



afcm

Australian Festival of Chamber Music | 31 July – 8 August 2009

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Welcome from the Artistic Director



I am delighted to welcome you to the 19th Australian Festival of Chamber Music. I look forward to experiencing again that uplifting mix of first-rate music and easy social buzz, for which our annual festival has become renowned.

It is a thrill to receive return visits from several artists popular at previous festivals – Zuill Bailey, William Barton, Kees Boersma, Paul Dean, the Goldner String Quartet, Jack Liebeck, Ian Munro and Kathryn Stott. They are augmented by a host of vibrant artists new to the AFCM. It is a special pleasure, in this celebratory sesquicentennial year for Queensland, to welcome Brisbane's Southern Cross Soloists and the Camerata of St John's and to spend an afternoon with the Olding family in honour of the 80th birthday of Queensland's veteran pianist Max Olding. It is a privilege to have one of Australia's most eminent composers and broadcasters - Andrew Ford – in residence and to give the world premiere of his important work *The Past*, which juxtaposes the poetry of Oodgeroo Noonuccal with telling entries from Captain Cook's journals.

This year, we recognise important anniversaries of a surprising number of composers: Purcell, Handel, Haydn, Mendelssohn, Albeniz, Martinu, Bloch and Sculthorpe. The programme also boasts more largescale chamber music than usual and includes an exciting new collaboration with Extensions Youth Dance Company.

The artistic success of the AFCM is only made possible through the sponsorship and patronage of many generous and enlightened individuals and organisations at government, corporate and private levels. Heartfelt thanks to all who have felt able to help in these difficult times and to the devoted listeners who regularly support our festival.

I look forward enormously to chatting with old friends during the next nine days, but am also thrilled to welcome first-time visitors and trust this year's eclectic programme, communicative artists and warm festival community will enrich all our lives.

A handwritten signature in black ink, which appears to read 'Piers Lane'. The signature is fluid and stylized, with a long horizontal stroke at the end.

Piers Lane
Artistic Director

Message from the Governor of Queensland



As Patron of the Australian Festival of Chamber Music, I am proud to extend a very warm welcome to everyone able to attend the 2009 Festival and share in the delight of what has become the largest and most significant festival of chamber music in Australia. The Festival is now a highlight of the national music calendar and its location in balmy, tropical Townsville, at a time when most of the rest of the country is experiencing the chill of winter, is an added attraction.

This year's Festival boasts a stunningly diverse programme, showcasing the talents of an exceptional array of national and international artists. It combines and juxtaposes classical works with more modern musical composition and offers new and innovative collaborations to present what promises to be a most beguiling blend of beautiful music.

Inviting, exciting and challenging: the repertoire of the 19th Australian Festival of Chamber Music offers something for all music lovers.

I thank the Festival's Artistic Director, its Board and Management and all associated with presenting this splendid event for the commitment and inspiration they have brought to its organisation and on behalf of all Queenslanders, wish music lovers from all around Australia a most enjoyable Festival.

A handwritten signature in black ink that reads "Penelope Wensley". The signature is written in a cursive, flowing style.

Her Excellency Ms Penelope Wensley AO
Governor of Queensland

Message from the Premier of Queensland



It gives me great pleasure to welcome you all to the 19th Australian Festival of Chamber Music. Townsville has proved the perfect home for this unique event and musicians from around Australia and the world come for the superb music and the warm local hospitality.

Few can resist the lure of our dynamic northern city in winter. Townsville offers an irresistible combination of cool days and clear nights by the Coral Sea. Those conditions are matched by an excellent programme of music and events that draws on a rich past and provides inspiration for the future.

In the 150 years since Queensland became a state, we have forged a reputation as a place where good ideas are embraced and nurtured. The Australian Festival of Chamber Music is a fine example of one such good idea.

The Festival is now the largest festival dedicated to chamber music in Australia and in 2009 we welcome the return of iconic events that have become part of Townsville's cultural and social calendar.

The Chefs in the North Dinner highlights the best of local produce served with fine music. There will be a large programme performed by some of the very best international artists to celebrate the anniversaries of key composers like Purcell, Haydn, Mendelssohn and Australia's own Peter Sculthorpe.

Meanwhile, our own musical heroes will be celebrated as we mark the 80th birthday of Queensland veteran pianist Max Olding in concert with the Olding family.

This year we will also see the world premiere of *The Past*, by the Festival's composer-in-residence Andrew Ford. This work juxtaposes the poetry of Oodgeroo Noonuccal with entries from Captain Cook's diary. This is set to be a fascinating production.

My Government is a proud supporter of the Australian Festival of Chamber Music and I commend the work of its director, Piers Lane, and all its organisers and supporters. There is much for audiences and music lovers to discover and enjoy in the program for this year's event. Enjoy the Festival!



Anna Bligh MP
*Premier of Queensland
And Minister For Arts*

Message from the Mayor of Townsville



Dear Patrons,

Townsville City Council is proud to be the principal sponsor of the Australian Festival of Chamber Music (AFCM) in 2009, and has been an avid supporter from its debut year in 1991 to this 19th Festival.

The Australian Festival Chamber of Music is the largest festival dedicated to chamber music in Australia and Townsville is its natural home in a perfect tropical winter setting.

The landmark programming across a plethora of chamber music styles, enthralls national radio listeners for the Festival's duration, and enthusiastic repeat visitors to our beautiful city – most heavenly, 'some say' during the cooler months.

The Festival has grown into one of Queensland's most anticipated cultural events, and broadens the exposure of national and international guests to the city of Townsville.

This event makes the exclusivity of great musical talent much more tangible to young musicians within the region, who are furnished with the rare opportunity to participate in professional coaching workshops.

With appreciation Townsville City Council awarded Event of the Year at the recent Arts Awards 2009 to the Australian Festival of Chamber Music. The Arts Awards hosted a full house of artistic compatriots who were all thrilled to share in congratulating the AFCM committee for yearly making 'winter sound wonderful' in Townsville!

AFCM was honored also, with a short listing into the Top 300 Q150 icons under the class of Events & Festivals. By the time this brochure goes to print, we will have discovered whether AFCM was picked in the Top 150 icons announced during Queensland Week 2009 (6-13 June).

Please join me and the many loyal patrons of this event in North Queensland for this unparalleled event that is the Australian Festival of Chamber Music 2009!

A handwritten signature in black ink, which appears to read 'Les Tyrell'.

Cr Les Tyrell OAM
Mayor of Townsville

Message from the Festival Chair



The Australian Festival of Chamber Music has grown and indeed thrived over 19 years.

I am proud to Chair this unique and beautiful jewel in the Australian musical scene.

The Australian Festival of Chamber Music offers audiences a very special combination of stunning music by chamber musicians of excellence from the world and from our home – playing in intimate and imaginative venues in the warmth and beauty of a North Queensland winter. How lucky we all are to be able to embrace this extraordinary combination!

The development and strength of the Festival is not a commonplace tale, particularly for the arts in regional Australia. It has been achieved, I believe, by the powerful combination of strong local support from James Cook University, the Townsville City Council, the local business community and incredibly loyal and generous patronage from music lovers from all over Australia. This year we are now able to plan with greater confidence because we are supported by all three tiers of government. We appreciate and value that investment in the cultural life of Townsville and North Queensland.

Most importantly, the support of all our stakeholders is manifested when we all participate and enjoy the wonderful programme of chamber music that our Artistic Director, Piers Lane has designed: rare musical treats for us to savour.

Thank you to our staff, Board, patrons, donors, sponsors and supporters one and all. Enjoy!

A handwritten signature in black ink, which appears to read 'Jenny Bott'.

Jenny Bott

Chair – Australian Festival of Chamber Music



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Festival at a Glance

Thursday 30th July, 2009

6:30pm **Jupiters Townsville**
Chefs in the North Dinner

Friday 31st July, 2009

4:00pm **Jupiters Townsville**
William Barton in Concert

8:00pm **Townsville Civic Theatre**
Opening Night

Saturday 1st August, 2009

10:00am **Jupiters Townsville Ballroom**
Concert Conversations with
Piers Lane – The Joy of Love

1:00pm **Perc Tucker Regional Gallery**
Damien Beaumont presents
Fred Blanks' Totalitarian Music

5:30pm **Townsville Civic Theatre**
Sunset Series –
On Wings of Song

8:00pm **Townsville Civic Theatre**
Governor's Gala Concert –
Simple Gifts

Sunday 2nd August, 2009

11:30am **St James Cathedral**
Prayer

2:00pm **Umbrella Studio**
Tracks From The Past –
Printing The Future

5:00pm **Townsville Civic Theatre**
Youth Winterschool in Concert

8:00pm **Townsville Civic Theatre**
Evening Series –
The Eight Seasons!

