toshio Hosokawa is arguably Japan's most famous living composer, and in high demand across the world. *Texture* was co-commissioned by the Berliner Philharmoniker Foundation and the Japan Arts Corporation for the Philharmonic Octet Berlin and is dedicated to the ensemble. It uses Hosokawa's typical 'brushstroke' technique, where layers of sound and colour override melody. The Philharmonic Octet Berlin is known for its interpretation of Schubert's groundbreaking Octet, and this work is written for the same arrangement of instruments. This time the string quartet is grouped together, largely in opposition (although occasionally alignment) with the winds and double-bass, two forces that push and pull, inflected with an interplay of light and dark.

VALERIE COLEMAN (1970 –)

Red Clay & Mississippi Delta

Kara Thorpe – flute, Gayhun Lee – oboe, Justin Wang – clarinet, Dylan Roberts – bassoon, Jude Austen Kaupe – French horn

In Valerie Coleman's words, '*Red Clay* is a short work that combines the traditional idea of musical scherzo with living in the South.' The Mississippi Delta, from where Coleman's family originates, is expressed through its musical idioms, blues riffs and all. When combined with the fluidity and flexibility of the classical wind quintet, this work is virtuosic and a little audacious. Soloists each have their opportunity to wail, while the accompaniment beneath carves an active groove.

CHARLES IVES (1874 – 1954)

The Cage

Robin Tritschler – tenor, Piers Lane AO – piano

Charles Ives' music is not always for the faint of heart – while he combines American traditions with classical music, it's not in the way of jazz-inflected Gershwin or Bernstein. *The Cage* is the 64th of his book of 114 songs and he wrote the lyrics himself, which detail a leopard pacing around and around his cage. Ives makes heavy use of the two wholetone scales, where each consecutive note is equally spaced apart – occasionally you'll hear the vocalist slip between the two as the notes feel finally as if they've been tensely pushed together. It's barely a minute long, a fun interplay of musical and written language, recited as if a poem.

ELLIOTT CARTER (1908 – 2012)

Dust of Snow

Robin Tritschler – tenor, Piers Lane AO – piano

Elliott Carter was an American modernist who followed in Ives' lineage. Born 28 years after Ives, Carter's connection to the composer was somewhat unusual. Ives, who composed in addition to a full-time job in business, sold insurance to Carter's family. Carter was deeply inspired by Ives, and Ives' encouragement helped Carter continue his musical journey in spite of his unenthusiastic parents. Carter wrote music every morning until his death, and many of his songs such as *Dust of Snow* were settings by American poets and writers. *Dust of Snow* is a Robert Frost poem, one of a set of three that Carter set to fleeting song.

THEODORE CHANLER (1902 – 1961)

The Doves

Robin Tritschler – tenor, Piers Lane AO – piano

Carter's contemporary Theodore Chanler is a lesser-known American composer whose repertoire was largely dominated by songs. In addition to his work as a composer, Chanler was a music critic, writing regularly for the *Boston Herald* and *Modern Music*. *The Doves* is a setting of a poem by Leonard Feeney, a Jesuit priest whose over-zealous interpretation and preaching of the Church's doctrine on salvation led to his eventual excommunication. Chanler was seemingly unbothered by this colourful character and set several of Feeney's poems to music.

AARON COPLAND (1900 – 1990)

I Bought Me a Cat

Robin Tritschler – tenor, Piers Lane AO – piano

It's a nonsense song! A break from the seriousness of the classical lieder genre, Aaron Copland's American songs blur the line between classical and contemporary. '*I Bought Me a Cat*' is its own menagerie – after each verse, another farm animal is added, joining the opening Cat. In the piano are the evocations of a noisy farm, complete with braying, mooing, and the other chaos of the farm.

LEONARD BERNSTEIN (1918 – 1990)

West Side Story suite arr. Penaforte

Jack Liebeck – violin, Alexander Krichel – piano

When writing *West Side Story*, the now famous adaptation of Shakespeare's *Romeo and Juliet* where two feuding families get in the way of young love, Bernstein wrote: 'The music will be serious music. Serious and yet simple enough for all people to understand.' With a working title of *East Side Story*, it took Bernstein and his collaborators time to figure out the true essence of their conflict. Eventually it was settled on, newly settled Puerto Rican immigrants against generational New York families – and here the music appeared at once to Bernstein, a fusion of these two musical cultures, rhythmically charged and danceably feverish.



AFCM Evening Concert 4 – Baroque Bliss: Goldberg Variations

7:30pm – CPAC Theatre

Could you spend an hour listening to more glorious music than Bach's Goldberg Variations? We don't think so! Performed in a special arrangement by Dmitry Sitkovetsky for string trio, you will be transported to musical heaven.

PROGRAM

JOHANN SEBASTIAN BACH (1695 – 1750)

Goldberg Variations for String Trio BWV988 arr. Dmitry Sitkovetsky

Alexander Sitkovetsky – violin, Benjamin Roskams – viola, Julian Smiles – cello

In a renewed arrangement for string trio, Bach's eternal Goldberg Variations are shaded with fresh colour. There is a little mystery around this monument of the musical canon – they were supposedly written for harpsichordist Johann Gottlieb Goldberg, a young prodigy, although the first published edition does not reveal this dedication. When the Russian Count Keyserlingk visited Leipzig, he was enamored with young Goldberg and would often request he play one of the variations. He rewarded their composer, Bach, supremely, giving him a golden goblet and a hundred Louis d'or. Count Keyserlingk's judgement was sound: these variations are their own vast universe, united by the single aria that comprises their theme.



DAY 8. Friday 31 July

Concert Conversations 5

10:00am – CPAC Studio

AFCM Concert Conversations begin each morning with Artistic Director Jack Liebeck in conversation with guest Festival artists, sharing stories and insights from their musical journeys. Each session is followed by a 45-minute performance, with tea and coffee served.

Jack Liebeck interviews Christian-Pierre La Marca – Alexander Krichel, Lloyd Van't Hoff, Dimity Hall and Julian Smiles.

PROGRAM

FRANZ SCHUBERT (1797 – 1828) *Ständchen from Schwanengesang D. 957, No. 4 arr. Liszt*

Alexander Krichel – piano

Charismatic pianist Liszt often used his own arrangements to showcase lesser-known works on the big stage, and his regular programming of Schubert's *Ständchen* is no exception. Not that Schubert would ever experience its fame – this lied was written in the final months of his life and published posthumously. It is one of his most captivating melodies, a setting of a Shakespearean song from his play *Cymbeline*. *Schwanengesang* refers to a collection of all of Schubert's final songs, collated by his publisher and best translated as *Sweet Songs*.

ASTOR PIAZZOLLA (1921 – 1992)

Ave Maria

Dimity Hall – violin, Qian Wu – piano

When Piazzolla first embarked on his new fusion of classical and tango, traditionalists of the tango genre were appalled at his audacity and supposed disregard for tradition. In the latter half of his career, when *Ave Maria* was composed, Piazzolla's versatility was taking him to a number of new compositional frontiers. This work, originally titled *Tanti Anni Prima*, was written for the 1984 film *Enrico IV*, a tragic-comedic film about a man convinced he is Henry IV. It's lyrical, sublime, and a moment of drawn-out reverence.

ARISTEA MELLO (1987 –)

Perfect Imperfections for Flute and Piano

Joshua Batty – flute, Alexander Krichel – piano

Aristea Mellos is a Greek-Australian composer, and her work *Perfect Imperfections* was written especially for flautist Josh Batty. It's a work written to honour the memory of Batty's grandfather, a tribute to a poem he wrote of the same name. The song uses the medieval song form of a 'fin amore,' an expression of courtly love, and the central melodic idea is repeated, varied with each repetition in an attempt to achieve perfection. Ultimately, as the melody becomes progressively disjointed in its communication, perfection is cast as a futile illusion.

GEORGE GERSHWIN (1898 – 1937)

Blues from An American in Paris arr. Mangani

Lloyd Van't Hoff – clarinet, Qian Wu – piano

Gershwin's artistic vision, compositions inspired by the colours and characters of jazz music, was a lifelong pursuit. As a teen, the modern, raucous jazz of Harlem was a perpetual source of curiosity and inspiration. His first attempts at melding his own classical world with this style were limited in their success. After a whirlwind trip to Paris, *An American in Paris*, a tone poem for orchestra, was born from homesickness and his increasing affection for his home city. Gershwin himself described this blues as being 'rich... with a strong rhythmic undercurrent.' His work captures the cacophony of Paris, punctuated by distant memories of Manhattan and Harlem.



PEGGY GLANVILLE-HICKS (1912 – 1990)

Concertino de Camera for Flute, Clarinet, Bassoon and Pianoforte

Joshua Batty – flute, Lloyd Van't Hoff – clarinet, Jackie Newcomb – bassoon, Qian Wu – piano

Peggy Glanville-Hicks was one of Australia's most pivotal composers – born in Melbourne in 1912, her compositional career (and work as a music critic for the New York Herald Tribune) was marked by international acclaim; a rare feat for an Australian at that time, and even rarer for a woman. *Concerto da Camera* was written for Glanville-Hicks' second appearance at the prestigious International Society for Contemporary Music and performed by musicians of the Dutch Concertgebouw chamber ensemble. She composed it while residing in the United States, where she would spend much of her career, returning to Australia only to mark her twilight years. Her residence in Sydney, known as the Peggy Glanville-Hicks House, is now a composing residency haven, one of her last gifts to music.

AFCM Ray Golding Sunset Series 5 – Epoch Echoes

5:00pm – CPAC Theatre

In a special AFCM co-commission, Australian composer Lee Bradshaw has completed a work that was started by Gideon Klein 80 years ago in the Nazi concentration camp where he was incarcerated. Klein was murdered on January 27th, 1945, and that date is the title of this new work. To accompany it, we feature Mendelssohn's incredible C minor Piano Trio, written 100 years earlier in 1845. Mendelssohn, despite being baptised at age seven, had Jewish roots and suffered denigration during his lifetime because of it; fortunately, we have subsequently recognised his genius!

PROGRAM

FELIX MENDELSSOHN (1809 – 1847)

Piano Trio No. 2 in C minor Op. 66

I. Allegro energico e con fuoco

II. Andante espressivo

III. Scherzo. Molto Allegro quasi Presto

IV. Finale. Allegro appassionato

Alexander Sitkovetsky – violin, Isang Enders – cello, Qian Wu – piano

A birthday gift to his sister, Fanny Mendelssohn, Felix wrote this trio while busy at work in Frankfurt. By this time, he was a serious composer of some renown, and visitors and students would often call in to see him. Some of them he recruited to play through the parts, including the work's dedicatee, violinist and fellow composer Louis Spohr. The second movement uses the rhythms of a Venetian gondola song and is the only slow one of the set. The other three fly past with rhythmic fury, demanding a furious agility from each of the three performers.



GIDEON KLEIN (1919 – 1945)

Duo for Violin and Cello

Alexandra Raikhlina – violin, Charlotte Miles – cello

Gideon Klein was a Czech pianist and composer whose musical career was largely spent in concentration camps. In his short lifetime, Klein wrote a number of stunning works, most of which premiered within camp walls. He left his manuscripts to the protection of his girlfriend in Theresienstadt Ghetto concentration camp, and she was able to pass them onto Gideon's family and ensure their preservation after his death. This Duo for Violin and Cello was one such piece, written for specific musicians whom Klein was confined with. It's haunting, measured, and tragically unfinished.

LEE BRADSHAW (1977 –)

January 27, 1945

Alexandra Raikhlina – violin, Jack Liebeck – violin, Stefanie Farrands – viola, Charlotte Miles – cello, Alexander Krichel – piano

This work is a special co-commission between AFCM and Brundibór Arts Festival in Newcastle, England, the completion of Gideon Klein's Duo for Violin and Cello by Australian composer Lee Bradshaw. The title of the piece is a reference to the day Klein was killed – which was also the liberation day of Auschwitz, and went on to become Holocaust Memorial Day. The two works sew a poignant thread between past and present and conclude a work that Klein should have been granted the opportunity to finish in his life.



AFCM Evening Concert 5 – A Tropical Winter's Journey

7:30pm – CPAC Theatre

Schubert's Winterreise is perhaps his most famous song cycle. In this concert, we will hear the original 12-song cycle with added poetry, performed in rarely heard and beautiful chamber arrangements, sung by our wonderful tenor, Robin Tritschler.

PROGRAM

ALEX TURLEY (1995 –)

Substratum

WORLD PREMIERE

Joshua Batty – flute, Doretta Balkizas – violin, Dimity Hall – violin, Benjamin Roskams – viola, Charlotte Miles – cello

The composer writes: Substratum was conceived with its premiere location in mind: the Australian Festival of Chamber Music in Cairns-Gimuy, and the extraordinary tropical rainforest that surrounds it. The title refers to the layer of decomposing matter on the forest floor: dead leaves, fallen timber, moss, fungi, all of it slowly breaking down and regenerating in a dense, interlocking system. There's a kind of hidden logic to it that I found compelling as a compositional starting point. The work unfolds in three continuous untitled movements which attempt to capture a subterranean journey towards a breakthrough of light.