Monday 3rd August, 2009

11:30am **Riverway Arts Centre**
Marine Talks

4:30pm **Magnetic Island, Alma Bay**
A Breath of Fresh Air

Tuesday 4th August, 2009

10:00am **Jupiters Townsville Ballroom**
Concert Conversations with
Piers Lane – The Minute Waltz

1:00pm **Jupiters Townsville Ballroom**
Free Lunchtime Series
Advanced Winterschool
Public Masterclass

2:30pm **Flinders Street Library**
Up Close and Personal
with Andrew Ford

5:30pm **Jupiters Townsville Ballroom**
Cocktail Chat with Piers Lane

8:00pm **Riverway Arts Centre**
The Past – World Premiere

Wednesday 5th August, 2009

- 10:00am Jupiters Townsville Ballroom**
Concert Conversations with
Piers Lane –
Sweeter than Roses
- 1:00pm Jupiters Townsville Ballroom**
Free Lunchtime Series
Advanced Winterschool
Public Masterclass
- 5:30pm Sacred Heart Cathedral**
Bach by Candlelight One
- 8:00pm Sacred Heart Cathedral**
Bach by Candlelight Two

Thursday 6th August, 2009

- 10:00am Jupiters Townsville Ballroom**
Concert Conversations with
Piers Lane – Serenade
- 1:00pm Jupiters Townsville Ballroom**
Free Lunchtime Series
Advanced Winterschool
Emerging Artists Concert
- 5:30pm Townsville Civic Theatre**
Sunset Series – Rejoicing
- 8:00pm Townsville Civic Theatre**
Evening Series –
French Plus One

Friday 7th August, 2009

- 10:00am Jupiters Townsville Ballroom**
Concert Conversations with
Piers Lane – Morning Stars
- 1:00pm Jupiters Townsville Ballroom**
Free Lunchtime Series
Advanced Winterschool
Emerging Artists Concert
- 5:30pm Townsville Civic Theatre**
Sunset Series –
Fascinatin'Rhythm
- 8:00pm Townsville Civic Theatre**
Evening Series –
The Kitchen Review

Saturday 8th August, 2009

- 10:00am Townsville Civic Theatre**
Young Families' Concert
- 1:00pm Jupiters Townsville Ballroom**
Free Lunchtime Series
Advanced Winterschool
Emerging Artists Concert
- 5:30pm Townsville Civic Theatre**
Sunset Series –
Happy Birthday Max
- 8:00pm Townsville Civic Theatre**
Festival Farewell

bravo!

Piers Lane Proudly sponsored by Adrienne, Lady Stewart ONZM QSM

Artistic Director

London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to more than forty countries.

Highlights of his 08-09 season include debuts with the Warsaw Philharmonic and the National Radio Symphony of Poland, a Royal Festival Hall performance with the London Philharmonic, a recital for Wigmore Hall's London Pianoforte Series and a Fleck Fellowship at the Banff Centre for the Arts.

Piers Lane tours annually to Australia and New Zealand. In 2007, his performance of Beethoven's Emperor Concerto with The Queensland Orchestra received the Limelight Magazine Award for Best Orchestral Performance. His 2009 schedule includes concerto performances with the Adelaide, Queensland and West Australian Symphony Orchestras; five concerts in the new Recital Hall in Melbourne; a return to the Adam Festival in New Zealand and two recordings for the ABC Classics label.

Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's concerto repertoire exceeds 80 works. Piers Lane is also in great demand as a chamber music player.

He continues his long-standing partnership with British violinist Tasmin Little. Other recent collaborations have included Musica Viva tours with Cheryl Barker, Peter

Coleman-Wright and Brett Dean and performances with Ann Sofie von Otter and Bengt Forsberg in Malmo, Stockholm and the Bergen Festival.

Piers Lane's extensive discography includes, on the Hyperion label, much admired recordings of rare Romantic Concertos, the complete Preludes and Etudes by Scriabin and transcriptions of Bach and Strauss, along with complete collections of Concert Etudes by Saint-Saens, Moscheles and Henselt and transcriptions by Grainger. Recent releases include the Piano Concerto by William Busch on the Lyrita label and, from Hyperion, Piano Quintets by Bloch with Australia's Goldner String Quartet, an Editor's Choice in the Gramophone magazine, Record of the Month in the BBC Music Magazine and presently nominated for a BBC Music Magazine Award. He has also recorded for the BMG, Classics for Pleasure, Decca, EMI Eminence, Lyrita and Unicorn-Khanchana labels.

Piers Lane has written and presented over 100 programmes for BBC Radio 3, including the popular 54-part series *The Piano*. In 1994, he was made an Honorary Member of the Royal Academy of Music, where he has been a Professor since 1989. In 2007, he received an Honorary Doctorate from Griffith University.

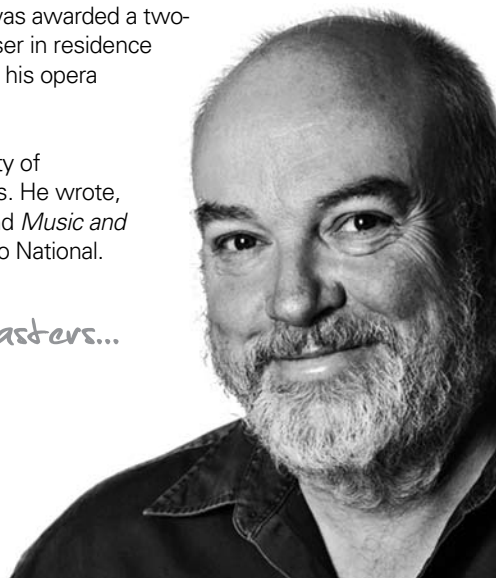
Andrew Ford Proudly sponsored by V8 Supercars Australia

Composer in Residence

Andrew Ford is a composer, writer and broadcaster, and has won awards in all three capacities, including in 2004 the prestigious Paul Lowin Prize for his song cycle, *Learning to Howl*. His music has been played throughout Australia and in more than 40 countries around the world. He was composer-in-residence with the Australian Chamber Orchestra (1992-94), held the Peggy Glanville-Hicks Composer Fellowship (1998-2000) and was awarded a two-year fellowship by the Music Board of the Australia Council (2005-06). This year, he is composer in residence at the Australian National Academy of Music. Other highlights of 2009 include the premiere of his opera *Rembrandt's Wife* (to a libretto by Sue Smith) by Victorian Opera.

Beyond composing, Ford has been an academic in the Faculty of Creative Arts at the University of Wollongong (1983-95). He has written widely on all manner of music and published five books. He wrote, presented and co-produced the ABC radio series *Illegal Harmonies*, *Dots on the Landscape* and *Music and Fashion*. Since 1995, he has presented *The Music Show* each Saturday morning on ABC Radio National.

...one of Australia's most eminent composers and broadcasters...



Artists - Groups

CAMERATA OF ST JOHN'S



The Camerata of St John's, led by Brendan Joyce, performs without a conductor and is known for its verve, stylish presentations and innovative programming which, aside from chamber orchestra classics, includes cross-over elements such as Mexican mariachi tunes, soulful Tibetan music, theatre and free improvisation. Guest artists range from award winning actress Angie Milliken, Tibetan musician Tenzin Choegyal to acclaimed oboist Diana Doherty and flamenco guitarist Gerard Mapstone. Camerata has given Australian premieres of music by Jaakko Kuusisto (Finland), Betty Olivero (Israel), Satoh Somei (Japan), and Derek Bermel (USA). Other contemporary repertoire includes Takemitsu, Reich, Glass, MacMillan, Chen Yi, Corigliano, Kilar and Australian composers Sarah Hopkins, Betty Beath, Stephen Leek, Ross Edwards, Richard Meale, Roger Smalley, Peter Sculthorpe and William Barton. Camerata's presence in Townsville allows for exciting large-scale chamber music to be programmed.

Violin I

Brendan Joyce (leader)
Jonny Ng
Melanie O'Sullivan
Allana Wales
Tiana Robinson

Cello

Katherine Philp
Katherine Brown
Shannon Tobin

Double Bass

Marian Heckenberg

Violin II

Benjamin Greaves
Michael Patterson
Sally-Ann Djachenko
Glenn Murray
Germaine Ng

Harpichord

Christopher Wrench

Viola

Sally Clarke
Tony Bernal
Anna Jack
Alice Buckingham

Funded by the Regional Arts Development Fund (RADF). A Queensland Government and Townsville City Council partnership to support local arts and culture.

GOLDNER STRING QUARTET



Dene Olding [Violin] Australia

*Proudly sponsored by
Michael & Carmel Fellows*

Dene Olding, currently Concertmaster of the Sydney Symphony, leader of the Australia Ensemble and first violinist of the Goldner String Quartet, is celebrated as one of Australia's most outstanding instrumentalists. Dene is regularly heard as a soloist with the major Australian orchestras which he also conducts. He is Artistic Advisor to the Michael Hill International Violin Competition (NZ), directs festivals and adjudicates international competitions. He has made many recordings and his overseas tours in 2008 included visits to Korea, Italy, the UK and France.



Dimity Hall [Violin] Australia

Proudly sponsored by Abi Group

A member of both the Goldner String Quartet and the Australia Ensemble, Dimity Hall has participated in many highly acclaimed performances, recordings and tours nationally and internationally. As a soloist, she has appeared with the Sydney Symphony (2002 and 2004) and the Canberra Symphony Orchestra. She has also undertaken principal playing roles with the Sydney Symphony and Australian Chamber Orchestra and has appeared as Guest Concertmaster with the Melbourne and Adelaide Symphony Orchestras. In 2003, Dimity was a juror for the Melbourne International Chamber Music Competition.



Irina Morozova [Viola] Australia

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In her extensive chamber music career, Irina Morozova has performed in over thirty countries. She is a founding member of the Australia Ensemble and violist of the Goldner String Quartet since 1995. She has held the position of Principal Viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra, as well as appearing often as Guest Principal with

the Sydney Symphony and Hong Kong Philharmonic. She has been a juror for the Melbourne International Chamber Music Competition, the Shostakovich International Quartet Competition in St Petersburg and the Tertis International Viola Competition on the Isle of Man.



Julian Smiles [Cello] Australia
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Julian Smiles is well known to Australian audiences through his work with the Australia Ensemble and the Goldner String Quartet, as well as his frequent solo appearances and Guest Principal work with orchestras such as the Sydney Symphony and the ACO. He is increasingly in demand as a teacher and has taught at the Sydney Conservatorium, the Canberra School of Music and the Australian Institute of Music. In 2007, Julian was a member of the jury of the 5th Melbourne International Chamber Music competition. In July 2008, he performed along with his wife, Dimity Hall, and semi-finalists in the Chamber Music section of the Sydney International Piano Competition.

LIPMAN HARP DUO



Sebastien Lipman [Harp] France/Australia
*Proudly sponsored by
Wilson Ryan & Grose Lawyers*

French-Australian harpist, Sebastien Lipman, began his harp studies at the Grenoble Conservatorium and continued his musical training in Chicago. Upon his return to France, he entered the "Conservatoire National Supérieur de Musique de Paris". In 1986, he obtained the first ever Artist Diploma from Indiana University. His first engagement, in 1986, was as harpist of the Norwegian Radio Orchestra, and, with the Oslo Philharmonic Orchestra. At age 22, he was appointed as Principal Harpist of the Berlin Philharmonic Orchestra, as a solo tenured member, under the direction of Herbert Von Karajan. He combines his teaching activities in Brisbane at the Queensland Conservatorium with masterclasses and performances overseas. Since 2006, in a husband and wife partnership, he has performed nationally and internationally, as part of the "Lipman Harp Duo".



Sayo Lipman [Harp] Japan/Australia

Sayo Lipman studied at Tokyo National University of Fine Arts and Music, where she obtained her Bachelor in Harp. Upon her graduation, she pursued her studies at Indiana University (USA), and completed her Master's degree in Harp and attained both an Artist and Performer's Diploma. Sayo also taught as an Associate Instructor for the harp department of Indiana University. Sayo has given numerous solo harp recitals, as well as performances with regional orchestras, both in Japan and the USA. In 2006, Sayo Lipman and Sebastien Lipman formed the husband and wife duo "Lipman Harp Duo". As such, they have performed extensively nationally and internationally.

SOUTHERN CROSS SOLOISTS



Paul Dean [Clarinet] Australian
*Proudly sponsored by The Cathedral
School of St Anne & St James*

As soloist, recitalist and chamber musician, Paul Dean has performed in Norway, England, Japan, the USA and Canada. A recital in London's Conway Hall, a concerto performance with Norway's Trondheim Symfoniorkester at their New Music Festival, and two recitals and a concerto performance in the USA have been just a few of the highlights in his career so far. While still a student of the Queensland Conservatorium of Music he won many prizes including the Conservatorium Medal for Excellence. Paul's recording of the clarinet music of English composer Benjamin Frankel for German label CPO has won unanimous high praise from critics around the world and his performance of the Frankel Clarinet Quintet at the 1997 International Clarinetfest in Lubbock, Texas won him a standing ovation. He is the Director of Southern Cross Soloists and the Artistic Director of the Bangalow Music Festival. He also regularly performs with brother Brett and pianist Stephen Emmerson, in a trio called Dean Emmerson Dean. Paul has performed the premieres of over 70 works, many of which have either been written or dedicated to him, including his brother Brett's acclaimed clarinet concerto "Ariel's Music".



Tania Frazer [Oboe] Australia

Born in Australia, Tania completed both her postgraduate degrees with David Theodore at the Guildhall School of Music & Drama in London on full scholarship. Tania has performed with many fine orchestras including the Schleswig-Holstein Music Festival Orchestra, Royal Scottish National Orchestra, the Jerusalem, the Stavanger Symphony in Norway, the Montreal Chamber Orchestra and was principal English Horn of the Sydney Symphony Orchestra. From 1997-2001 Tania held the position of principal oboe with the prestigious Israel Opera in Tel-Aviv. In this capacity she toured Europe and performed and recorded a number of oboe concertos, most recently, the Strauss Oboe Concerto. Tania has appeared as a soloist with the Australian Chamber Orchestra on a number of occasions including the 2006 tour of Europe. A recipient of numerous prizes and awards, Tania won first prize at the Coleman International Competition in L.A, the Queen Elizabeth Silver Jubilee Award in London, the Philharmonia Orchestra Martin award and was recently included in the "Who's Who of Australian Women" in recognition of her contribution to the arts.



Leesa Dean [Bassoon] Australia

Leesa Dean studied at the Queensland Conservatorium of Music and graduated with a Bachelor of Music (Distinction) in 1987. While at the Conservatorium, Leesa was the recipient of numerous awards including the Yamaha Wind Prize (1986), the Dulcie Robertson Bassoon Prize (1985, 1986, and 1987) and the Carl Nielsen Bursary (Bundaberg). As a member of the student ensemble, Movellan Wind Quintet, Leesa participated in their successful tour of the United States, which included winning the first prize at the Coleman Chamber Ensemble Competition in LA. Leesa was a member of the Queensland Philharmonic Orchestra and Principal Bassoon with the Queensland Symphony Orchestra between 1990 -2000. She broadcast for the ABC in works for bassoon, both with orchestra and piano, by Gubaidulina, Panufnik and Haydn among others. In 2001 Leesa was guest Principal Bassoon with the China National

Symphony, Beijing. In 2002 she was soloist with the Armenian String Virtuosi. She has appeared regularly at the Brisbane, Queensland Biennial and Bangalow Music Festivals. Leesa is currently a Lecturer in bassoon at the Queensland Conservatorium Griffith University.



Peter Luff [Horn] Australia

In 1986 Peter Luff graduated from University of Adelaide's Elder Conservatorium with First Class Honours, and moved to Brisbane to take up a position with the Queensland Symphony Orchestra. Peter has performed with many orchestras and ensembles, including the Adelaide Symphony Orchestra, West Australian Symphony Orchestra, State Opera Orchestra of South Australia, Queensland Philharmonic Orchestra and Southern Cross Soloists. As a conductor Peter has directed numerous Ensembles and Orchestras. Peter has tutored horn at many national and international institutions and music camps including the Korean National University of the Arts and University of Arkansas USA. As an Adjudicator, Peter has worked with Eisteddfods all over Australia including adjudication for The Australian Academy of Music and Education Queensland's Fanfare competition. Peter continues to pursue a busy teaching, performing and conducting schedule both locally and internationally. He is Lecturer in French Horn at the Queensland Conservatorium and Associate Principal horn with The Queensland Orchestra.



Kevin Power [Piano] Australia

Kevin Power studied under celebrated Australian pianist Nancy Weir at the Queensland Conservatorium where he won numerous prizes for piano, and was also a member of its staff of accompanists. He graduated in 1973 with a Masters Diploma in both Performance and Teaching. That year, he also graduated from the University of Queensland with an Arts degree. In 1973, Kevin moved to London and while working as a pianist and teacher, studied piano with Swiss pianist Albert Ferber and chamber music with Walter Gerhardt. Kevin has given concerts in

the UK, Germany, France, Italy, Spain and Switzerland. In 1978 Kevin was appointed to the teaching staff of the Queensland Conservatorium of Music. Since then he has appeared on many occasions as soloist with the Queensland Symphony and Philharmonic Orchestras and other groups. Kevin has made many broadcasts for the ABC as both a solo pianist and accompanist, and given many solo and chamber music recitals. Kevin is Chorus Master and Director of The Queensland Choir.



Margaret Schindler [Soprano] Australia

Margaret sang with the Australian Opera for two years and appeared as soloist throughout the country. Past engagements include: First Lady in The Magic Flute with Opera Queensland, Britten's War Requiem in Newcastle, concert performance of Wagner's Parsifal at the Brisbane Biennial, principal role in Graham Koehne's Love Burns with Opera Queensland, CD recording of Dead Songs by Andrew Schultz for Perihelion, and many performances of Handel's Messiah. Also notable are her performances of Handel's Solomon with the RIAS Kammerchor and The Freiburg Baroque Orchestra, Rameau's Anacreation, Haydn's Nelson Mass, Les Incas de Perou with the Australian Chamber Orchestra, Berlioz's Les Nuits d'ete, Canteloube's Chants d'Auvergne, and Haydn's Creation with the Queensland Symphony Orchestra. Margaret is a Lecturer in Voice at the Queensland Conservatorium Griffith University.



Melissa Woodroffe [Bassoon] Australia

Prior to playing the bassoon, Melissa studied clarinet at the University of Queensland with Paul Dean who was gently supportive of her switch to bassoon. In 2006 she began bassoon studies with Leesa Dean at the Queensland Conservatorium for two years before starting lessons with principal bassoonist of Sydney Symphony, Matthew Wilkie. Melissa has played on appointment with The Queensland Orchestra since 2007 and is a regular performer at the Bangalow Music Festival. Her involvement at the Queensland Conservatorium extends to the symphony, chamber and opera orchestras. Melissa is currently principal bassoon with the Queensland Youth Symphony and has toured internationally with the orchestra in 2008. She is currently in her final year of study at the Queensland Conservatorium undertaking a Bachelor of Music - Honours (advanced performance).

Artists - Individuals

CELLO



Zuill Bailey – USA
*Proudly sponsored by
Pacific Marine Group*

Zuill Bailey is considered one of the pre-eminent cellists of his generation. Extensively recorded and televised, he has appeared as an international concerto soloist throughout the USA, with the Moscow Chamber Orchestra in its 50th anniversary tour of Russia and in the Dominican Republic, France, Israel, Hong Kong, Jordan, Mexico, Peru, and the United Kingdom. Festival appearances include Ravinia, the Interlochen Center for the Arts, the Santa Fe Chamber Music, Chautauqua, and Bard Festivals, Bravo! Vail Valley, Maverick Concert Series and the Music Academy of the West. Zuill Bailey is a member of the acclaimed Perlman-Schmidt-Bailey Trio, Artistic Director of El Paso Pro Musica and Professor of Cello at the University of Texas.