FRANZ SCHUBERT (1797 – 1828)

Die Winterreise D. 911, Op. 89, Strings arr.

Iain Farrington

Poem: Farewell! but whenever you welcome the hour – Thomas Moore

I. Gute Nacht

Poem: To A False Friend – Thomas Hood

II. Die Wetterfahne

Poem: Extract from A Valediction of Weeping by John Donne

III. Gefrorne Tränen

Poem: In my dreams – Stevie Smith

IV. Erstarrung – arr. Iain Farrington

Poem: On The Night Train by Henry Lawson

V. Der Linderbaum arr. Iain Farrington

Poem: Lines written in dejection – W B Yeats

VI. Wasserflut

Poem: To an Inconstant One by Sir Robert Ayton

VII. Auf dem Flusse

Poem: Extract from A Leave-Taking – Algernon Charles Swinburne

VIII: Rückblick arr. Iain Farrington

IX. Irrlicht

Poem: No worst, there is none – Gerard Manley Hopkins

X. Rast

Poem: A Dream – Cristina Rossetti

XI. Frühlingstraum

Poem: Alone – Edgar Allen Poe

XII. Eisamkeit

Dimity Hall – violin, Dene Olding AM – violin, Irina Morozova – viola, Charlotte Miles – cello, Piers Lane AO – piano, Robin Tritschler – tenor

Schubert's life was afflicted by poor health, and he began to compose *Die Winterreise* at the age of 30, just two years before his death. It's a work steeped in melancholy: more than half the movements are in a minor key, and the tale details the bitter winter journey of a wandering, grief-stricken man. Schubert never heard the work in full during his life, but his initial presentation of excerpts to friends left them dumbfounded by the depths of its depression. This is not to dwell on its sombre mood, but acknowledge the deep emotions that Schubert manages to eke from his writing. As the singer Elena Gerhardt noted: 'You have to be haunted by this cycle to be able to sing it.'

DAY 9.

Saturday 1 August

Concert Conversations 6

10:00am – CPAC Studio

AFCM Concert Conversations begin each morning with Artistic Director Jack Liebeck in conversation with guest Festival artists, sharing stories and insights from their musical journeys. Each session is followed by a 45-minute performance, with tea and coffee served.

Jack Liebeck interview Piers Lane AO, Joshua Batty and Leon Bosch.

PROGRAM

ZEZ CONFREY (1895 – 1971)

Dizzy Fingers

Piers Lane AO – piano

Zeze Confrey was of the same era as George Gershwin and combined his classical aptitude with other trends of the era. He worked for a company producing piano rolls, complemented by the proliferation of novelty piano music he wrote, mostly designed for the home amateur's piano. *Dizzy Fingers* is one of these works, a ragtime that features a continuous, merry oom-pah in the left hand and a perpetual rush of notes in the right – it quickly becomes obvious where the work gets its title.

FERDINAND RIES (1784 – 1838)

Piano Sextet Op. 100, mvmt. 3

III. Air Irlandois. Andante

Jack Liebeck – violin, Alexandra Raikhlina – violin, Benjamin Roskams – viola, Charlotte Miles – cello, Leon Bosch – bass, Piers Lane AO – piano

KARL PILB (1902 – 1979)

Serenade for Wind Quintet in G major

I. Cantilene

II. Caprice

III. Intermede

IV. Marche Burlesque

Kara Thorpe – flute, Gayhun Lee – oboe, Justin Wang – clarinet, Dylan Roberts – bassoon, Jude Austen Kaupe – French horn

Little is known about Karl Pilb, an Austrian composer, pianist, conductor, and painter. He wrote an astounding number of works for woodwind and brass instruments, his preferred medium, and this *Serenade* is a charming example of his work. In four pastoral movements, the quintet dances through his lighthearted suite. The finale, the longest movement by far, stretches through a broad theme, before a racing middle section, and at last concluding quietly, contentedly.

CAMILLE SAINT-SAËNS (1835 – 1921)

Introduction et Rondo Capriccioso

Joshua Batty – flute, Kristian Chong – piano

This work was originally intended as the finale for Saint-Saëns' first violin concerto, but was so successful on its own that it was shaped into a standalone piece, for solo violin accompanied by either piano or orchestra. Saint-Saëns dedicated it to Spanish virtuoso Pablo de Sarasate, to whom he felt indebted for his career, writing: 'If my violin music was so successful, I owe it to him, because he was for a time the most prominent violinist in the world and he played my works, which were still unknown, everywhere.' A slow, lyrical opening builds in tension, erupting into the electrically charged rondo, which dances cheekily.



AFCM Families Concert, Presented by Trinity Anglican School

1:30pm – Bulmba-Ja Theatre

In this playful and interactive concert, classical instruments become storytellers, painting pictures of animals, plants and imaginary landscapes through sound. A fluttering flute might turn into a bird, a cello into a growling bear, or a violin into a silly bull. Designed especially for families and young listeners, this concert invites children to listen, imagine and discover how music can create whole worlds without a single word being spoken. A joyful introduction to classical music that sparks curiosity, creativity and wonder – for kids and grown-ups alike.

PROGRAM

ALAIN RIDOUT (1934 – 1996)

Ferdinand the Bull

Robin Tritschler – tenor, Jack Liebeck – violin

Ferdinand the bull might be the biggest of all the bulls in the field, but his dream is a bit different to those of his friends – while they want to be chosen to fight against the bravest of Spain's matadors, Ferdinand loves nothing more than to relax and smell the flowers. This narrative was written shortly after the conclusion of the Spanish Civil War by American author Munro Leaf, to help his then little-known illustrator friend, Robert Lawson, showcase his talents. Ridout has composed a solo violin part to weave through the narration, highlighting the drama, suspense, and, most of all, message of peace, at the heart of this tale.

CAMILLE SAINT-SAËNS (1835 – 1921)

Carnival of the Animals

Kara Thorpe – flute, Gayhun Lee – oboe, Justin Wang – clarinet, Dylan Roberts – bassoon, Jude Austen Kaupe – French horn

Camille Saint-Saëns forbade the publication of his musical menagerie *Carnival of the Animals* during his lifetime. He deemed it too frivolous, with its plodding double-bass elephant and lopsidedly hopping kangaroos (and of course, a dedicated movement for everyone's favourite animal, the pianist). Only 'The Swan' for cello and piano was allowed, considered serious enough to not threaten his reputation. Although this work employs a large chamber ensemble, each movement is for a unique instrumentation, ranging from intimate duets to the full eleven instrument ensemble. Beginning with the proud lion, across fourteen movements we make our way through the zoo to a party of a finale, where fleeting quotations of the animals return for one last hurrah.



AFCM Closing Night Concert – So Long, Farewell... for now, Presented by Cairns Airport

7:30pm – CPAC Theatre

As we bid farewell for now, come and celebrate the final get together of AFCM 2026 in a programme featuring Dvořák, Ravel and Rodgers and Hammerstein. See you next year!!

PROGRAM

WILLIAM BARTON (1981 –)

Dialogue

Joshua Batty – flute, Doretta Balkizas – violin, Alexandra Raikhlina – violin, Irina Morozova – viola, Christian-Pierre La Marca – cello, William Barton – didgeridoo (streamed)

Dialogue is conceived as an introspective concert opening – a space for communication and connection between Indigenous and non-Indigenous voices. At its core, the work is grounded in listening, respect, and curiosity, and in reflecting on how we learn from experiences beyond our own. This piece features William Barton improvising vocally and on the didgeridoo, with the alto flute responding through colour and timbre rather than lead melody.

ANTONÍN DVOŘÁK (1841 – 1904)

Serenade for String Orchestra in E major, Op. 22

I. Moderato

II. Tempo di Valse, Trio. Allegro con moto

III. Scherzo. Vivace

IV. Larghetto

V. Finale. Allegro vivace

Alexander Sitkovetsky – violin, Dene Olding AM – violin, Jack Liebeck – violin, Dimity Hall – violin, Alexandra Raikhlina – violin, Doretta Balkizas – violin, Stefanie Farrands – viola, Benjamin Roskams – viola, Irina Morozova – viola, Julian Smiles – cello, Charlotte Miles – cello, Isang Enders – cello, Christian-Pierre La Marca – cello, Leon Bosch – bass

Dvořák rapidly penned his Serenade in the space of a fortnight, in the spring of 1875. After its premiere, it pushed this relatively obscure composer towards the beginnings of his international acclaim. A serenade across five movements, the premiere's reviewer noted it was 'difficult to determine which one takes the prize.' We begin with the lilting opening, a warm ray of sunshine, to the briefly minor waltz of the second, which offers a countering twinkle of darkness. It's short lived: almost everything about this work is steeped in radiant joy – the third movement is a breathless scherzo, with all bows of the ensemble afire. Bittersweet is movement four, but with more grace than melancholy. The conclusion is, of course, a spirited Bohemian dance.

FRANCIS POULENC (1899 – 1963)

Sextet for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano FP 100

I. Allegro vivace

II. Divertissement: Andantino

III. Finale: Prestissimo

Joshua Batty – flute, Emmanuel Cassimatis – oboe, Lloyd Van't Hoff – clarinet, Jackie Newcomb – bassoon, Stefan Dohr – French horn, Kristian Chong – piano

When you learn that Francis Poulenc was a frequent circus goer, his music starts to make a little more sense. The composer was a fan of musical oddities, such as mooing singers, and his music often leans on the vibrancy of winds and brass and their cheeky, athletic potential. The Sextet is an adventure – three movements, which Poulenc revised some years after its composition, to ensure in 18 minutes it could capture the cheeky satire of his style. He was described as 'a musical clown of the first order' – and yet his music, although it casts away all pretentiousness, is crafted with too much tact for even the most serious of musical aficionados to discredit him.

MAURICE RAVEL (1875 – 1937)

La Valse for Four Hands

Qian Wu – piano, Alexander Krichel – piano

La Valse is a cascade of fireworks – a waltzing ode to the decay and decadence of the 20th century. In 2023, it pipped Beethoven's *Eroica Symphony* as the most performed western art music work around the world. While the orchestral form is more familiar to some of us, *La Valse* was equally intended for both solo piano and two pianos – these versions were written at the same time as the orchestral version. Ravel was inspired by a typical Viennese ballroom waltz, and it was originally going to be called *Wien*, despite Ravel having never been to Vienna. Its process was interrupted by WWI, and Ravel, who served as an ambulance driver, was so changed by the experience that he reinvented his waltz with an almost delirious, wonky character.

RICHARD ROGERS (1902 – 1979) AND

OSCAR HAMMERSTEIN (1895 – 1960)

"So Long, Farewell" from The Sound of Music

All Artists

And so another AFCM reaches its close... and while it might have been a big year of change for the Festival old traditions die hard. This farewell song invites the full cast of the Festival on stage, as we bid farewell to you, our incredible audience for another year. But just as the Von Trapp children are only saying goodnight – we'll see you soon!