Louise Hopkins – United Kingdom
*Proudly sponsored by
Michael Fellows & Various Legal Friends*

Louise Hopkins made her debut at the Barbican Hall playing Witold Lutoslawski's Cello Concerto with the composer conducting a performance of which The Times commented 'players with such personality, agility and power are rare'. Louise has an international career which has taken her all over Europe and to the USA, Australia, New Zealand and Japan. She has broadcast frequently for the BBC, RTE, Swiss Romande, New Zealand Radio and Radio France. She has collaborated with an array of artists such as the Takacs Quartet, Thomas Ades (with whom she recorded his piano quartet 'CATCH' for EMI), Emmanuel Pahud, Andras Keller, Anthony Marwood, Ferenc Rados, Denes Varjon, Aleksandar Madzar, Sasha Melnikov, Piers Lane, and Steven Kovacevich. She is Deputy Head of Strings at the Guildhall School of Music and Drama, Cello Professor at the Hochschule in Bern, Switzerland and has taught for 13 years at the Yehudi Menuhin School.

DIDGERIDOO



William Barton – Australia
*Proudly sponsored by
Moore Stephens QLD Pty Ltd*

Born in Mount Isa, William Barton is one of the world's leading didgeridoo players and in increasing demand as a composer. Recent engagements have included the 90th Anniversary ceremonies in Gallipoli, performances for the London Philharmonic Orchestra and Aldeburgh Festival, the Sydney and West Australian Symphony Orchestras; an Australian Indigenous Music Project for Cité de la Musique in Paris; the Brooklyn, Reno Chamber and Jena Philharmonic Orchestras and the Venice Music Biennale and Australia Pittsburgh Festival in the USA. In 2008, he premiered a work co-written with Matthew Hindson, Kalkadunga, with the Sydney Symphony at the Sydney Opera House and was commissioned by the Southern Cross Soloists to premiere a new work in their Music and Words Series.

DOUBLE BASS



Kees Boersma – Australia

Kees Boersma, Principal Bass of the Sydney Symphony since 1990, has featured with them as soloist in concertos by Colin Bright, Dittersdorf and Bottesini. He was a founding member of the contemporary music group ELISION and performs and records with the Sydney Soloists and the Australia Ensemble. He undertook a national Musica Viva tour in 2004 and was involved in the inaugural Melbourne Spoleto Chamber Music Festival, performing with Joshua Bell, Colin Carr and Carter Brey. Kees is currently pursuing his interest in the solo bass repertoire of eighteenth century Vienna. In July he will be performing Mozart's Per Questa Bella Mano with Teddy Tahu Rhodes and the Sydney Symphony in its original Viennese tuning.

FLUTE



Lorna McGhee – Scotland/Canada
Proudly sponsored by TCS QLD Pty Ltd

Lorna McGhee was co-principal flute of the BBC Symphony Orchestra before emigrating to Canada in 1998. She has performed as Guest Principal with many orchestras, including the London Symphony, Academy of St-Martin-in-the-Fields, and Pittsburgh Symphony. As soloist, she has appeared with the London Symphony Orchestra, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, Manitoba Chamber Orchestra, Toronto Philharmonia, and Victoria Symphony. As chamber musician and recitalist, she has performed throughout Europe and North America in such venues as London's Wigmore Hall, Barge Music in New York, the Louvre, Paris and the Schubertsaal of Vienna's Konzerthaus. She has recorded for EMI, Decca ASV, Naxos and Meridian.

HARPSICHORD



Christopher Wrench – Australia

Australian organist Christopher Wrench is a distinguished graduate of the Queensland and Vienna Conservatoriums, and the Vienna University of Music. His musical formation was strongly influenced by pianist Nancy Weir in Brisbane and organ mentor Michael Radulescu in Vienna. Christopher has been awarded prizes at international competitions in Melbourne (1st Prize, 1985), Odense (1st Prize, 1992), St Albans (Audience Prize, 1989) and Dublin (2nd Prize, 1988 & 1990). Christopher Wrench commands a broad solo repertoire including the complete organ works of Bach, whilst also working as a liturgical musician, pedagogue, and chamber player. He teaches organ at the Queensland Conservatorium Griffith University and directs the music programme at St Mary's Anglican Church, Kangaroo Point in Brisbane. In 2008 he was awarded the Lord Mayor's Australia Day Cultural Award for his outstanding contribution to the musical life of Brisbane.

PERCUSSION



Timothy Constable – Australia
*Proudly sponsored by
Darren & Sara Whittle*

Timothy Constable is an award winning percussionist, composer, electronic producer and singer. He is the Artistic Director of Synergy, Australia's premiere percussion group. He is the 2007 Freedman Fellow for solo classical music, and pursues a vigorous career as a soloist at home and abroad. His composition credits include works for percussion performed in festivals in Europe and America, and Kaidan, a collaboration with TaikOz which won ABC Limelight magazine's best new work 2007. As a singer he has performed throughout Australia, in Nepal, Sweden, Poland, Switzerland, Senegal, USA, UK, Ireland, New Zealand, China and South-East Asia.

PIANO



Piers Lane – Australia/United Kingdom
*Proudly sponsored by
Adrienne, Lady Stewart ONZM QSM*

See biography on page 10.



Ian Munro – Australia
*Proudly sponsored by
Dame Elisabeth Murdoch AC DBE*

Ian Munro has emerged in recent years as one of Australia's most distinguished and awarded musicians, with a career that has taken him to thirty countries in Europe, Asia, North America and Australasia. His award in 2003 of Premier Grand Prix at the Queen Elisabeth International Competition for composers (Belgium) is a unique achievement for an Australian and follows on from multiple prizes in international piano competitions in Spain (Maria Canals), Italy (Busoni), Portugal (Vianna da Motta) and the UK, where his second prize at the Leeds International Piano Competition in 1987 established his international profile. He is a member of the Australia Ensemble and teaches at the Australian National

Kathryn Stott – United Kingdom



Max Olding – Australia

Max Olding is one of Australia's most distinguished musicians. He has performed in Australia, UK, USA, New Zealand, Austria, Vietnam, Malaysia, Thailand, Hong Kong, Korea and Vanuatu as pianist, duo-pianist and/or conductor, and has given many master classes and seminars nationally and internationally. Max has collaborated with his wife Pamela Page, son Dene Olding, and daughter-in-law Irina Morozova as well as other visiting artists. As concerto soloist, he has given several first performances. Max has held a number of teaching and administration positions at various educational institutions including the Conservatorium of Music – Melbourne University, Queensland Conservatorium of Music – Griffith University, Queensland University of Technology, City University of New York and University of Queensland. As well as teaching and administration positions, Max has had a long association with the Australian Music Examinations Board of which he is an Honorary Fellow. He currently holds the positions of Federal Examiner, Deputy Chair and Principal Examiner for Queensland.



Pamela Page – Australia

Pamela Page has an enviable reputation as one of Australia's finest concert artists. As a child prodigy, she became well known through concerts and ABC broadcasts. At fifteen, she won a scholarship to study with Kinloch Anderson at Trinity College, London where she was subsequently awarded the Maude Seton Price for the most outstanding student. Later she was invited by Walter Gieseke to study with him in Saarbrücken. Pamela was co-winner (with Max Olding) of the inaugural Royal Concert Trust Fund Competition in London, and has given numerous solo and concerto appearances throughout Australia and in the UK, Europe, USA, Malaysia, Indonesia, Hong Kong, South Korea, Vietnam, Vanuatu and New Zealand. In recent years, Pamela's passion for art has led to an exploration of the phenomenon of synaesthesia and the special relationship of colour and sound. She is a graduate in Fine Arts from the Brisbane Institute of Art and

has combined her talents in music and painting through bi-media presentations in which her large-scale abstract realizations of major works of music are synthesized with live performance of the works. Such works thus far include Mussorgsky's *Pictures at an Exhibition*, Liszt's *Piano Sonata*, Ravel's *Gaspard de la Nuit* and Handel's *Alexander's Feast*.



Kathryn Stott – United Kingdom

Proudly sponsored by Townsville Urology

Kathryn Stott is a frequent guest at the world's leading concert halls and appears as a concerto soloist and recitalist in Britain and throughout Europe, the Far East and Australia. Greatly in demand as a chamber musician, she has longstanding partnerships with, among others, Yo-Yo Ma, Truls Mørk, Christian Poltéra, Janine Jansen and Noriko Ogawa. A champion of contemporary music, she has given first performances of many major works including concertos by Sir Peter Maxwell Davies, Michael Nyman, and Graham Fitkin. She is an enthusiastic exponent of tango and other Latin dance music, a passion reflected in her collaboration with Yo-Yo Ma and leading South American musicians on the Grammy-winning Sony CD *Soul of the Tango* and its successor, *Obrigado Brazil*.

SAXOPHONE

Federico Mondelci – Italy

Federico Mondelci is one of the leading saxophonists of his generation. He has represented Italy on several occasions in the World Saxophone Congress, with performances in Germany, Japan, USA, and Spain; has performed as soloist with all the major Italian orchestras, BBC Philharmonic Orchestra and enjoys a particularly close relationship with the Moscow Chamber Orchestra. He also conducts and has recorded for the Chandos and Delos labels. The 2009-2010 season includes solo engagements in Italy, Finland, Germany, Israel, Russia, the U.S.A. and New Zealand and a highlight appearance as soloist and conductor in the main season of the Saint Petersburg Philharmonic Orchestra.

TROMBONE



Ben Marks – Australia

Ben Marks is a freelance musician based in Brisbane. He has been a member of ELISION and specializes in the performance of contemporary music, including collaborations with visual artists (Keith Armstrong, Adam Donovan) and free improvisation (Particle Moves, and with John Rogers as part of TULP). He also performs with ensembles throughout Australia including Ensemble Offspring, Libra Ensemble and the Adelaide, Western Australian, Melbourne and Queensland Symphony Orchestras. Ben regularly gives solo recitals in Brisbane and throughout Australia. He is currently teaching trombone and running various ensembles at the Queensland Conservatorium of Music Griffith University and he also teaches trombone at the Queensland University of Technology.

TRUMPET



Paul Goodchild – Australia

Paul Goodchild began playing the trumpet at the age of three. He completed his early studies with Gordon Webb and Ernest Llewellyn in Canberra, and after two years of freelance work with Opera Australia and the visiting Bolshoi Ballet as Principal Trumpet, he joined the Sydney Symphony Orchestra (1979), where he is now Associate Principal Trumpet. In addition to working with the Australian Chamber Orchestra, the Seymour Group, Sydney Philharmonia and the Australian Brass Quintet (which he formed in 1985), he has toured overseas, appeared regularly on ABC radio and television and given masterclasses and recitals. In 1986, he reformed the Sydney Brass Ensemble (founded in 1958 by his father Cliff Goodchild, former Sydney Symphony Principal Tuba) and in 1991 formed the Goodchild Ensemble, a Baroque quartet.

VIOLIN



Brendan Joyce – Australia

Proudly sponsored by Townsville Grammar School

Brendan Joyce is the leader of Queensland's chamber orchestra, the Camerata of St John's. Additionally, he is a member of the Australian Brandenburg Orchestra in Sydney, and teaches for the Qld Conservatorium of Music. Brendan has appeared as a guest Associate Concertmaster of the Tasmanian Symphony and Qld Philharmonic Orchestras, and has played with the ACO and America's Smithsonian Chamber Orchestra. He is a former Concertmaster of the Qld Youth Symphony and Australian Youth Orchestras. Brendan has performed variously as a chamber musician, recitalist and occasional soloist. He has also been Visiting Guest Lecturer in Violin at Brigham Young University, USA, and has tutored and coached students in Australia. Born and raised in Ayr, Brendan holds a Doctor of Musical Arts in Violin Performance from The University of Maryland, receiving awards there for his leadership of the Maryland Handel Festival Opera Orchestra, as well as for his presentations and premieres of the music of twenty Australian composers.



Jack Liebeck – United Kingdom

Proudly sponsored by William & Pamela Shipway

Since graduating from the Royal Academy of Music, London, in 2003, Jack has performed as soloist with many internationally renowned orchestras including the Royal Liverpool Philharmonic, London Philharmonic, Lausanne Chamber, the Royal Scottish National, the English Chamber and the Polish National Radio Symphony. In 2002 he made a critically acclaimed London debut recital in a sold-out Wigmore Hall. Recent engagements have included concertos and recitals in Europe, Asia, Portugal, the USA and the UK and a number of solo and chamber music recordings for CD. He is leader of the London-based chamber ensemble, the Fibonacci Sequence.



Atle Sponberg – Norway

Proudly sponsored by Smith & Elliot

Atle Sponberg is Concertmaster of the Norwegian Radio Orchestra and also appears as leader and soloist with the Norwegian Chamber Orchestra. He tours internationally with his quartet, the Engegård, and takes part in chamber music festivals throughout Norway, Finland, England, Lithuania, Luxembourg, Sweden, South Africa and Germany. He studied Argentinian Tango in Buenos Aires and plays tango as soloist with orchestras and diverse chamber groups. He has also recorded extensively for CD.

VIOLA

David Harding – Canada

Proudly sponsored by Dr Frank and Mrs Michelle Quigley

David Harding has an extensive solo and chamber music career, having performed throughout Europe, the United States, Canada and Central America. He is a member of Trio Verlaine and the American String Project and a former member of the Chester String Quartet, Toronto String Quartet and Triskelion String Trio. David was the winner of the Sir John Barbirolli award at the Lionel Tertis International Viola Competition. He has given master classes at the Banff International Centre for the Arts and numerous universities throughout North America. Having served on the faculty of Indiana University South Bend, he is currently Professor of Viola and Chamber Music at the University of British Columbia. David plays on a viola made by Pietro Antonio della Costa, Tresviso Italy, circa 1750.



Simon Oswell – Australia

Brisbane-born Simon Oswell studied with John Curro and later with Jan Sedivka in Hobart, where he co-founded the Petra String Quartet, a group that actively commissioned and performed works by contemporary Australian composers. In 1981, he moved to the USA and undertook further studies with Janos Negyesy and Donald McInnes. He worked with artists such as Elton John, Barbra Streisand and Rod Stewart and played over 800 film scores. He was also active

in the solo and chamber music fields as a member of the Capitol Ensemble and Pacific Serenades, both Los Angeles based chamber music groups. He is currently Principal Viola of the Hollywood Bowl Orchestra, a position he has held since 2002.

VOICE – COUNTERTENOR

Russell Harcourt – Australia

Sydney Countertenor Russell Harcourt is completing a Master of Arts (Royal Academy Opera) at The Royal Academy of Music, London, studying with Joy Mammen and Robert Aldwinckle. Russell studied voice with Graham Pushee and graduated with a Bachelor of Music (Performance) from The University of Sydney, Sydney Conservatorium of Music. He made his operatic debut as Oberon in Britten's opera A Midsummer Night's Dream with the Western Australian Academy of Performing Arts (WAAPA) in Perth 2007, directed by Anna Sweeny, which led to an invitation to participate in The Jette Parker Young Artists Programme at the Royal Opera House Covent Garden. Russell is the recipient of various prizes and scholarships.

2009 Programme

Thursday 30th July, 2009

**6:30pm JUPITERS TOWNSVILLE
CHEFS IN THE NORTH DINNER**

J.S. Bach (1685-1750)

Toccatina in D Minor BWV 565

arr. John Escosa

Lipman Harp Duo

Purists need not worry about a transcription of one of Bach's best known pieces. As with so much of Bach's music, there is no original manuscript of the Toccata (and Fugue) in D minor. The earliest version is in the handwriting of one Johannes Ringk, who had a reputation for trying to sell inauthentic works. In 1981, musicologist Peter Williams speculated that the piece, at least in the version for organ, is not Bach's, but that if Bach had written it, it was probably originally composed for solo violin and subsequently bowdlerized by Ringk. This would explain some unidiomatic aspects of the work – the broken chords and long pauses which do not appear in Bach's other organ music, but which make it attractive for transcription, as here in the version for two harps by John Escosa, made for him and his duo partner Joe Longstreth.

Gordon Kerry © 2009

Kaki King (born 1979)

Lies

Solipsist

arr. Timothy Constable (born 1978)

Timothy Constable (Percussion)

Lies and Solipsist are adaptations for marimba from the 2004 recording *Legs to Make us Longer* by American guitarist and composer Kaki King. The two works required very little editing, although I do transpose them. Kaki is working on more mixed ensemble stuff now, but her first two albums (of which *Legs* is the second) were solo guitar, and this is where her reputation stems from.

Timothy Constable © 2009

William Barton (born 1981)

Didgeridoo solo

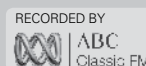
William Barton (Didgeridoo)

Friday 31st July, 2009

**4:00pm JUPITERS TOWNSVILLE, BALLROOM
WILLIAM BARTON IN CONCERT**

Featuring William Barton, Delmae Barton and 1RAR Band.

**8:00pm TOWNSVILLE CIVIC THEATRE
OPENING NIGHT**



Maurice Ravel (1875-1937)

arr. Salzedo arr. Nickrenz

Sonatine for Piano (1905)

Modéré

Movement de menuet

Animé

Lorna McGhee (Flute)

David Harding (Viola)

Sebastien Lipman (Harp)

The Sonatine was originally to have been Ravel's entry in a competition (for a prize of one hundred francs) run by the magazine *Weekly Critical Review* in 1903. He was persuaded to enter by his friend, the critic Mario Calvocoressi. Although the competition was eventually cancelled, Ravel continued with his Sonatine and completed the work in 1905. It was premiered by Paul de Lestang in 1906 and enjoyed immediate success with the French public. In subsequent years Ravel often included the first two movements in his concert tours. The Sonatine is cyclical and owes much of the thematic transformation between the movements to the devices used earlier by Franz Liszt, whom Ravel greatly admired. The *Modéré* is in sonata form and is a fine example of the polished impressionist workmanship of the composer, with a tinge of the exotic. The Aeolian harmonies drape precise rhythmic lines over the sophisticated development of the fourths and fifths that form the basis of the thematic ideas, weaving a meticulous rainbow of subtle and uncommon beauty.

The *Movement de menuet* is written in a style Ravel had already touched on ten years earlier in his *Menuet antique*. An elegant, unruffled dance from another time, Ravel creates here a hypnotic atmosphere of unstained enchantment.

The third movement *Animé* is a bubbly toccata. Hunting calls announce the thematic material in a new guise against impish semiquaver movement. The theme of the first movement is restated before the élan of the final climax brings the Sonatine to an exhilarating end.