Composer Index

ARLEN, HAROLD (1905 – 1986)
Wednesday 29th July, 7:30pm – “Over The Rainbow” arr. Gassot/La Marca for Cello and String Orchestra

BACH, JOHANN SEBASTIAN (1695 – 1750)
Monday 27th July, 5pm – Cantata Ich armer Mensch, ich Sündenknecht, BWV 55
Tuesday 28th July, 11am – Suite No. 4 in E-flat major for Unaccompanied Cello, BWV 1010
Wednesday 29th July, 7:30pm – Suite No. 1 in G major for Cello, BWV 1007 – Prelude
Thursday 30th July, 7:30pm – Goldberg Variations for String Trio BWV988 arr. Dmitry Sitkovetsky
Thursday 30th July, 10am – Concerto in D minor for Two Violins, BWV 1043 (2nd mvmt)

BARTON, WILLIAM (1981 –)
Saturday 1st August, 7:30pm – Dialogue

BEETHOVEN, LUDWIG VAN (1770 – 1827)
Sunday 26th July, 1:30pm – Sextet for Two Horns and String Quartet in E-flat major, Op. 81b
Monday 27th July, 7:30pm – Variations on Mozart’s “La ci darem la mano” for Two Oboes and English Horn, WoO 28

BERKELEY, LENNOX (1903 – 1989)
Saturday 25th July, 5pm – Song of the Half-Light

BERNSTEIN, LEONARD (1918 – 1990)
Thursday 30th July, 5pm – West Side Story suite arr. Penaforte – “I Feel Pretty”; “Somewhere”; “America”

BLOCH, ERNEST (1880 – 1959)
Saturday 25th July, 5pm – Three Nocturnes for Piano, Violin, and Cello
Wednesday 29th July, 7:30pm – Prayer for Cello and Strings

BRADSHAW, LEE (1977 –)
Friday 31st July, 5pm – January 27, 1945

BRAHMS, JOHANNES (1833 – 1897)
Sunday 26th July, 1:30pm – String Sextet No. 1 in B-flat major, Op. 18
Wednesday 29th July, 5pm – Sonata No. 3 in D minor for Violin and Piano, Op. 108

CARR, MICHAEL (1905 – 1968); CONNOR, TOMMIE (1904 – 1993); LEACH, JIMMY (1905 – 1975)
Thursday 30th July, 10am – The Little Boy that Santa Claus Forgot

CARTER, ELLIOTT (1908 – 2012)
Thursday 30th July, 5pm – Dust of Snow

CHAMINADE, CECILE (1857 – 1944)
Sunday 26th July, 10am – Piano Trio No. 2, Op. 34

CHANLER, THEODORE (1902 – 1961)
Thursday 30th July, 5pm – The Doves

CHAUSSON, ERNEST (1855 – 1899)
Sunday 26th July, 7:30pm – Concert in D major for Violin, Piano, and String Quartet, Op. 21

CHOPIN, FRÉDÉRIC (1810 – 1849)
Saturday 25th July, 5pm – Nocturne in C minor, Op.48 no. 1
Saturday 25th July, 5pm – Nocturne in B major, Op. 62 no.1
Saturday 25th July, 5pm – Nocturne in E flat major, Op.62 no.2

COLEMAN, VALERIE (1970 –)
Thursday 30th July, 5pm – Red Clay & Mississippi Delta

CONFREY, ZEZ (1895 – 1971)
Saturday 1st August, 10am – Dizzy Fingers

COPLAND, AARON (1900 – 1990)
Thursday 30th July, 5pm – I Bought Me a Cat

CORIGLIANO, JOHN (1938 –)
Thursday 30th July, 5pm – Snapshot: Circa 1909

CZERNY, CARL (1791 – 1857)
Friday 24th July, 7:30pm – Variations on Mozart Arias for Six Hands

DEBUSSY, CLAUDE (1862 – 1918)
Saturday 25th July, 10am – “Clair de lune” arr. Cello and Guitar

DOPPLER, FRANZ (1821 – 1883)
Thursday 30th July, 10am – Andante and Rondo for Two Flutes and Piano, Op. 25

DUNCAN, STUART (1964 –); MEYER, EDGAR (1960 –); THILE, CHRIS (1981 –)
Thursday 30th July, 10am – Voila

DVOŘÁK, ANTONÍN (1841 – 1904)
Friday 24th July, 7:30pm – Serenade in D minor for Winds, Cello, and Double Bass, B. 77, Op. 44
Wednesday 29th July, 7:30pm – Silent Woods (From The Bohemian Forest) for Cello, Piano and String Orchestra
Saturday 1st August, 7:30pm – Serenade for String Orchestra in E major, Op. 22

EDWARDS, ROSS (1943 –)
Thursday 30th July, 10am – Ulpirra

EINAUDI, LUDOVICO (1955 –)
Wednesday 29th July, 7:30pm – I giorni arr. Gassot/La Marca for Cello and String Orchestra

ELGAR, EDWARD (1857 – 1934)
Wednesday 29th July, 5pm – Sonata for Violin and Piano in E minor, Op. 82

FASCH, JOHANN FRIEDRICH (1688 – 1758)
Monday 27th July, 5pm – Concerto, FaWV L:d1, for Gallichon

FAURÉ, GABRIEL (1845 – 1924)
Monday 27th July, 7:30pm – Sonata No. 1 in A major for Violin and Piano, Op. 13
Wednesday 29th July, 7:30pm – Après un Rêve for Cello, Piano and String Orchestra, arr. Gassot/La Marca

FRAHM, NILS (1982 –)
Wednesday 29th July, 7:30pm – Wintermusik Ambre arr. Gassot/La Marca for Cello and String Orchestra

GARSON, MICHAEL (1945 –)
Wednesday 29th July, 10am – Ballade

GERSHWIN, GEORGE (1898 – 1937)
Friday 31st July, 10am – Blues from An American in Paris arr. Mangani

GLANVILLE-HICKS, PEGGY (1912 – 1990)
Friday 31st July, 10am – Concertino de Camera: for Flute, Clarinet, Bassoon and Pianoforte

GLASS, PHILIP (1937 –)
Wednesday 29th July, 7:30pm – The Hours – The Poet Acts for Cello and String Orchestra

HOSOKAWA, TOSHIO (1955 –)
Thursday 30th July, 5pm – Texture for Octet

IVES, CHARLES (1874 – 1954)
Thursday 30th July, 5pm – The Cage

KAHN, ROBERT (1865 – 1951)
Monday 27th July, 10am – Serenade in F minor, Op. 73

KLEIN, GIDEON (1919 – 1945)
Friday 30th July, 5pm – Duo for Violin and Cello

KURTÁG, GYÖRGY (1926 –)
Saturday 25th July, 10am – Sonatina: transcribed fr JS Bach, Cantata BWV 106

LULLY, JEAN BAPTISTE (1632 – 1687)
Sunday 26th July, 7:30pm – Chaconne des Harlequins

MAHLER, GUSTAV (1860 – 1911)
Wednesday 29th July, 10am – Piano Quartet in A minor

Composer Index

MANCINI, HENRY (1924 – 1994)
Wednesday 29th July, 10am – *Moon River* fr. *Breakfast at Tiffany's*
Wednesday 29th July, 7:30pm – *Moon River* arr. Gassot/La Marca for Cello and String Orchestra

MELLOS, ARISTEA (1987 –)
Friday 31st July, 10am – *Perfect Imperfections* for Flute and Piano

MENDELSSOHN, FELIX (1809 – 1847)
Friday 24th July, 7:30pm – *Piano Trio No. 2 in C minor* Op. 66

MONTI, VITTORIO (1868 – 1922)
Saturday 25th July, 10am – *Csárdás*

MOREL, JORGE (1931 – 2021)
Monday 27th July, 10am – *Danza Brasileira*

MOZART, WOLFGANG AMADEUS (1756 – 1791)
Friday 24th July, 7:30pm – *Eine kleine Nachtmusik*, K. 525
Saturday 25th July, 7:30pm – *The Marriage of Figaro* for Winds arr. Johann Neopmuk Wendt
Sunday 26th July, 1:30pm – *Divertimento No. 11 in D major* for Oboe, Two Horns, and Strings, K. 251
Wednesday 29th July, 10am – *Sinfonia Concertante* for Violin and Viola in E-flat major, K. 364, movt. 2

NATHAN, ISAAC (1790 – 1864)
Sunday 26th July, 7:30pm – *Queen of Evening*
Sunday 26th July, 7:30pm – *Thou art another's*

PÄRT, ARVO (1935 –)
Wednesday 29th July, 7:30pm – *Spiegel im Spiegel* (Mirror in Mirror) for Cello and Piano

PIAZZOLLA, ASTOR (1921 – 1992)
Friday 24th July, 7:30pm – *Libertango*, arr Jeff Scott
Wednesday 29th July, 7:30pm – *Libertango* with Ensemble
Friday 31st July, 10am – *Ave Maria*

PILB, KARL (1902 – 1979)
Saturday 1st August, 10am – *Serenade for Wind Quintet* in G major

POULENC, FRANCIS (1899 – 1963)
Thursday 30th July, 10am – *Trio for Oboe, Bassoon and Piano*
Saturday 1st August, 7:30pm – *Sextet for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano*

PROKOFIEV, SERGEI (1891 – 1953)
Saturday 25th July, 10am – *Sonata in D major for Flute and String Quartet*, Op. 94, arr. Lee Bradshaw

PURCELL, HENRY (1659 – 1695)
Sunday 26th July, 7:30pm – *Suite Z.661*, g minor; arr. for Guitar
Monday 27th July, 5pm – *“If music be the food of love”* Z. 379A
Monday 27th July, 5pm – *Now that the Sun hath veiled his Light*
Monday 27th July, 5pm – *‘Tis Nature’s Voice*, fr. *Ode to St. Cecilia*
Monday 27th July, 5pm – *Music for a while*

RAMIREZ, ARIEL (1921 – 2010)
Wednesday 29th July, 7:30pm – *Alfonsina y el Mar* for Cello, Piano and Strings

RAVEL, MAURICE (1875 – 1937)
Saturday 1st August, 7:30pm – *La Valse* for Four Hands

REINHARDT, DJANGO (1910 – 1953); GRAPELLI, STEPHANE (1908 – 1997)
Monday 27th July, 10am – *Minor swing*

RIDOUT, ALAIN (1934 – 1996)
Saturday 1st August, 1:30pm – *Ferdinand the Bull*

RIES, FERDINAND (1784 – 1838)
Saturday 1st August, 10am – *Piano Sextet*, Op. 100, mvmt 3

RIMSKY-KORSAKOV, NIKOLAI (1844 – 1908)
Wednesday 29th July, 7:30pm – *Flight of the Bumblebee* for Cello and Piano

RODGERS, RICHARD (1902 – 1979); HAMMERSTEIN, OSCAR (1895 – 1960)
Saturday 1st August, 7:30pm – *“So Long, Farewell”* from *The Sound of Music*

SAINT-SAËNS, CAMILLE (1835 – 1921)
Wednesday 29th July, 7:30pm – *“The Swan”* for Cello, Piano and Strings
Saturday 1st August, 10am – *Introduction et rondo capriccioso*
Saturday 1st August, 1:30pm – *Carnival of the Animals* for Wind Quintet

SAY, FAZIL (1970 –)
Wednesday 29th July, 7:30pm – *Sonata for Cello and Piano* (Four Cities) – Sivas, Hopa

SCHUBERT, FRANZ (1797 – 1828)
Friday 31st July, 10am – *“Ständchen”* from *Schwanengesang* D. 957, No. 4 arr. Liszt
Friday 31st July, 7:30pm – *Die Winterreise* D. 911, Op. 89

SCHUMANN, ROBERT (1810 – 1856)
Sunday 26th July, 10am – *Piano Trio No. 3 in G minor*, Op. 110

SDRAULIG, HARRY (1990 –)
Wednesday 29th July, 10am – *Cantilena*

SIEROVA, ELENA (1950 –)
Sunday 26th July, 10am – *Bucha*

SUTHERLAND, MARGARET (1897 – 1984)
Saturday 25th July, 5pm – *Nocturne* for Violin and Piano

TELEMANN, GEORG PHILIPP (1681 – 1767)
Monday 27th July, 10am – *Sonata in F minor* for Bassoon, TWV 41:f1

THIELE, BOB (1922 – 1996)
Wednesday 29th July, 7:30pm – *What A Wonderful World* arr. Gassot/La Marca for Cello and String Orchestra

TURINA, JOAQUÍN (1882 – 1949)
Monday 27th July, 7:30pm – *Sinfonia Sevillana*, Op. 29

TURLEY, ALEX (1995 –)
Friday 31st July, 7:30pm – *Substratum* – World Premiere

VIVALDI, ANTONIO (1678 – 1741)
Monday 27th July, 10am – *Concerto in D major for Guitar and String Quartet*, RV 93
Monday 27th July, 5pm – *Trio Sonata in G minor*, RV 85

WU, SAM (1995 –)
Friday 24th July, 7:30pm – *Forest, Ocean, City* (World Premiere)
Tuesday 28th July, 11am; 6pm – *Along the Pacific Flyway*
Wednesday 29th July, 5pm – *Travelogues*
Wednesday 29th July, 3pm – *Dolphin Song*

Translations & Lyrics

AFCM Ray Golding Sunset Series 1 – Twilight's Embrace Presented by Trinity Anglican School – Saturday 25 July 5pm

Lennox Berkeley

Songs of the Half-Light

1. Rachel

Rachel sings sweet – –
Oh yes, at night,
Her pale face bent
In the candle-light,
Her slim hands touch
The answering keys,
And she sings of hope
And of memories:
Sings to the little
Boy that stands
Watching those slim,
Light, heedful hands.
He looks in her face;
Her dark eyes seem
Dark with a beautiful
Distant dream;
And still she plays,
Sings tenderly
To him of hope,
And of memory.

2. Full Moon

One night as Dick lay half asleep,
Into his drowsy eyes
A great still light begins to creep
From out the silent skies.
It was lovely moon's, for when
He raised his dreamy head,
Her surge of silver filled the pane
And streamed across his bed.
So, for a while, each gazed at
each –
Dick and the solemn moon –
Till, climbing slowly on her way,
She vanished, and was gone.

3. All That's Past

Very old are the woods;
And the buds that break
Out of the brier's boughs,
When March winds wake,
So old with their beauty are--
Oh, no man knows
Through what wild centuries
Roves back the rose.
Very old are the brooks;
And the rills that rise
Where snow sleeps cold beneath
The azure skies
Sing such a history
Of come and gone,
Their every drop is as wise
As Solomon.
Very old are we men;
Our dreams are tales
Told in dim Eden
By Eve's nightingales;
We wake and whisper awhile,
But, the day gone by,
Silence and sleep like fields
Of amaranth lie.