Musica Viva Australia

Ludwig van Beethoven (1770-1827)

String Quartet in C major op.59 no.3

Andante con moto – allegro vivace

Andante con moto quasi allegretto

Menuetto: grazioso

Allegro molto

Goldner String Quartet

Beethoven's three quartets, opus 59, were commissioned by the Russian ambassador, Count Razumovsky and composed in 1805-6. Razumovsky was a fine amateur musician, and, according to Beethoven's biographer Anton Schindler, had

been schooled by Haydn himself in the subtleties of quartet playing. He also patronised the quartet led by Schuppanzigh, and as Schindler remarks, the players 'were placed at [Beethoven's] complete disposal.' At Razumovsky's request, Beethoven included Russian folk melodies in the first two (and made a fair facsimile in the third). Of the op.59 set, the third was the most immediately accessible to Beethoven's contemporaries. After the innovations of the previous two, the C major work to some extent returns to the scale and manner of the late eighteenth century. Its slow introduction might recall that of Mozart's 'Dissonance' quartet (K 465), also in C. The second movement – considered by many to be its finest, contains a number of deliberately archaic features; the third, for the first time in op 59, has a specific dance form – the *menuetto* – as its model.

Not only is it a shorter work than its companions, but op.59 no.3 also fails to use any known Russian tune. By studying water-stains on Beethoven's manuscripts, musico-detectives have established that the work was written in some haste, which may account for its classical size and shape. Many commentators have, however, found a certain 'Russian' quality to the piece – William Kinderman wonders whether the slow movement's 'mythical melancholy and bleakness' might not be an attempt to capture a 'Russian character in music'; Maynard Solomon reminds us that Vienna was full of displaced and wounded Russian soldiers at the time, suggesting that the work's tone stems from Beethoven's compassion for them. Robert Simpson, however, takes his cue from Beethoven's note on one of the sketches: 'let your deafness no longer be a secret, even in art'. He argues that the work is about Beethoven's dealing with his affliction.

The introduction is like a man struggling to hear something, and the *Allegro* is his inward success. As for the finale, its tumult comes from within, blotting out the despair and nostalgia of the two previous movements.

Op.59 no.3 then is comparable to the Sixth Symphony, where the struggle with fate has ceased to hold epic terror.

Gordon Kerry © 2009

INTERVAL

Johannes Brahms (1833-1897)

Trio in A minor for clarinet, cello and piano, op.114 (1891)

Allegro

Adagio

Andantino grazioso

Allegro

Paul Dean (Clarinet)
Louise Hopkins (Cello)
Kathryn Stott (Piano)

It was the clarinet, in the exceptional hands of the virtuoso Richard Mühlfeld, which successfully tempted Brahms to revoke his decision, made after completing the G major String

Quintet in 1890, not to compose any more music. In the event, Mühlfeld's performance of Mozart's Clarinet Quintet so fascinated Brahms that he spent hours listening to him practise in order to understand the potentials and limitations of the clarinet. As a result, he spent the summer of 1891 working rapidly on two chamber works with prominent clarinet parts: the Clarinet Quintet in B minor, op 115, and the Clarinet Trio. The Trio and the Quintet received their first public performance on the same night, 1 December 1891, in Berlin, with Mühlfeld on the clarinet.

Brahms's blending of these different instrumental colours – clarinet, cello and piano – makes for a clarity of texture unprecedented in either his earlier piano trios or the Horn Trio. As was the case with Mozart at the end of his life, the clarinet seemed to symbolize the autumnal disposition of the creative process in its late stages. A feeling of resignation, almost regret, seems to pervade the whole of the Trio, in evidence throughout the first movement with its rising first subject, and in the turn from bright major to darker minor in its descending second subject. Major keys take over in the *Adagio* (D major), and in the *Andante grazioso* (A major, with a Trio in D major) which is a typical Brahmsian blend of subdued scherzo spirit with the more reflective romance. The home key of A minor returns, energetically, with the sonata-form finale. This is marked by dual 2/4 and 6/8 rhythms, occasionally interspersed with a few 9/8 bars, recalling the rhythmic freedom of the slightly earlier C minor piano trio.

Musica Viva Australia

Dmitri Shostakovich (1906-1975)

Two Pieces for String Octet Op.11

Prelude: adagio

Scherzo: allegro molto

Goldner String Quartet
Atle Sponberg (Violin)
Jack Liebeck (Violin)
David Harding (Viola)
Zuill Bailey (Cello)

These two pieces are the work of a very assured and very young composer. Written in 1924 and 1925 respectively, they were premiered in Moscow at what was once the Mozart Concert Hall. Roughly contemporary with the First Symphony – which assured its composer of world fame overnight – both are instantly recognizable as Shostakovich. The Prelude, which falls into three sections, begins with rich, fully scored chords over portentous long-held bass notes. The central section is contrastingly faster and lighter in texture before the third which returns to a slower and more introspective music. The scherzo – one of many composed in Shostakovich's youth – makes full use of the octet's palette, with an unrelenting, madcap energy and crazy stridency that looks forward to the gallows-humour of some of his mature works.

Gordon Kerry © 2009

Saturday 1st August, 2009

10:00am JUPITERS TOWNSVILLE, BALLROOM

**CONCERT CONVERSATIONS WITH
PIERS LANE – THE JOY OF LOVE**

Conversations with Atle Sponberg,
Zuill Bailey and Kathryn Stott



Fritz Kreisler (1875-1962)

**Schön Rosmarin
Liebesleid
Liebesfreud**

Atle Sponberg (Violin)
Piers Lane (Piano)

Kreisler was a brilliant violinist who migrated from the Old World to the New, settling in the USA in time to escape the rise of Nazism in his native Austria. In addition to his technical virtuosity and innovative use of vibrato for a now much emulated sound, he is celebrated for numerous original works. *Schön Rosmarin* is the finale of *Three Old Viennese Melodies* and was attributed, by Kreisler, to the forgotten composer Josef Lanner as a joke. Actually it is all Kreisler's own work, which annoyed such reputable critics as Ernest Newman when they realised they had been hoaxed! *Liebesleid* and *Liebesfreud* celebrate the pains and joy of love in faux-Viennese style.

Gordon Kerry © 2007/09

Felix Mendelssohn (1809-1847)

Sonata no.1 in B flat for Cello and Piano, op.45

*Allegro vivace
Andante
Allegro assai*

Zuill Bailey (Cello)
Kathryn Stott (Piano)

The bicentenary of Mendelssohn's birth is one of this year's significant musical anniversaries. He grew up in Berlin, a major centre for the performing arts, where Felix enthusiastically absorbed the music he heard in concerts and opera houses. Keen to support the musical talents of his children, in 1822 Mendelssohn's father, the banker Abraham Mendelssohn, held a regular series of Sunday concerts at the family home and the children would perform with paid members of the Court Orchestra.

Unwittingly, Mendelssohn revolutionised the business of concert-giving. Having taken up the job of director of the Gewandhaus Orchestra in Leipzig in 1835, he helped immeasurably in the revival of the works of J S Bach who had been so strongly associated with the Thomasschule in that city. But Mendelssohn went further, instituting a series of historical concerts 'according to the order of the most celebrated masters from the last one hundred years up to the present'. This is unremarkable now (except for the bit about 'up to the present') where concert programs frequently contain nothing by a living composer; in the 1830s, it was as exotic as an all-Stockhausen concert would be today. The difference, of course, is that Mendelssohn's venture proved enormously popular, and has formed the template – 'up to the present'.

But he continued to compose, of course, and the late 1830s saw several masterpieces for string quartet and piano trio, and his first Cello Sonata, composed for his lesser known brother Paul (born 1812). Like much of Mendelssohn's music, it eschews virtuosity for its own sake – and indeed, even the opening *Allegro vivace* veers frequently into introspective

minor tonality, a trait even more dominant in the gently melancholy slow movement. The finale, though fast and frequently difficult, similarly explores the warm, lyrical aspects of the cello's voice.

Gordon Kerry © 2009

**5:30pm TOWNSVILLE CIVIC THEATRE
SUNSET SERIES – ON WINGS OF SONG**



Felix Mendelssohn (1809-1847) arr. Carlos Salzedo
On Wings of Song, op.34 no.2

Lipman Harp Duo

Isaac Albéniz (1860-1909) arr. Elisabeth Colard
Suite Española, op.47:

'Granada'

España: Seis hojas de Album, op.165:

'Tango'

Lipman Harp Duo

Mendelssohn's Six Songs op.34 date from soon after he moved from Düsseldorf to the more congenial setting of Leipzig. *On Wings of Song* sets a poem by Heinrich Heine, where the poet dreams of carrying his beloved, on said wings, to a garden by the Ganges. The elegance of the melody and its gentle accompaniment have made it an arranger's delight, beginning with Liszt's famous transcription.

Isaac Albéniz' extensive output for the piano contains numerous works which evoke his native Spain, and they, not surprisingly have tempted many a guitarist. Albéniz once heard the great guitarist Francisco Tárrega perform a transcription of his piano pieces and exclaimed 'this is precisely how I had conceived it!' Albéniz' beautiful serenade 'Granada' refers to the city which is home of the famous Moorish palace, the Alhambra. His suite, *España: Seis hojas de Album*, op.165, was published in London in 1890 and contains six dances of Iberian or other Hispanic origin. The Tango is the second movement.

Gordon Kerry © 2009

Andrew Ford (born 1957)

Oma kodu for clarinet in A and string quartet

Paul Dean (Clarinet)
Goldner String Quartet

When my friends Colin Gray and Jenny Kena approached me in 2005, wanting to commission a piece of music, they had two specific requests. The first was that the piece should involve the Australia Ensemble's clarinetist, Catherine McCorkill, and the second was that it should contain some reference to Estonian folk music. Jenny's father John (Jaan) had come to Australia from Estonia in 1947. I was happy to oblige on both counts, and suggested that a clarinet quintet might be a good idea. Cathy thought so too, and the Australia Ensemble agreed to include the first performance in its 2007 season.