4. The Moth

Isled in the midnight air,
Musked with the dark's faint
bloom,
Out into glooming and secret
haunts
The flame cries, 'Come!'
Lovely in dye and fan,
A-tremble in shimmering grace,
A moth from her winter swoon
Uplifts her face:
Stares from her glamorous eyes;
Wafts her on plumes like mist;
In ecstasy swirls and sways
To her strange tryst.

5. The Fleeting

The late wind failed; high on
the hill
The pine's resounding boughs
were still:
Those wondrous airs that
space had lent
To wail earth's night-long
banishment
From heat and light and song
of day
In a last sighing died away
Alone in the muteness, lost
and small
I watched from far-off Leo fall
An ebbing trail of silvery dust
And fade to naught; while, near
and far
Glittered in quiet star to star;
And dreamed, in midnight's
dim immense
Heaven's universal innocence
O transient heart that yet can
raise
To the unseen its pang of praise
And from the founts in play above
Be freshed with that sweet love!



AFCM Evening Concert 1 – Interrupted Endings – Sunday 26 July 7.30pm

Isaac Nathan

Queen of Evening
Thou art Another's

Queen of Evening

Star of night! that brightly shining,
In the broad celestial plane,
With a glory ne'er declining
Welcome to my sight again!
For so pure are all thy beaming,
An thy orb of light so fair,
That childhood, and its golden dreamings,
Seem forever centred there!
Seem forever centred there!
Queen of Evening!
thou art throwing lustrous beauty, where decay
Those who, while with young life's glowing,
Lov'd to wander 'neath thy ray.
Queen of Evening!
thou art throwing lustrous beauty, where decay
Those who, while with young life's glowing,
Lov'd to wander 'neath thy ray.
Thus will virtue light be casting
O'er the memory of the dead,
And a halo, bright as lasting,
round their sainted names be shed,
Round their sainted names be shed,
their sainted names be shed.

Thou art Another's

Oh! thou art chang'd since last we warmly met,
And bitter tears this pallid cheek have wet,
To know thee faithless,— I can ne'er forget—
I can ne'er forget— Thou art another's!

Thou art another's!

I've wander'd far to still the throb of woe,
In other eyes I've fondly hop'd to know
Thy glance of love, thine own sweet smile,
Thine own sweet smile, altho',— Thou art
another's!

Thou art another's!

May grief like mine ne'er thro' thy bosom steal,
No sighs betray that thou for me canst feel,
I still do love thee!
Tho' thine eyes reveal, tho' thine eyes reveal
Thou art another's!

Thou art another's!

The tears I shed would no remorse awake,
Tho' for another thou didst me forsake,—
Still, still be happy,—
Soon this heart will break, soon this heart will break,
Thou art another's!

Thou art another's!

AFCM Ray Golding Sunset Series 2 – Baroque Sunset – Monday 27 July 5pm

Henry Purcell

If music be the food of love Z.379A
Now that the Sun hath veiled his Light
‘Tis Nature’s Voice
Music for a while

If music be the food of love Z.379A

If music be the food of love,
Sing on till I am fill’d with joy;
For then my list’ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev’rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho’ yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

‘Tis Nature’s Voice

‘Tis Nature’s Voice; thro’ all the moving Wood
Of Creatures understood:
The Universal Tongue to none
Of all her num’rous Race unknown.
From her it learnt the mighty Art
To court the Ear or strike the Heart;
At once the Passions to express and move;
We hear, and straight we grieve or hate, rejoice
or love;
In unseen Chains it does the Fancy bind;
At once it charms the Sense and captivates the Mind.

Cantata Ich armer Mensch, ich Sündenknecht
BWV 55 (German)

Aria (Tenor)

Ich armer Mensch, ich Sündenknecht,
Ich geh vor Gottes Angesichte
Mit Furcht und Zittern zum Gerichte.
Er ist gerecht, ich ungerecht.
Ich armer Mensch, ich Sündenknecht!

Now that the Sun hath veiled his Light

Now that the sun hath veil’d his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?

Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.

Hallelujah!

Music for a while

Music for a while
Shall all your cares beguile:
Wond’ring how your pains were eas’d
And disdaining to be pleas’d
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

I, wretched man, I, slave to sin BWV 55
English translation © Z. Philip Ambrose

Aria (Tenor)

I, wretched man, I, slave to sin,
I go before God’s very presence
With fear and trembling unto judgment.
E’er just is he, unjust am I,
I, wretched man, I, slave to sin.

Recitativo (Tenor)

Ich habe wider Gott gehandelt
Und bin demselben Pfad,
Den er mir vorgeschrieben hat,
Nicht nachgewandelt.
Wohin? soll ich der Morgenröte Flügel
Zu meiner Flucht erkiesen,
Die mich zum letzten Meere wiesen,
So wird mich doch die Hand des Allerhöchsten
finden
Und mir die Sündenrute binden.
Ach ja!
Wenn gleich die Höll ein Bette
Vor mich und meine Sünden hätte,
So wäre doch der Grimm des Höchsten da.
Die Erde schützt mich nicht,
Sie droht mich Scheusal zu verschlingen;
Und will ich mich zum Himmel schwingen,
Da wohnt Gott, der mir das Urteil spricht.

Aria (Tenor)

Erbarme dich!
Lass die Tränen dich erweichen,
Lass sie dir zu Herzen reichen;
Lass um Jesu Christi willen
Deinen Zorn des Eifers stillen!
Erbarme dich!

Recitativo (Tenor)

Erbarme dich!
Jedoch nun
Tröst ich mich,
Ich will nicht für Gerichte stehen
Und lieber vor dem Gnadenthron
Zu meinem frommen Vater gehen.
Ich halt ihm seinen Sohn,
Sein Leiden, sein Erlösen für,
Wie er für meine Schuld
Bezahlet und genug getan,
Und bitt ihn um Geduld,
Hinfüro will ich’s nicht mehr tun.
So nimmt mich Gott zu Gnaden wieder an.

Choral

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befinde.

Recitative (Tenor)

I have against my God offended
And have upon the path
Which he did once prescribe for me
Not steadfast traveled.
Where now? Should I the rosy morning’s pinions
For this my flight elect now,
To take me to the ocean’s limits,
Yet would e’en still the hand of God Almighty
find me
And with the rods of sin chastise me.
Ah yes!
If even hell a bed could
For me and all my sins make ready,
Yet would indeed the wrath of God be there.
The earth protects me not,
It threatens wicked me to swallow;
And I would lift myself to heaven,
Where God doth dwell, who shall my judgment tell.

Aria (Tenor)

Have mercy, Lord!
Let my tears now make thee soften,
Let them reach into thy bosom;
Let for Jesus Christ’s own glory
All thy zealous wrath grow calm now!
Have mercy, Lord!

Recitative (Tenor)

Have mercy, Lord!
However,
I now hope
That I’ll not stand before his judgment,
But rather to the throne of grace
Of this my righteous Father venture.
I’ll offer him his Son,
His passion, his redemption then,
And how he for my sin
Hath all repaid sufficiently,
And beg him to forbear,
Henceforth will I my sin forswear.
Thus take me God into thy grace again.

Chorale

Though I now from thee have fallen,
I will come again to thee;
For now hath thy Son redeemed us
Through his fear and pain of death.
I do not deny my guilt,
But thy mercy and thy grace
Are much greater than my sins are,
Which I ever find within me.

AFCM Concert Conversations 4 – Thursday 30 July 10am

Michael Carr/Tommie Connor/Jimmy Leach

The Little Boy that Santa Claus Forgot

He's the little boy that Santa Claus forgot
And goodness knows, he didn't want a lot
He sent a note to Santa
For some soldiers and a drum

It broke his little heart
When he found Santa hadn't come
In the street, he envies all those lucky boys
Then wanders home to last year's broken toys
I'm so sorry for that laddie
He hasn't got a daddy
The little boy that Santa Claus forgot

You know, Christmas comes but once a year for every girl and boy
The laughter and the joy they find in each brand new toy
I'll tell you of a little boy who lives across the way
This little fella's Christmas is just another day
He's the little boy that Santa Claus forgot
And goodness knows, he didn't want a lot

In the street, he envies all those lucky boys
Then wanders home to last year's broken toys
I'm so sorry for that laddie
He hasn't got a daddy
The little boy that Santa Claus forgot



AFCM Ray Golding Sunset Series 4 – Usonia Dreams – Thursday 30 July 5pm

The Cage, Charles Ives
Dust of Snow, Elliott Carter
The Doves, Theodore Chanler
I Bought Me A Cat, Aaron Copland

The Cage

A leopard went around his cage
from one side back to the other side;
he stopped only when the keeper came around
with meat;
A boy who had been there three hours
began to wonder, "Is life anything like that?"

The Doves

The doves
They fly to the moonlit homeland
Cry tikka-takoo, tikka-takoo
The whole night through
They tell their loves
In a song that has but a note or two
Tikka-takoo, tikka-takoo
That's all they do
And on and on
Til dawn while the world is sleeping
And all the other birds are too
They wake and shake
The silvery leaves with a strain that is never old
And never new
Their snow upon their feathers
But their breasts are full of flame
The seasons change
But still their melody stays the same
Tikka-takoo, tikka-takoo
Ever soft and true

Dust of Snow

The way a crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued.

I Bought Me a Cat

I bought me a cat, my cat pleased me,
I fed my cat under yonder tree.
My cat says fiddle eye fee.

I bought me a duck, my duck pleased me,
I fed my duck under yonder tree.
My duck says, "Quaa, quaa",
My cat says fiddle eye fee.

I bought me a goose, my goose pleased me,
I fed my goose under yonder tree.
My goose says, "Quaw, quaw",
My duck says...

I bought me a hen, my hen pleased me.
I fed my hen under yonder tree.
My hen says, Shimmy shack, shimmy shack",
My goose says...

I bought me a pig, my pig pleased me.
I fed my pig under yonder tree.
My pig says, "Griffey, griffey".
My hen says...

I bought me a cow, my cow pleased me.
I fed my cow under yonder tree.
My cow says "Moo, moo",
my pig says...

I bought me a horse, my horse pleased me.
I fed my horse under yonder tree.
My horse says, "Neigh, neigh",
My cow says...

I bought me a wife, my wife pleased me.
I fed my wife under yonder tree.
My wife says, "Honey, honey",
My horse says "Neigh, neigh"...

AFCM Evening Concert 5 – A Tropical Winter's Journey – Friday 31 July 7:30pm

Franz Schubert

Die Winterreise D.911 Op.89

Winterreise

Poems by Wilhelm Müller

1. Gute Nacht

*Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.*

*Das Mädchen sprach von Liebe,
Die Mutter gar von Eh', –
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.*

*Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muß selbst den Weg mir weisen
In dieser Dunkelheit.*

*Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.*

*Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;*

*Die Liebe liebt das Wandern –
Gott hat sie so gemacht –
Von einem zu dem andern.
Fein Liebchen, gute Nacht!*

*Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören –
Sacht, sacht die Türe zu!*

*Schreib' im Vorübergehen
An's Thor dir: gute Nacht
Damit du mögest sehen,
An dich hab' ich gedacht.*

Winter's Night

Translation by Barry Mitchell

1. Good Night

As a stranger I arrived
As a stranger I shall leave
I remember a perfect day in May
How bright the flowers; how cool the breeze

The maiden spoke of love
The mother had kind words
But now the world is dreary
With a winter path before me

I can't choose the season
To depart from this place
I won't delay or ponder
I must begin my journey now

The bright moon lights my path
It will guide me on my road
I see the snow-covered meadow
I see where deer have trod

A voice within says – go now
Why linger and delay?
Leave the dogs to bay at the moon
Before her father's gate

For love is a thing of changes
God has made it so
Ever-changing from old to new
God has made it so

I'll not disturb your sleep
But I'll write above your door
A simple farewell message
Good night, my love, good night

These are the last words spoken
Soon I'll be out of sight
A simple farewell message
Good night, my love, good night

2. Die Wetterfahne

*Der Wind spielt mit der Wetterfahne
auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem Wahne,
sie pfiff den armen Flüchtling aus.*

*Er hätt' es ehr bemerken sollen,
des Hauses aufgestecktes Schild,
so hätt' er nimmer suchen wollen
im Haus ein treues Frauenbild.*

*Der Wind spielt drinnen mit den Herzen
wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.*

3. Gefror'ne Tränen

*Gefror'ne Tränen fallen
von meinen Wangen ab:
Ob es mir denn entgangen,
daß ich geweinet hab'?*

*Ei Tränen, meine Tränen,
und seid ihr gar so lau,
daß ihr erstarrt zu Eise
wie kühler Morgentau?*

*Und dringt doch aus der Quelle
der Brust so glühend heiß,
als wolltet ihr zerschmelzen
des ganzen Winters Eis!*

4. Erstarrung

*Ich such' im Schnee vergebens
nach ihrer Tritte Spur,
wo sie an meinem Arme
durchstrich die grüne Flur.*

*Ich will den Boden küssen,
durchdringen Eis und Schnee
mit meinen heißen Tränen,
bis ich die Erde seh'.*

*Wo find' ich eine Blüte,
wo find' ich grünes Gras?
Die Blumen sind erstorben
der Rasen sieht so blaß.*

*Soll denn kein Angedenken
ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
wer sagt mir dann von ihr?*

*Mein Herz ist wie erfroren,
kalt starrt ihr Bild darin:
Schmilzt je das Herz mir wieder
fließt auch das Bild dahin.*

2. The Weathervane

The wind is turning the weathervane
On the roof of my sweetheart's house
Round and round it mocks and teases
Teases and mocks my sighs and my tears

If only I'd seen this fickle symbol
Before I entered that house
I would not have hoped so much
Of one inconstant, though so fair

For Nature plays with our hearts
As the wind plays with the vane
What do they care if my heart is dying?
Their child will be a wealthy bride

3. Frozen Tears

Some frozen tears
Cling to my face
Have I really been crying
And not noticed them flow?