Because I knew nothing at all about the folk music of Estonia, Jenny gave me a CD. It contained examples of the choral singing of the Setu people, an ethnic minority from South-eastern Estonia on the borders with Russia and Latvia. The Setu have occupied the same tiny region for nearly 9,000 years and they retain their own language and traditions. Unlike the rest of Lutheran Estonia, the Setu are officially Russian Orthodox, though this comparatively recent religious affiliation

is tempered by much older pagan traditions.

The song on the CD that immediately struck me was 'Oma kodu kiitmise laul' – a song in praise of one's own home – the words of which resemble those of 'Home Sweet Home', but without the sentimentality. The structure of the song seems to be typical enough of the Setu, in that a single voice takes the lead, the chorus joining in only for the final part of each verse. But I was drawn to the rather dogged nature of the melodic line, and, as it turned out, the song was also one of Jenny and Colin's favourites.

My quintet was composed quite quickly in April 2006, mostly during a visit to the United States. I had jotted down the Setu song on a scrap of manuscript paper and packed it in my luggage, knowing that I would have some spare time and hoping that I might be able to make a start on the piece. When I began work I was surprised to discover the tune dominating my thinking. Far from turning up as a mere quotation, 'Oma kodu kiitmise laul' generated all the music in the piece. So although I did not set out to produce a monothematic and almost entirely modal work, this is exactly what happened.

Andrew Ford © 2006

Ernest Bloch (1880-1959)

Quintet for Piano and Strings in C major

Agitato

Andante mistico

Allegro energico

Goldner String Quartet

Piers Lane (Piano)

Bloch, a self-consciously Jewish composer of Swiss origin, was born in Geneva; this year marks fifty years since his death. He studied violin with Ysaÿe in Brussels, and composition and kindred subjects with Jacques Dalcroze and others in Geneva, Frankfurt and Munich. After two years' stay in Paris, he returned to Switzerland, but in 1916-17 settled in the United States of America, where he spent the rest of his life. The Jewish character of his music does not lie in any use of specific Hebraic melodies, which he very rarely employs, but in an affinity of his nature and his creative impulse to the rugged, passionate fanaticism of the Jewish people as it expresses itself in so many colourful and characteristic episodes described in the Old Testament.

The piano quintet, one of Bloch's most significant works, is the fruit of his early American years. The three movements are thematically interrelated. The first movement is almost brutally passionate. Its second subject introduces quarter-tones; their function, more coloristic than structural.

The slow movement, which occupied the composer more than one year and a half, is mystically introspective and searching. It opens with a viola theme originating from the first subject of the first movement; in the further course of the movement, quarter-tones are again featured.

A finale to the work had been completed in 1922, but Bloch soon found it unsatisfactory and destroyed it. The present Finale, completed in 1923, again takes up the line of frenzied passion and turmoil from the first movement, but towards the end broadens out into a calm, solemn coda in clear C major which crowns the work in a surprising spirit of peace and bliss.

Adapted from a note by W A Dullo © Musica Viva Australia

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**8:00pm TOWNSVILLE CIVIC THEATRE
GOVERNOR'S GALA CONCERT –
SIMPLE GIFTS**



Ludwig van Beethoven (1770-1827)
**Trio in E flat major for piano, violin
and cello, op.70 no.2 (1808)**

*Poco sostenuto – Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Finale: allegro*

Atle Sponberg (Violin)
Zuill Bailey (Cello)
Ian Munro (Piano)

Countess Marie Erdödy had the patience of a saint. She advised the composer on matters as varied as love and finance to the extent that he called her his 'father confessor'. When, around 1808, Beethoven threatened to leave Vienna, Countess Erdödy brokered an arrangement with three young aristocrats, the Princes Kinsky and Lobkowitz and the Archduke Rudolf. Beethoven would receive a permanent annuity giving him the freedom to compose if he stayed in Vienna. At the same time she offered Beethoven a suite of rooms in her apartment. (Beethoven, it should be said, was a shocking tenant with dubious personal hygiene and incapable of settling anywhere for long. He moved house something like 47 times in the time he lived in Vienna). The Countess paid Beethoven's manservant a considerable amount of money to stop him resigning in the face of constant abuse from his master. Beethoven immediately took this as evidence that she was paying the valet for sex and was hugely insulted to have been passed over for a servant! There was one of those scenes for which Beethoven was increasingly famous, and he moved house again. But for her pains the Countess received the dedication of the two Piano Trios op.70 and the Cello Sonatas op.102, and the Trios had their premiere, with Beethoven at the piano, in her apartments in 1809.

Beethoven had launched his career with a set of piano trios in 1795, but it was not until 1808 that he returned to the genre with the op.70 pair. By this time, as biographer Maynard Solomon argues, Beethoven 'seemed to imbue many of his works with a sense of inner repose that no longer required turbulent responses to grand challenges'. Significantly, from 1808 Beethoven dedicated himself almost exclusively to chamber music – where he could concentrate on his new lyricism and more subtle abstract aspects of musical design – until 1811.

Certainly the E flat trio, while less well-known than its companion (the 'Ghost') is an intricately designed piece, with a wealth of thematic material put through numerous paces in the outer movements. The inner movements – unusually for Beethoven, both in different keys – are, respectively, a set of variations alternating major and minor modes and a menuet. But both a marked allegretto, leaving the work without a 'true' slow movement.

Gordon Kerry © 2009

Maurice Ravel (1875-1937)
**Introduction and Allegro
for harp, flute and string quartet**

Lorna McGhee (Flute)
Paul Dean (Clarinet)
Sebastien Lipman (Harp)
Goldner String Quartet

In 1904, the instrument-making firm of Pleyel (Chopin's favourite piano had been a Pleyel) commissioned Claude

Debussy to compose a work for use in harp examinations at the Brussels Conservatoire. At the time Pleyel had convinced the Belgian institution to adopt its unique model, a fully-chromatic harp differing from the usual smaller pedal harp in having a separate string for each note (12 per octave rather than 7). Apparently, Pleyel had hoped that a work from such an important composer as Debussy would help confirm the status of its relatively new instrument as a viable alternative, if not a replacement for the traditional model. The result was Claude Debussy's *Danse sacrée et danse profane*. Almost immediately, however, the rival firm of Erard – the manufacturer of 'standard' pedal harps – countered by commissioning Maurice Ravel (even then considered to be the next most important living French composer after Debussy) to write an examination piece for its major client, the Paris Conservatoire. This resulted in his *Introduction and Allegro* for harp accompanied by flute, clarinet and string quartet. Ravel began composing it in mid-1905, and continued work during a yachting trip to Holland. However, en route in Soissons, he left his manuscript folder in a nautical outfitting shop where (ever on the lookout for eye-catching fashions) he was trying on sailor's hats! He wrote from Amsterdam in 1950:

Today we saw a magnificent sight, a lake lined with windmills. Windmills as far as the eye can see. In every direction we looked, nothing but great turning mechanical windmills. I ended up thinking I had become an automaton myself. And after all that mechanical inspiration, of course, there's no danger of me not turning out something myself. I'm gestating at the moment, but I'm sure that a whole lot of new products will result from this mechanical tour.

Graeme Skinner © 2009

INTERVAL

Jake Heggie
Encountertenor
1. *Countertenor's Conundrum*
2. *The Trouble with Trebles in Trousers*
3. *A Gift to Share*

Russell Harcourt (Voice - Countertenor)
Kathryn Stott (Piano)

Jake Heggie is the composer of the acclaimed operas *Dead Man Walking*, *Three Decembers*, *The End of the Affair*, the lyric drama *To Hell and Back*, and the musical scene *At the Statue of Venus*. The recipient of a 2005/06 Guggenheim Fellowship, he has also composed more than 200 songs, as well as concertos, orchestral works and chamber music. His songs, song cycles and operas are championed internationally by singers including Cheryl Barker, Frederica von Stade, Susan Graham, Audra McDonald, Kiri Te Kanawa, Patti LuPone, Isabel Bayrakdarian, Kristin Clayton, Kristine Jepson, Joyce DiDonato, Joyce Castle, Zheng Cao, and Bryn Terfel. He has collaborated extensively with conductors Patrick Summers, Nicholas McGegan, John DeMain, Michael Morgan, and director Leonard Foglia. Heggie is currently at work on an epic opera based on Melville's *Moby-Dick* with librettist Gene Scheer, commissioned by Dallas Opera for its inaugural season in the Winspear Opera House. Scheduled to open on April 30, 2010, *Moby-Dick* will star the great Canadian tenor Ben Heppner as Ahab; Patrick Summers conducts and Leonard Foglia directs. The opera has been co-commissioned by San Francisco Opera, San Diego Opera and Calgary Opera. Heggie has also been asked to develop an opera project with playwright Richard Greenberg for the Metropolitan Opera and Lincoln Center Theatre.

Encountertenor was composed in 1995 for the American countertenor Brian Asawa at his request. Brian and I had gone to UCLA together and he wanted something special for his upcoming Wigmore Hall recital debut. He was looking for something to express what it was like growing up as a

countertenor in the 1980s in California – an unusual journey with many ups and down. I went to our mutual friend, John Hall, for the texts. John was Brian's opera workshop teacher at UCLA, and knew him very well. The songs emerged rather quickly and Brian sang them at Wigmore with fortepianist Melvyn Tan to wonderful acclaim.