Teardrops, heavy teardrops
What chills you through
What turns you into ice
Like drops of early dew?

From this poor bosom tears flow
Flow with burning heat
Flow enough to melt
The winter frost and snow

4. Feeling Numb

I look for traces of her footsteps
I look for them in vain
Where leaning on my arm
She crossed the bright green field

I'll kiss the wintry carpet
And with my scalding tears
Dissolve the freezing snow
I'll bring that field to life again

Do flowers still bloom?
Is the grass still green?
All the flowers have died
The grass is withered and thin

Earth, can you remind me
Of yesterday's happiness
When my sorrows fall silent
Who will speak to me of her?

It seems my heart is frozen
Her face etched on the ice
If my heart ever melts
Her face will fade away

5. Der Lindenbaum

*Brunnen vor dem Tore,
da steht ein Lindenbaum:
Ich träumt in seinem Schatten
so manchen süßen Traum.*

*Ich schnitt in seine Rinde
so manches liebe Wort;
es zog in Freud' und Leide
zu ihm mich immer fort.*

*Ich muß' auch heute wandern
vorbei in tiefer Nacht,
da hab' ich noch im Dunkel
die Augen zugemacht.*

*Und seine Zweige rauschten,
als riefen sie mir zu:
Komm her zu mir, Geselle,
hier find'st du deine Ruh'!*

*Die kalten Winde bliesen
mir grad ins Angesicht;
der Hut flog mir vom Kopfe,
ich wendete mich nicht.*

*Nun bin ich manche Stunde
entfernt von jenem Ort,
und immer hör' ich's rauschen:
Du fändest Ruhe dort!*

6. Wasserflut

*Manche Trän' aus meinen Augen
ist gefallen in den Schnee;
seine kalten Flocken saugen
durstig ein das heiße Weh.*

*Wenn die Gräser sprossen wollen
weht daher ein lauer Wind,
und das Eis zerspringt in Schollen
und der weiche Schnee zerrinnt.*

*Schnee, du weißt von meinem Sehnen,
Sag' mir, wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
nimmt dich bald das Bächlein auf.*

*Wirst mit ihm die Stadt durchziehen,
munt're Straßen ein und aus;
Fühlst du meine Tränen glühen,
da ist meiner Liebsten Haus.*

5. The Linden Tree

Before the doorway is a well
A linden tree stands there
Many times I've sought its shade
A place of rest and pleasant dreams

When dreaming there I carved
Some words of love upon the bark
Both joy and sorrow
Drew me to that shady spot

But now I must wander
Through this blackest night
In darkness I passed this tree
But couldn't bear to look

I heard the branches rustle
As if they spoke to me
"Come to me my old friend
Come, find peace with me"

Cruel winds were blowing
Coldly cutting my face
My hat was blown behind me
I quickly sped on my way

I'm now many miles distant
From that dear old linden tree
But I still hear it whisper
"Come – find peace with me"

6. The Watercourse

My tears have made
Deep marks *in the snow*
The cold flakes
Absorbing all my sorrows

When the grass begins to grow
And feels a warmer breeze
The swelling ice begins to break
And the sun melts the snow

Snow, you know of my yearnings
Tell me, where do you go?
Take my tears with you
As you flow to the stream

Flow through the town together
Go where the road leads
You'll feel my hot tears
As you pass where my loved-one lives

7. Auf dem Flusse

*Der du so lustig rauschtest,
du heller, wilder Fluß,
wie still bist du geworden,
gibst keinen Scheidegruß.*

*Mit harter, starrer Rinde
hast du dich überdeckt,
liegst kalt und unbeweglich
im Sande ausgestreckt.*

*In deine Decke grab' ich
mit einem spitzen Stein
den Namen meiner Liebsten
und Stund und Tag hinein:*

*Den Tag des ersten Grußes,
den Tag, an dem ich ging;
um Nam' und Zahlen windet
Sich ein zerbrochener Ring.*

*Mein Herz, in diesem Bache
er kennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reißend schwillt?*

8. Rückblick

*Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.*

*Hab' mich an jeden Stein gestoßen,
so eilt' ich zu der Stadt hinaus;
die Krähen warfen Bäll' und Schloßen
auf meinen Hut von jedem Haus.*

*Wie anders hast du mich empfangen,
du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
die Lerch' und Nachtigall im Streit.*

*Die runden Lindenbäume blühten,
die klaren Rinnen rauschten hell,
und ach, zwei Mädchenaugen glühten. –
Da war's gescheh'n um dich, Gesell'!*

*Kömmt mir der Tag in die Gedanken,
möcht' ich noch einmal rückwärts seh'n,
möcht' ich zurücke wieder wanken,
vor ihrem Hause stille steh'n.*

7. On the River

River, once so restless
Flowing fast and bright
Why are you now so still
Lifeless, chilled and silent

A hard and icy case
Is now your winter prison
You lie cold and dreary
Pressed fast upon the earth

I'll write upon your cover
With a pointed stone
My loved one's name
A day and a time

The day when I first met her
The day when my love began
I'll draw a broken ring
Around that name and date

Does my heart see
Your image in this river?
Does it swell and quiver
In its own icy case?

8. Looking Back

It feels like I'm walking on fire
Though underfoot is ice and snow
I've hardly time to draw breath
So keen am I to leave that town

Every stone has made me stumble
In my haste to get away
From every roof I've passed
Crows have showered me with snow

How different when I arrived
How well you greeted me then
Your shining happy streets
Where the lark and nightingale sang

A linden tree whispered in the breeze
The murmur of the sparkling stream
Then the spell cast upon my heart
From a beautiful maiden's eyes

Now when I think of that day
I'm tempted to turn and look back
To retrace my weary way
To stand before my loved one's house

9. Irrlicht

*In die tiefsten Felsengründe
lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
liegt nicht schwer mir in dem Sinn.*

*Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel:
Unsre Freuden, unsre Wehen,
alles eines Irrlichts Spiel!*

*Durch des Bergstroms trock'ne Rinnen
wind' ich ruhig mich hinab,
jeder Strom wird's Meer gewinnen,
jedes Leiden auch ein Grab.*

10. Rast

*Nun merk' ich erst, wie müd' ich bin,
da ich zur Ruh' mich lege:
das Wandern hielt mich munter hin
auf unwirtbarem Wege.*

*Die Füße frugen nicht nach Rast,
es war zu kalt zum Stehen;
der Rücken fühlte keine Last,
der Sturm half fort mich wehen.*

*In eines Köhlers engem Haus
hab' Obdach ich gefunden;
doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.*

*Auch du, mein Herz, in Kampf und Sturm
so wild und so verwegen,
fühlst in der Still' erst deinen Wurm
mit heißem Stich sich regen!*

9. Will O' the Wisp

Will O' the Wisp has led me
Deep into a rocky maze
I look from right to left
I seek a path but there is none

I'm about to lose my way
All paths appear the same
Our joys and sorrows are no more real
Than this teasing phantom light

Through the gorge where the river rushed
I'll calmly travel on
Every river flows to the sea
Every sorrow will come to an end

10. Rest

At last I rest and only now I feel weary
Nothing could tire me
While I pressed on
Over desolate winter paths

I was carried along as if on wings
It was too cold to stop
The winter wind helped me on my way
A helping hand on my back

In a charcoal burner's small hut
I found shelter;
yet my limbs find no rest —
their wounds burn so fiercely.

And you too, my heart,
wild in struggle and storm,
only in stillness feel your worm
stir with burning sting.

11. Frühlingstraum

*Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.*

*Und als die Hähne krächten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieen die Raben vom Dach.*

*Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?*

*Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.*

*Und als die Hähne krähen,
Da ward mein Herze wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.*

Die Augen schließ' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

12. Einsamkeit

*Wie eine trübe Wolke
durch heit're Lüfte geht,
wenn in der Tanne Wipfel
ein mattes Lüftchen weht:*

*So zieh ich meine Straße
dahin mit tragem Fuß,
durch helles, frohes Leben,
einsam und ohne Gruß.*

*Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
war ich so elend nicht.*

11. Spring Dreams

I had a dream of bright flowers
Bursting forth in May
I had a dream of a grassy meadow
With the sound of endless birdsong

When the cock crowed
I awoke in my bed
Everything was cold and dismal
The ravens croaked overhead

Who drew those leafy flowers
Upon the window pane?
Why do you mock the dreamer
Whose garden blooms in winter?

I had a dream of a lovely maiden
And of the love we shared
There were sweet kisses in the dream
And many blissful caresses

When the cock crowed
I started from my dreams
Now I'm sitting alone
With a memory of that dream

My eyes are closing again
Once more my heart begins to throb
Will the leaves ever turn green?
Will I ever embrace my sweetheart?

12. Solitude

Dark clouds are drifting
Across the bright blue sky
Soft breezes gently sigh
In the dark forest

But in moody silence
I walk with sluggish feet
Alone and unnoticed
In this busy street

Why is the air so tranquil!
Why is the world so fair!
Even in the raging storm
I never felt such despair

Festival Artists



Jack Liebeck Violin – AFCM Artistic Director

Jack Liebeck and the AFCM Artistic Director position is supported by Philip Bacon AO

British/German violinist, director and festival director Jack Liebeck possesses “flawless technical mastery” and a “beguiling silvery tone” (BBC Music Magazine). Jack is the Royal Academy of Music’s first Émile Sauret Professor of Violin and Artistic Director of the Australian Festival of Chamber Music: “A diverse and interesting program, giving voice to many of the Festival artists, this was a terrific offering for this year’s Australian Festival of Chamber Music” (Limelight Magazine).

Jack’s playing embraces the worlds of elegant chamber-chic Mozart through to the impassioned mastery required to frame Brett Dean’s *The Lost Art of Letter Writing*, and he has performed with many of the world’s leading orchestras, conductors and chamber musicians. His fascination with all things scientific has led to two new concertos being written for him and regular collaborator Professor Brian Cox: Dario Marianelli’s *Voyager Violin Concerto* and Paul Dean’s *A Brief History of Time*, commissioned by Melbourne Symphony Orchestra in commemoration of Professor Stephen Hawking. Upcoming engagements include Staatsorchester Rheinische Philharmonie, Salieca Piano Trio at Wigmore Hall, a return to Savannah Chamber Music Festival, debuts at La Jolla Festival, and the New York premiere of a new programme with VOCES8, *Flight of the Soul*, which will tour in ’25–’26.

In summer 2024, Jack gave the world premiere of Taylor Scott Davis’ *Effortlessly* with VOCES8 on the main stage of Sydney Opera House, receiving 5-star reviews from *Limelight* and *Sydney Arts Guide* (“goosebump material”). *Effortlessly* is the first movement of *To Sing of Love: a Triptych*, a new concerto for violin, choir and orchestra written for Jack and released on the new album *To Sing of Love* in June. A new commission from Debbie Pritchard is in the works, and future album releases include Clive Osgood’s *Stabat Mater* on Convivium Records, the *Wilson Violin Concerto* recorded with Rory Macdonald and the Royal Scottish National Orchestra for Linn Records, and a London Choral Sinfonia recording of Malcolm Arnold’s *Double Concerto* with Alexander Sitkovesky.



Sam Wu Composer

**AFCM Pathways Program
Emerging Composer**

Composer Sam Wu is praised for music that “abounds in delicate colours, wisps of sound and sylvan textures” (Gramophone). A recipient of major awards such as the ASCAP Morton Gould Young Composer Award, Sam has held residencies at Zion National Park and the Australian Festival of Chamber Music. His collaborations span five continents, including with the Philadelphia Orchestra, Carnegie Hall, Cabrillo Festival, and conductors Osmo Vänskä, Marin Alsop, and Benjamin Northey. Originally from Melbourne, Sam holds degrees from Harvard, Juilliard and Rice, and is on faculty at Whitman College in the US.



Lloyd Van’t Hoff Clarinet

**AFCM Pathways Program
Director. Lloyd is supported by
Artist Angels Lynne Saunder,
Liz Foster, Marg Colquhoun
and Helen Brown**

Lauded by Limelight Magazine for his “lifeaffirming music-making”, Lloyd Van’t Hoff is a leading Australian clarinetist, chamber musician, director and educator. Winner of the 2015 ABC Symphony Australia Young Performer of the Year, he performs regularly as a concerto soloist and guest principal with major orchestras and appears as a chamber musician at festivals across Australia, Europe, Asia and North America. He is Head of Woodwind and Chamber Music at Adelaide’s Elder Conservatorium of Music, a founding member of Arcadia Winds, Artistic Director of Adelaide Youth Orchestra and Ensemble Lumen, and a Buffet Crampon, Gleichweit and Légère endorsed artist.



ENSEMBLES

Presented by The AFCM Artistic Director's Circle

The Sitkovetsky Trio

The Sitkovetsky Trio is one of today's outstanding piano trios, acclaimed for its exceptional musicianship, intensity and ensemble unity. Formed nearly two decades ago, the trio appears regularly at major international venues including Wigmore Hall, the Concertgebouw, Lincoln Center and the Louvre. Its award-winning recordings on BIS Records, including a celebrated Beethoven cycle, have received widespread critical praise and major honours. Recent highlights include an artist residency at Beethovenfest Bonn and premieres of new works, reflecting the trio's strong commitment to contemporary music. Touring extensively worldwide, the Sitkovetsky Trio continues to set benchmarks in chamber music performance.



Alexander Sitkovetsky Violin

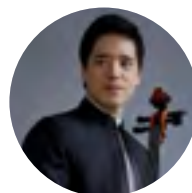
Alexander is supported by an anonymous Artist Angel

Alexander is an internationally recognised violinist, conductor and chamber musician, and Artistic Director of the NFM Leopoldinum Orchestra Wrocław from the 2023–24 season. Born in Moscow, he made his concerto debut aged eight and studied at the Yehudi Menuhin School, the Royal Academy of Music and Kronberg Academy. A Lincoln Center Emerging Artist, he performs widely as soloist and director with leading orchestras worldwide. A founding member of the award-winning Sitkovetsky Trio and a member of the Julia Fischer Quartet, Alexander records extensively and plays the 1679 'Parera' Stradivari violin.



Isang Enders Cello

Isang is internationally recognised for his searching musicianship and exceptionally broad repertoire. Acclaimed for his early recording of Bach's Cello Suites, critics have praised his virtuosity, insight and originality. He performs worldwide as a soloist and chamber musician, appearing at major halls including Carnegie Hall, Wigmore Hall and the Concertgebouw. A member of the Sitkovetsky Trio, he has collaborated with leading orchestras, conductors and composers, championing both core repertoire and contemporary works. Enders records extensively for major labels and is noted for projects that unite historical awareness with a forward-looking artistic vision.



Wu Qian Piano

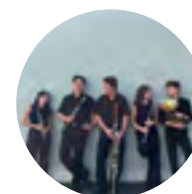
Wu is an internationally acclaimed pianist, recognised as a classical music 'bright young star' by *The Independent*. Born in Shanghai, she studied at the Yehudi Menuhin School and has since performed widely across Europe, Asia and North America. Her appearances include major recital halls, international festivals and broadcasts for BBC Radio 3, NHK and Phoenix TV. Wu Qian's recordings have received international acclaim, and she is a prize winner of the Trio di Trieste Duo Competition. A founding member of the award-winning Sitkovetsky Trio, she continues to perform extensively as both a soloist and chamber musician.



AFCM Fellowship Ensemble

The Orpheus Wind Quintet

A dynamic Sydney-based wind quintet formed at the Sydney Conservatorium of Music, this ensemble is quickly gaining recognition for its vibrant performances and musical precision. The Orpheus Wind Quintet were 2025 AFCM Pathways Program International Masterclass participants and have been selected as the 2026 AFCM Fellowship Ensemble, with mentorship including the LA Philharmonic Wind Quintet, Shefali Pryor and Andrew Barnes.



Jude Austen Kaupe French Horn

Completed his Bachelor of Music at Queensland Conservatorium Griffith University before undertaking honours at the Sydney Conservatorium of Music, graduating in 2025. His studies were guided by leading horn players Rachel Silver, Peter Luff and Ysolt Clark. An active freelancer in Sydney and Brisbane, Jude has worked with ensembles including the Queensland Symphony Orchestra and Camerata Chamber Orchestra. A passionate chamber musician, he is a member of Orpheus Quintet, an AFCM Fellowship ensemble for 2026, and has appeared at the Tyalgum Chamber Music Festival. In 2023, he won the International Horn Symposium Horn Ensemble Competition in Montreal with QHorns.



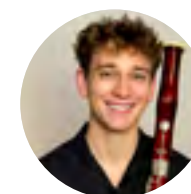
Gahyun Lee Oboe

Graduated from the Sydney Conservatorium of Music in 2024 with a Bachelor of Music (Performance) Honours degree on oboe, where she learnt with Shefali Pryor and Conall McClure. She has participated in Australian Youth Programs such as the National Music Camp in 2024 and 2025. She was a member of Sydney Youth Orchestras from 2019 until 2025 and was the Principal Oboe of their flagship orchestra in 2024 and 2025. Gahyun has received a scholarship to study a Master of Performance at the Royal College of Music.



Dylan Roberts Bassoon

Dylan is a bassoonist currently studying for a Master of Arts in Bassoon Performance at the University of Music and Performing Arts Vienna (MDW) with Professor Stepan Turnovsky. He completed his Bachelor of Music Performance at the Sydney Conservatorium of Music, studying with Andrew Barnes. Dylan has performed with the Australian Youth Orchestra, Sydney Youth Orchestra, and Ensemble Apex. His work is driven by a search for expressive depth and a distinctive personal sound.



Kara Thorpe Flute

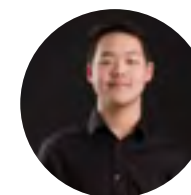
Kara Thorpe is supported by an anonymous Artist Angel

Completed a Bachelor of Flute Performance at the Sydney Conservatorium in 2025, studying with Emma Sholl. In 2023, she performed as soloist with the Tasmanian Symphony Orchestra as winner of the TSO Rising Star competition and has performed a recital broadcast for 3MBS Melbourne. Kara was principal flute of the Sydney Youth Orchestra (2024–25), previously holding the same position in the Tasmanian Youth Orchestra and has participated in Australian Youth Orchestra programs and a LA Philharmonic Wind Quintet masterclass.



Justin Wang Clarinet

Justin is an emerging Australian clarinetist building a multifaceted career as a soloist, orchestral musician and chamber player. He is a recent graduate of the Sydney Conservatorium of Music where he studied with Frank Celata. Justin has appeared at international festivals including the Brevard Music Center in the USA and toured Korea and Japan as Principal Clarinetist with the Conservatorium's Wind Symphony. Justin performs widely with leading youth and contemporary ensembles. He has also participated in masterclasses with Michael Collins, Yehuda Gilad and Andreas Sundén.



2026 Festival Artists

Doretta Balkizas Violin

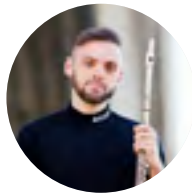
Doretta Balkizas is a violinist and Lecturer in Violin at the University of Queensland School of Music, following a decade performing across Europe, Asia and Australia with leading ensembles including the London Symphony Orchestra, Gewandhausorchester Leipzig and the Australian Chamber Orchestra. As a concerto soloist, she has appeared with the Melbourne Symphony Orchestra and Melbourne Chamber Orchestra, and has been a finalist in major Australian competitions, receiving the inaugural Fritz Kreisler Prize. A dedicated chamber musician and educator, she has performed at prestigious festivals worldwide, tutors for the Australian Youth Orchestra and Musica Viva Australia, and adjudicates numerous competitions. She holds a Master of Music with distinction from the Hochschule für Musik "Hanns Eisler" Berlin.



Joshua Batty Flute

Joshua is supported by Artist Angel Ruth Stratton

Joshua Batty is an internationally acclaimed flautist known for his expressive artistry and commitment to expanding the flute's contemporary voice. A prolific commissioner of new works, he collaborates closely with leading composers and champions new repertoire. Joshua appears regularly as a soloist at leading venues and festivals including play direct with the Melbourne Chamber Orchestra, recital and chamber music for Musica Viva Australia, at the Ukaria Cultural Centre, Phoenix Central Park, and Tasmania and Australian Festivals of Chamber Music, amongst many others. His debut album *Perfect Imperfections* marks a significant milestone in a career spanning performance, education and community engagement.



Leon Bosch Double Bass

Leon Bosch conducts chamber and symphonic ensembles worldwide and is among the few double bassists to direct concertos from the instrument. After 30 years performing with leading groups including the Academy of St Martin in the Fields and the Hallé, he transitioned to conducting in 2015, studying in St Petersburg with Alexander Polishchuk. He has since led orchestras across Europe, Africa and Asia. A champion of neglected repertoire, he has recorded 16 CDs and commissioned numerous new works. Professor of Double Bass at Trinity Laban Conservatoire in London, Leon also mentors young musicians and founded the Ubuntu Ensemble.



Emmanuel Cassimatis Oboe

Emmanuel is supported by Artist Angels Fairlie McColl, David Kershaw and Mary Jo Capps AM

Emmanuel started the Oboe on his eighth birthday and has never looked back. He has served as Principal Oboist of the Melbourne Symphony Orchestra and is a Casual Oboist of the Tasmanian and New Zealand Symphony Orchestras, Melbourne Chamber Orchestra and Orchestra Victoria. An alumnus of ANAM and the Sydney Conservatorium of Music and former Principal Oboist of the Australian Youth Orchestra, he has performed internationally in many of the world's most prestigious concert halls with some of the world's leading soloists and conductors. Among his wide repertoire, Emmanuel has particular expertise in the music of J.S. Bach, having publicly performed all but two of his approximately two hundred Cantatas.



Kristian Chong Piano

Kristian is supported by Artist Mrs W.G. Keighley

Leading Australian pianist and YAMAHA artist Kristian Chong performs across Australia, UK, Europe, Asia, North America and Africa as concerto soloist, recitalist and chamber musician. He has appeared with almost all major Australian orchestras as soloist, and with orchestras in the UK, New Zealand and China with recent highlights including both Saint-Saëns 2nd & Rachmaninoff's Paganini Rhapsody with the Melbourne Symphony. His collaborations include the Australian String Quartet, Li-Wei Qin, Timo-Veikko Valve, Vadim Gluzman, Sophie Rowell, Dale Barltrop, Daniel Dodds, Jack Liebeck, Satu Vänskä and Teddy-Tahu Rhodes. Festivals include the Adelaide, Coriole, Huntington, Mimir and Oxford May Music Festivals. Kristian studied at the Royal Academy of Music with Piers Lane & Christopher Elton, and Stephen McIntyre at the University of Melbourne, where he is on faculty.



Stefan Dohr French Horn

Stefan is supported by Artist Angel Meta Margaret Goodman

Stefan Dohr is celebrated for a horn sound of extraordinary power and refinement, praised for its thundering resonance and delicate, distant lyricism. A leading soloist, chamber musician and principal horn of the Berliner Philharmoniker since 1993, he is a central figure in the international horn world. His repertoire spans Classical and Romantic masterworks and contemporary music, including world premieres by Toshio Hosokawa and Hans Abrahamsen. Born in Münster, he studied in Essen and Cologne, has held principal positions across Europe and teaches internationally.



Stefanie Farrands Viola

Stefanie is supported by Artist Angels John and Diana Smythe

Stefanie Farrands is principal violist of the Australian Chamber Orchestra and an internationally active soloist, chamber musician and orchestral leader. Formerly Principal Violist of the Tasmanian Symphony Orchestra, she has performed with leading ensembles including the Berlin Philharmonic, Chamber Orchestra of Europe and Camerata Salzburg, and as guest principal across Europe and Australia. Stefanie has appeared as soloist with major Australian orchestras and is a committed advocate for new music, commissioning and premiering numerous works for viola. A founding member of the award-winning Hamer Quartet, she records regularly and has taught and given masterclasses both in Australia and abroad.



Dimity Hall Violin

Dimity is supported by Artist Angel Gudrun Genee

As a member of both the Goldner String Quartet and the Australia Ensemble at UNSW, Dimity has performed, toured and recorded extensively. She has appeared as soloist with the Sydney Symphony and the ACO among others and as guest Concertmaster with numerous Australian orchestras. Her recording of Vaughan Williams' *The Lark Ascending* is released on ABC Classics. Dimity plays a Nicolo Gagliano violin.



Ben Jacks French Horn

Ben is supported by Artist
Angel Meta Margaret
Goodman



Ben Jacks is one of Australia's most distinguished horn players, internationally recognised for his artistry and technical excellence. He served as Principal Horn of the Sydney Symphony Orchestra for 25 seasons and has performed with leading orchestras including the London Symphony Orchestra, Chicago Symphony Orchestra, Hong Kong Philharmonic and Australian World Orchestra, working with many of the world's foremost conductors. A celebrated soloist and chamber musician, he has appeared in major concert halls and festivals worldwide. Ben is Head of Horn Studies at the Australian National Academy of Music and teaches at the Sydney Conservatorium of Music, alongside an active international career.

Alexander Krichel Piano

Alexander Krichel is an ECHO Klassik prize-winning pianist acclaimed for interpretations that combine virtuosity with deep expressive insight. Born in Hamburg, he studied in Hanover with Vladimir Krainev and at the Royal College of Music in London with Dmitri Alexeev. His repertoire spans Beethoven to Prokofiev, with a particular affinity for Rachmaninov, reflected in several acclaimed recordings. Alexander performs internationally at major concert halls and festivals, appears regularly with leading orchestras and conductors, and is an active chamber musician. He is also an artistic director and a committed advocate for music education and community engagement.



Christian-Pierre La Marca Cello

Christian-Pierre is supported
by Artist Angel Annie Hawker



Hailed by Gramophone as "a master of his instrument", and declared by *Le Monde* as belonging to "the French cello elite", Christian-Pierre La Marca has rapidly garnered a firm international presence, appearing at major global concert venues including the Philharmonie de Paris, Southbank Centre in London, Musikverein Vienna, Mariinsky Theatre in St Petersburg and 92nd Street Y in New York. The cellist's innovative discography reflects a curiosity across musical genres, whilst retaining a passion for the great masterworks of classical repertoire. Such recordings have received unanimous critical acclaim, including Gramophone's "Best Concept Album" for Cello 360 in 2021.

Piers Lane AO Piano

Piers is supported by Artist
Angel Jan Robinson



London-based Australian pianist Piers Lane AO was Artistic Director of the AFCM for eleven years from 2007. He is currently AD of the Sydney International Piano Competition. He is equally renowned for his solo career in over forty countries, a concerto repertoire of over a hundred works and a discography of seventy CDs as he is for his longterm musical partnerships with violinist Tasmin Little, the Goldner String Quartet, Dame Patricia Routledge and many others.

Simon Martyn-Ellis Baroque Guitar, Gallichon & Theorbo

Simon is supported by Artist
Angel Belinda Kendall-White



Simon Martyn-Ellis is a lutenist and guitarist whose work is rooted in continuo and collaborative performance. After seventeen years based in Germany and the United States, he returned to Australia in 2019 and is now active with leading early music and orchestral ensembles including Pinchgut Opera, the Australian Chamber Orchestra and Van Diemen's Band. A founding member of Notturmo and Duo Corbetta, his interests span opera, song, baroque and romantic guitar repertoire. Simon is driven by a love of collaboration and the rich expressive possibilities of plucked strings from the sixteenth to nineteenth centuries. Simon plays a gallichon courtesy of Pinchgut Opera.

Charlotte Miles Cello

Charlotte is supported by
Artist Angel Elizabeth Clark



Melbourne-born cellist Charlotte Miles is the first Australian student at Germany's prestigious Kronberg Academy, where she studies with Wolfgang Emanuel Schmidt and was awarded the 2025 Altkönigstift Prize. Praised for her musical intelligence, assured technique and honeyed tone, she is a prize-winner at more than 100 competitions, including the 2024 ARD Competition. Charlotte has performed with major orchestras, toured internationally and appeared at leading festivals including the Australian Festival of Chamber Music, Oxford May and Cello Biennale Amsterdam. She has appeared as a guest with the Australian Chamber Orchestra, the Australian String Quartet, the Mahler Chamber Orchestra and the Berlin Philharmonic, and is a 2025 laureate of the Gautier Capuçon Foundation. AFCM welcomes her back after her extraordinary contribution at the 2025 Festival.

Irina Morozova Viola

Irina is supported by Artist
Angels Jane Seawright and
The Honourable David North
KC



Irina has had a long and distinguished career primarily as a chamber musician and also as principal viola in various major Australian orchestras. She was a foundation member of both the Australia Ensemble at UNSW and Goldner String Quartet with whom she performed in over 30 countries around the world and recorded extensively. Irina stepped down from full time performances in 2025 when the Goldners disbanded and still plays on a very fine AE Smith viola made for her teacher and Musica Viva's founder, Richard Goldner.

Jackie Newcomb Bassoon

Originally from Sydney, Jackie Newcomb is Principal Contrabassoonist with the Adelaide Symphony Orchestra, a position she has held since 2009. Jackie has performed with most of Australia's major symphony orchestras, including the Sydney, Queensland, Melbourne, and Tasmanian Symphony Orchestras, as well as the Australian Chamber Orchestra and the Helsinki Philharmonic Orchestra. As part of her busy schedule, Jackie performs regularly with Australia's leading ensembles on modern and historical bassoons, including ARCO, Adelaide Baroque and Pinchgut Opera. A founding member of Unholy Rackett, Jackie enjoys performing an eclectic range of music. In 2019, Jackie graduated with a PhD from the Sydney Conservatorium of Music, researching historically informed performance practice for the Renaissance bassoon.



Dene Olding AM Violin

Dene is supported by Artist Angels Steven and Janelle Lun

Dene Olding is recognised as one of Australia's most outstanding violinists. He was first violinist for the Goldner String Quartet and the Australia Ensemble @UNSW until 2025 and is Concertmaster Emeritus of the Sydney Symphony Orchestra. Dene currently serves on the Board of the Queensland Symphony Orchestra and is President of the Great Barrier Reef Orchestra based in Townsville. He is also Chair of the Australian Music Foundation as well as a member of various Advisory Councils and from 2026 will teach two talented students at the Sydney Conservatorium High School. In addition, he has many solo and recording credits to his name with major conductors and orchestras including many world premieres. He trained at the Juilliard School in New York and lives in Sydney with his wife Irina Morozova and son Nikolai.



Alexandra Raikhlina Violin

Alexandra Raikhlina is a Moscow-born violinist with a passion for chamber music. After moving to Belgium in 1990 she became a laureate of the Charles de Beriot Competition and later studied at the Yehudi Menuhin School and the Guildhall School of Music and Drama. She performs internationally as a soloist and chamber musician, appearing at major venues including Wigmore Hall and the Barbican. A prize winner, she has collaborated with leading musicians and orchestras. Founder of Brundibár Arts Festival, she released her debut album in 2023. She continues to champion diverse repertoire and innovative chamber music projects worldwide.



Benjamin Roskams Violin & Viola

Benjamin Roskams studied at the Royal Academy of Music, graduating with First Class Honours before continuing at the Guildhall with David Takeno, Amsterdam with Ilya Grubert, and working with Ivry Gitlis in Paris. A dedicated chamber musician, he has appeared at the Berliner Philharmonie, Wigmore Hall and major international festivals. Equally accomplished as a violist, he performs with leading ensembles in the UK and Australia and has broadcast on BBC Radio 3 and ABC. He has served as Guest Concertmaster and Guest Principal Viola with major European orchestras and taught at the Royal College of Music.



Karin Schaupp Guitar

Karin is supported by Artist Angel Judy Noble

Karin Schaupp is one of Australia's most distinguished guitarists, internationally acclaimed as a recitalist, concerto soloist and chamber musician. Renowned for her expressive artistry and commanding stage presence, she has inspired leading composers to write works especially for her. Highlights include performances with the London Philharmonic Orchestra, appearances at the Commonwealth Games and World Expo Japan, and international festival tours. Her ARIA Award-winning recordings for Warner Music and ABC Classics include landmark Australian guitar concertos. A recipient of the Freedman Fellowship and an Australia Council Music Fellowship, Karin is Head of Classical Guitar at the Queensland Conservatorium.



Bethany Simons Narrator

Bethany Simons is an awardwinning writer, performer and director currently based in Sydney. Her multi-nominated stage shows, *The Weather and Your Health* and *Reception: The Musical*, toured extensively across Australia and were both selected for the VCE Drama Curriculum in Victoria. Bethany collaborates with leading arts, education and social impact companies on performance and story-based works that span stage, screen, radio and print. A regular teaching artist with Milk Crate Theatre, National Institute of Dramatic Art (NIDA) and Australian Theatre for Young People (ATYP), she holds a first-class Honours degree in the BA Acting for Screen and Stage from Charles Sturt University.



Julian Smiles Cello

Julian is supported by Artist Angel Mrs W.G. Keighley

Julian's diverse career combining solo, chamber music and orchestral performance reaches national and international audiences. He was cellist of the Goldner String Quartet for its 30 year history, is in his 36th season with the Australia Ensemble UNSW, and has appeared as soloist with numerous Australian orchestras and ensembles. In demand as a teacher and chamber music mentor, Julian holds the position of Senior Lecturer in Cello and Discipline Lead for Strings at the Sydney Conservatorium of Music. Julian plays a Lorenzo Ventapane cello from 1827.



Robin Tritschler Tenor

Irish tenor Robin Tritschler is a former BBC New Generation Artist and Royal Academy of Music graduate, widely praised for his radiantly lyrical voice. He appears regularly with leading orchestras and early music ensembles across Europe and beyond, performing repertoire from Purcell and Bach to Mozart, Mendelssohn and Britten. Recent and forthcoming engagements include performances with Le Concert Spirituel, the Wiener Symphoniker, Gulbenkian Orchestra and Ensemble Pygmalion, as well as recitals in major international venues. Equally admired as a concert and recital artist, Robin continues to attract critical acclaim for his musical intelligence and expressive clarity.



Gondwana Indigenous Children's Choir

Based in Cairns, the Gondwana Indigenous Children's Choir brings together outstanding young First Nations singers in a powerful celebration of culture, language and music. Under the leadership of Lyn Williams AM and Lauren Hannay, the choir is renowned for its rich, vibrant sound and deeply moving performances. The choir has performed with leading First Nations artists including the late Archie Roach and Jessica Mauboy, and at major national events including the G20 Summit and the NAIDOC Gala Ball. They have also collaborated with the Australian Chamber Orchestra Collective and performed internationally, including a European tour featuring music in multiple Indigenous languages.



AFCM Community Culture Program

The AFCM Community Culture Program takes the Festival beyond the main stage and into the heart of Cairns City and the broader region. It is an invitation to drop in, explore, and experience the Festival in a shared, community-focused setting.

Across the Festival period, audiences will find a lively mix of free events including live music, theatre, talks and pop-ups in spaces around the city, which are perfect for curious minds and Festival wanderers alike. For more information on these free events and to register your attendance, please visit afcm.com.au

AFCM Industry Discussion

Sat July 25, 1:00pm, Bulmba-ja Arts Centre

AFCM Industry Long-Table Discussion: Exploring the Festival Model: If we were building classical or other music festivals from scratch today... would they look anything like the model we currently run?

Leading voices from across the arts sector examine new approaches to designing classical and contemporary music festivals for today's cultural landscape.

Australian Festival of Chamber Music: *Corde di Vivaldi a Cairns*

Sat July 25, 3:00pm
Cairns Italian Festival: *La Festa*, Fogarty Park

In collaboration with the Cairns Italian Festival, a chamber ensemble presents a special performance of the much-loved *Vivaldi's Concerto in D major for Guitar and String Quartet, RV 93*, bringing an element of classical elegance to the afternoon.

Tickets to the Cairns Italian Festival can be purchased by visiting cairnsitalianfestival.com.au/events

AFCM Pathways Speed Dating – Meet the Ensembles

Sat July 25, 6:00pm, CPAC Foyer

A speed networking event in the CPAC Foyer to meet emerging artists from the AFCM Pathways International Masterclasses program, alongside invited guests from across the chamber and other creative industry sectors.

CARO Voices

Mon July 27, 6:00pm, Bulmba-ja Arts Centre

CARO Voices is a Cairns-based Opera company and chamber choir, known for their refined sound and thoughtfully curated programming. A collaboration of experienced local vocalists, the ensemble performs a repertoire ranging from classical to contemporary works.

AFCM Strike a Chord

Wed July 29, 6:00pm, Bulmba-ja Arts Centre

Presented in partnership with Musica Viva Australia and supported by the Di Jameson Family Foundation, this event features a performance by *The IncrediBows*, winners of the national Strike a Chord competition – Australia's premier chamber music competition for school ensembles. Showcasing emerging talent during a formative stage, this performance celebrates the role of music education and mentorship.

Colin Roderick Memorial Lecture

Thursday 30 July 2026, 6:00pm
Bulmba-ja Arts Centre

Presented in partnership with James Cook University's Foundation for Australian Literary Studies (FALS), the Colin Roderick Memorial Lecture engages audiences beyond music, in a broader discussion about ideas, language and culture in Australia. This event reflects AFCM's commitment to fostering curiosity and connection across the arts. This talk is presented by writer, literary academic, publisher, editor, and founder of Giramondo Publishing, Ivor Indyk OAM.

Rhapsody: A Violin's Journey Through Time

Fri July 31, 6:00pm, Bulmba-ja Arts Centre

JUTE Theatre Company presents a work-in-progress showcase of *Rhapsody – A Violin's Journey Through Time*, created by violinist, playwright and AFCM alumni performer Kirtley Walker-Halstead (Kirtley Leigh) in collaboration with composer-pianist Dr Katrina Pring.

Developed through JUTE's 2025 creative program, this new Queensland work blends chamber music and theatre to explore the true historical journey of Kirtley's 17th-century Tyrolean violin as it passes through centuries of known owners. The presentation also highlights JUTE's role in supporting regional artists and fostering innovative cross-artform collaboration within Cairns' creative landscape.

This project is supported by the Queensland Government through Arts Queensland.

For more information and to purchase tickets, please visit jute.com.au/rhapsody

AFCM Community Pop-Up Performances

25 July – 1 August 2026, 6:30pm, Lagoon Plaza, The Esplanade

AFCM pop-ups are informal performances held at the Lagoon Plaza, along the Esplanade; bringing live music into the heart of Cairns. These spontaneous performances invite audiences to connect with the Festival and enjoy classical music as a part of their day.

AFCM Pathways Program



The AFCM Pathways program offers a comprehensive ecosystem for emerging talent through international masterclasses, regional outreach tours and workshops, residencies and digital outreach programs, supporting the next generation of Australian chamber musicians.

AFCM Pathways International Masterclasses

2026 marks an important period of change and growth for AFCM. In this continued spirit of evolution, five ensembles of talented young musicians have been selected to immerse themselves in an intensive two-week program.

Under the direction of AFCM Pathways Program Director Lloyd Van't Hoff and through support from the Ian Potter Foundation, they will focus on artistic refinement, professional growth and performance experiences mentored by world-renowned artists.

AFCM audiences are invited to gain insight into the creative journey by attending the free public masterclasses and final showcase concert.

AFCM Pathways Public Masterclasses – Bulimba-ja Theatre

Sunday 26 July 2026, 11:30am

AFCM Pathways International Public Masterclass 1

Sunday 26 July 2026, 4pm

AFCM Pathways International Public Masterclass 2

Monday 27 July 2026, 1pm

AFCM Pathways International Public Masterclass 3

Wednesday 29 July 2026, 1pm

AFCM Pathways International Public Masterclass 4

Thursday 30 July 2026, 1pm

AFCM Pathways International Public Masterclass 5

Friday 31 July, 2026, 2pm

AFCM Pathways International Masterclasses Showcase

As a culmination of intensive learning and professional development, the Masterclasses students perform in an exclusive showcase. This is a ticketed event.

AFCM Pathways Outreach Tour & Workshops

Each year, an ensemble from the AFCM Pathways International Masterclasses is invited to return as the AFCM Fellowship Ensemble. With support from the Donald and Joan Wilson Foundation, this talented group undertakes a regional tour, presenting a series of concerts and delivering workshops to secondary students in local schools.

In 2026, the *Orpheus Quintet* returns as the AFCM Fellowship Ensemble.

A dynamic young wind ensemble based in Sydney, this quintet brings fresh energy and artistry to chamber music. Formed last year by five musicians who met at the Sydney Conservatorium, the group has quickly built a reputation for vibrant performances, musical precision, and an infectious passion for collaboration. They were selected to take part in a masterclass with the *LA Philharmonic Wind Quintet* during their Australian tour, and the quintet has had the privilege of being mentored by Shefali Pryor and Andrew Barnes.

Outreach Concerts:

Fri July 24, 12pm JCU Cairns Institute, Cairns

Wed July 29, 5pm Mossman Shire Hall, Mossman

Sun August 2, 6pm Denise Glasgow Performing Arts Centre, Townsville

Mon August 3, 2pm Burdekin Theatre, Ayr

Wed August 5, 11am Proserpine Entertainment Centre, Proserpine

AFCM Pathways Emerging Composers Initiative

AFCM is delighted to announce a major expansion of its acclaimed AFCM Pathways Program, made possible by two years of funding from Creative Australia through Music Australia, supporting the launch of the AFCM Pathways Emerging Composers Initiative.

The initiative supports emerging Australian composers through residencies in northern Queensland, paired with mentorship from Festival composers. Participants also have the opportunity to develop new works in collaboration with the AFCM Fellowship Ensemble. These works are performed on the AFCM main stage, toured across regional Queensland, professionally recorded, and released digitally, helping to create meaningful pathways for artistic growth and career development.

AFCM Digital Outreach

The Festival is committed to improving regional access to high quality music lessons, and a new tool that makes this possible is the AFCM Digital Outreach Platform. With support from the Ian Potter Foundation, the BMD Group, and built in partnership with Aeyons, the Digital Outreach Platform hosts low-latency, high audio quality 1:1 video calls, ideal for instrumental lessons. This platform is used with Masterclasses ensembles and with schools in regional Queensland, extending AFCM's footprint with the goal of delivering year-round music e-learning activities.

Supporting Emerging Talent

The AFCM Pathways Program is made possible because of the generosity of our supporters and donors. Your contributions help us to continue the program and provide valuable mentorship, resources, and opportunities to emerging chamber musicians throughout Australia.

We sincerely thank all donors, as well as the Ian Potter Foundation, Creative Australia through Music Australia, the Donald and Joan Wilson Foundation, Di Jameson Family Foundation, the BMD Group and Wilson Ryan Grose for their generous support of the AFCM Pathways Program.

To contribute, visit afcm.com.au/support/donations



Explore Cairns-Gimuy

A Taste of Cairns-Gimuy

During AFCM in Cairns, preconcert dining can be enjoyed at venues close to the Cairns Performing Arts Centre (CPAC) – bookings are highly recommended.

Our partners at Crystalbrook offer options between AFCM Sunset and Evening concerts at their restaurants Flynn's Italian, CCs and Paper Crane – with a special offer for a meal and a drink at each venue.

Post-concert you can enjoy Salt House with relaxed waterfront dining and marina views or, for a huge selection of specialist whiskies, cocktails and spirits, we recommend Three Wolves. Both venues offer specials if you show your AFCM ticket.

If time allows, venture north to Palm Cove, where Nu Nu Restaurant delivers award winning, produce-driven menus right on the beach – perfect for a leisurely Festival day.

AFCM partners – Art & Exhibition

Cairns Art Gallery hosts *Woven Together: Undivided We Rise* is a powerful celebration of resilience, community, and cultural continuity.

In addition, see *Brush: Women Painters* which brings together the work of eight trailblazing women. Across many of the works in *Brush*, women continue to foreground ancestral narratives and cultural knowledge, carrying these stories across the surface of the canvas through the rhythm and movement of the brush.

Festival audiences are invited to enrich their musical experience with this cultural highlight.

Nature on Show Between Concerts

Cairns offers extraordinary natural encounters just moments from the concert hall.

Stroll the Esplanade Lagoon and boardwalk, where mangroves meet ocean views, or take a halfday trip to the Great Barrier Reef, one of the world's most breathtaking natural wonders.

We also recommend the Cairns Botanic Gardens to learn more about the local flora, as featured in our YouTube video with Cairns based Designer Garden.

History and Heritage

The Cairns region is rich in First Nations culture and storytelling.

Within the city, the Cairns Museum provides insight into the region's transformation into a vibrant tropical centre, while heritage buildings around the CBD reflect its colonial past and maritime connections.

Further north, guided experiences in the Daintree Rainforest with Kuku Yalanji hosts offer hands-on insight into bush foods, plant medicines and ancient survival practices—revealing deep cultural connections to this World Heritage landscape.

Art, Ideas and Culture

AFCM's Cairns program is complemented by a thriving arts scene.

Explore Cairns Art Gallery and the nearby Court House Gallery, or visit the Tanks Arts Centre, a unique cultural venue set within converted WWII oil tanks in lush surrounds—often hosting live music and exhibitions during festival season.

Bulmba-ja Arts Centre celebrates contemporary First Nations creativity, offering an enriching cultural counterpoint to the festival's musical program.

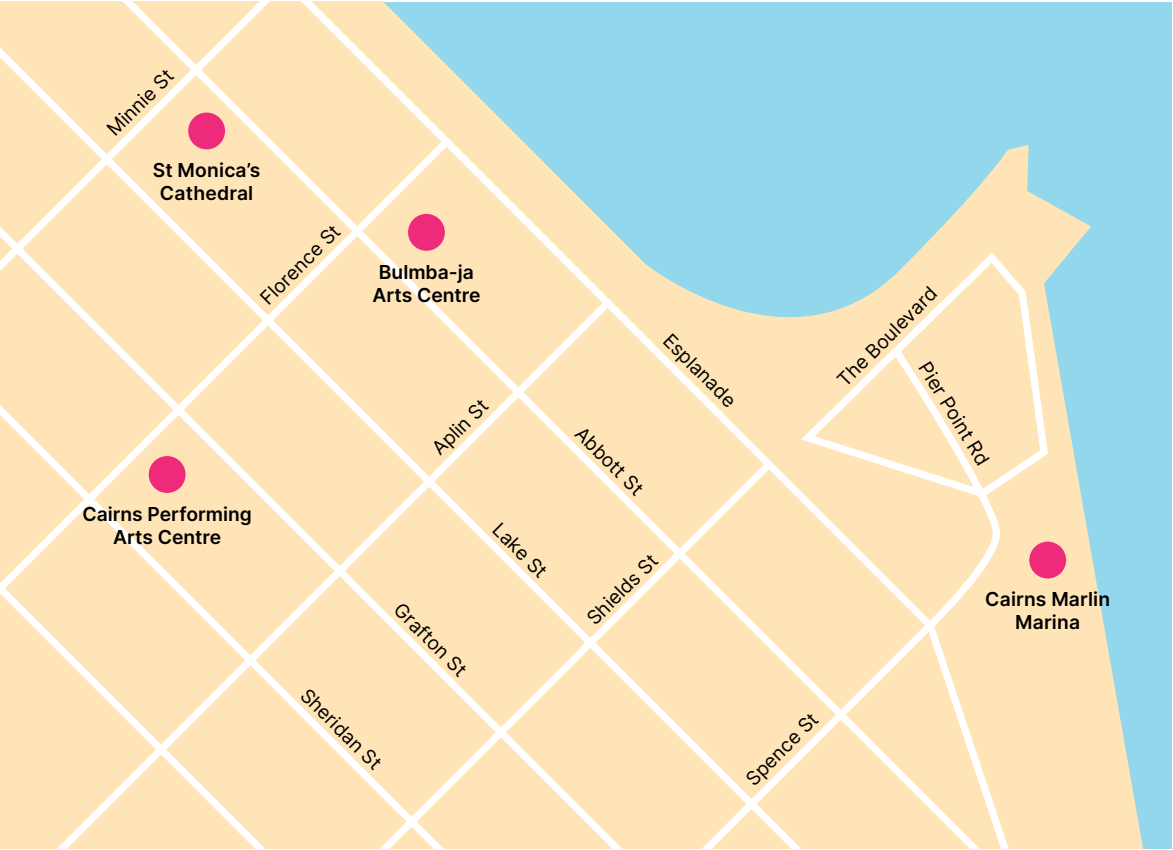
Places to Meander

Between concerts, unwind in Cairns' relaxed tropical setting.

Walk the Esplanade, browse local produce at Rusty's Markets, or explore the shops around the city centre. If you have the time, a day trip to Kuranda Village offers markets, galleries and rainforest experiences.

For a slower pace, enjoy a waterside stroll at the marina or settle into a café as the sun sets—an ideal way to reflect on a day of music at AFCM.

Festival Map & Venues



Festival Venues

Cairns Performing Arts Centre

9–11 Florence Street, Cairns

- Evening Concerts
- Ray Golding Sunset Series
- Concert Conversations (in CPAC Studio)

Bulmba-ja Arts Centre

96 Abbott Street, Cairns

- AFCM Illuminates series
- AFCM Public Masterclasses
- Industry Discussions, FALS Lecture & Literacy Talk
- AFCM Community Culture Program events

St Monica's Cathedral

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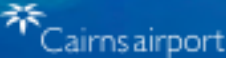
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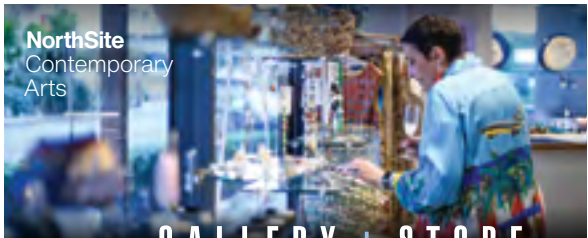
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