Jake Heggie © 2009

Aaron Copland (1900-1990)

Appalachian Spring: suite version for thirteen instruments (1943-4)

Very Slowly

Allegro

Moderato: The Bride and her Intended

Fast: The Revivalist and his Flock

Allegro: Solo Dance of the Bride

Meno Mosso

Doppio Movimento: Variations on a Shaker hymn

Moderato: coda

Goldner String Quartet

Lorna McGhee (Flute)

Paul Dean (Clarinet)

Melissa Woodroffe (Bassoon)

Brendan Joyce (Violin)

Benjamin Greaves (Violin)

Sally Clarke (Viola)

Katherine Brown (Cello)

Marian Heckenberg (Bass)

Ian Munro (Piano)

Appalachian Spring is perhaps Copland's best-known work. There are three versions - the symphonic version, the suite and the original chamber version. It was composed on commission from Elizabeth Sprague Coolidge for choreographer Martha Graham and was first performed in 1944 – its immediate popularity was the reason Copland rescored it for full symphony orchestra. Originally conceived by Copland as an abstract work – *Ballet for Martha* – its eventual title is from a poem by American poet Hart Crane. Copland wrote about the music: 'The action of the ballet concerns a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbour suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new home.'

Musica Viva Australia

Sunday 2nd August, 2009

**11:30am ST JAMES CATHEDRAL
PRAYER**



Ernest Bloch (1880-1959)

From *Jewish Life* – three sketches for cello and piano

Prayer (Andante moderato)

Supplication (Allegro non troppo)

Jewish Song (Moderato)

Louise Hopkins (Cello)

Kathryn Stott (Piano)

Bloch, despite having studied composition in Paris in 1903-4, returned to his native Geneva to work in the family business and pursued his musical interests in his spare time. These involved conducting and composing, with the triumphant premiere of his opera *Macbeth* in Paris in 1910. In 1916 he went to the United States to conduct on tour with the Maud Allan dance company. The tour was wound up, but Bloch was invited to stay on, and brought his wife and children to join him later that year. He soon established friendships with local musicians, including Hans Kindler, principal cellist of the New York Philharmonic, who premiered Bloch's *Schelomo* in 1917, and for whom Bloch composed these sketches of Jewish life.

Gordon Kerry © 2009

David Hush (born 1956)

Two Songs for Flute and Piano

Movement I

Movement II

Lorna McGhee (Flute)

Piers Lane (Piano)

David Hush was born in Bristol, England. He was educated at Clifton College, the University of Sydney, and Princeton University. His music spans solo instrumental, chamber ensemble, orchestral, and choral idioms, and has been performed, recorded, and broadcast on five continents. He joined the composition faculty of the Australian Institute of Music in 1998. Hush is a consultant and composer in residence to the Leopold Mozart Academy of Music. These pieces are free compositions inspired by Sephardic music and Spain. The premiere was given by Danielle Eden and Sumiko Yamamura of the Orana Trio on ABC Classic FM 29 December 2007.

David Hush © 2007

Peter Sculthorpe (born 1929)

Sonata for Cello and Percussion

Julian Smiles (Cello)

Timothy Constable (Percussion)

In May this year Australia's senior composer, Peter Sculthorpe, celebrated his eightieth birthday, offering us an opportunity to reflect on the enormous and pervasive influence he has had on Australian music as teacher and composer since the 1960s.

In 1958, after studies at the University of Melbourne, Sculthorpe had travelled to the United Kingdom for further study with Egon Wellesz and Edmund Rubbra. That experience, along with the encouragement of musicologist Wilfred Mellers, confirmed Sculthorpe's intuitions that he needed to cultivate a distinctly Australian music. In 1955 he had composed a Sonata for Violin Alone which, unperformed, provided the basis in 1958 for a Sonata for Cello Alone, but the soloist objected to Sculthorpe's extended techniques and refused to play the piece. Sculthorpe then reworked the material as the single movement Sonata for Viola and Percussion. The work had its first performance in Oxford in 1960, but its Sydney premiere was reviewed extensively by critics who saw in it the basis of Sculthorpe's new and distinctly Australian music. Roger Covell famously described it as a rigorously static work. The sonata, the dry gongs and desert glare of its percussion encircling the lonely human agony of the viola, exists in a climate in which emotion is all the fiercer for being half-stifled and haltingly articulate.

In 2001 the composer revised the work as this Sonata for Cello and Percussion.

Gordon Kerry © 2009

Johannes Brahms (1833-1897)

Piano Quartet in No.3 in C Minor Op.60

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Atle Sponberg (Violin)

David Harding (Viola)

Louise Hopkins (Cello)

Piers Lane (Piano)

It took Brahms 20 years to be satisfied with the form he finally achieved for his Third Piano Quartet. Eventually the piece was published in 1875, long after the first and second Piano Quartets, completed in 1861-2. Joseph Joachim talked Brahms out of the original key of C sharp minor, in which form he remembered the two movements Brahms had written as 'very diffuse'. Revised and refined, they have kept their breadth, but the key of C minor still has tragic implications, and the music is fierce and stormy, often seeming to burst the bounds of the medium. Brahms remembered the opening when composing his Symphony no.1 – a groping downward phrase is pregnant with expectation. This is fulfilled by a rushing downward phrase for the piano leading to a propulsive statement of the same figure over pounding chords. The second subject, first stated in a rich chordal guise by the piano is, most unusually, followed by variations.

The second movement is a terse and furious Scherzo, in the same key as the first movement. Repose and expansion come at last with the major key of E in the slow movement, launched by a wonderfully expressive cello solo. The strings sing to the piano's accompaniment, until the piano takes the theme in octaves with a plucked accompaniment.

The Finale is dominated by the falling third in its plaintive theme and the nearly perpetual motion of its accompaniment, except where the strings have a chorale-like phrase punctuated by the piano in separated descending figures. The tragic mood, which dominates this movement, and indeed the whole work, has the last word.

David Garrett © Musica Viva Australia 2003

2:00pm UMBRELLA STUDIO

TRACKS FROM THE PAST – PRINTING THE FUTURE

North Queensland composer David Salisbury (born 1953)

Magnetic Reflections

First movement: 'Horseshoe Bay'

Suite Brolga

William Barton (Didgeridoo)

Timothy Constable (Percussion)

Serenata

David Salisbury, is a composer, arranger, performer and ethnomusicologist. As an ethnomusicologist his expertise is in *talempong*, a form of indigenous music in west Sumatra. His performing highlights include opening and support act for US jazz artist Stanley Turrentine, folk performer Jim Stafford as well as famed bassist, Chuck Israel of the Bill Evans Trio. In 2004 he performed with his 18 piece jazz ensemble at the Manly International Jazz Festival performing his own compositions and arrangements and in 2005 and 2006 performed at the Palmer Street Jazz Festival with his current JCU-based 12 piece Jazz ensemble Captain Nemo and the Golden Mean Jazz Regime.

The composer writes:

Magnetic Reflections is a composition based on locations on Magnetic Island; this is the premiere of the first movement.

The title of the movement is 'Horseshoe Bay' and is scored for flute, clarinet, violin, viola, cello, marimba and didgeridoo. This piece will feature William Barton on didgeridoo and Timothy Constable on marimba. The composition uses some minimalist concepts and so has several layers to build up a more complex texture as well as a very free flowing odd metre of 7/8. This piece is approximately 4 and a half minutes in duration.

Suite Brolga is based on the aboriginal myth about the Brolga.

This composition features Shirley Collins, a local aboriginal artist whose art works will be on exhibition, narrating the story of the Brolga accompanied by flute, alto sax, violin, viola, cello, marimba and didgeridoo with William Barton and Timothy as featured performers in this composition as well. Sections of the composition are based on George Russell's Lydian Chromatic concepts for the harmonic and melodic content. There are improvised sections integrated into the score, in which some of the instruments interpret characters in the story musically. This piece is approximately 21 minutes in duration.

5:00pm TOWNSVILLE CIVIC THEATRE

YOUTH WINTERSCHOOL CONCERT

See Winterschool page 50.

8:00pm TOWNSVILLE CIVIC THEATRE

EVENING SERIES – THE EIGHT SEASONS!

Benjamin Britten (1913-1976)

Variations on a Theme of Frank Bridge for string orchestra, op.10

Introduction and Theme

Adagio

March

Romance

Aria italiano

Bourrée Classique

Wiener Walzer

Moto Perpetuo

Funeral March

Chant

Fugue

Finale

Camerata of St John's

Benjamin Britten wrote the *Variations on a theme of Frank Bridge* op.10 under pressure from an almost immediate deadline. The Boyd Neel Orchestra urgently required an English work for performance at the 1937 Salzburg Festival, and called on the 24 year old Britten for assistance. Britten took as his theme a passage from the second of the *Three Idylls* by his former teacher Frank Bridge, and delivered the final score within a month of receiving the commission. There is, however, no evidence of haste in the score and the work quickly established the young composer as a major force in English composition. It was repeated with equal success at the ISCM Festival in London in the year following its first performance. Since that time it has established itself as one of the truly great works in the string orchestral repertoire, not least through its rigorous testing of all aspects of string technique.

After a short, brilliant 'call to action', the tender, lilting theme by Bridge is played first by a solo violin and is then repeated in a slightly varied form by the full string orchestra. From this seemingly innocent tune, Britten goes on to construct a dazzling series of character pieces which, in their evocation of vividly contrasted European styles, display a truly cosmopolitan spirit.

Throughout the work there are undercurrents of mockery, with suggestions of a goose step in the March and hints of Viennese waltzes and Italian coloratura style elsewhere in the work. Yet the parody is never seen to dominate, with the opening *Adagio* and then the *Funeral March* being among

the most moving passages the composer was ever to write. These precise and ingeniously observed sketches never lose sight of Britten's own immediately recognisable fingerprints. The parody is not bitter and the individual pieces form a series of smaller, affectionate tributes embedded within the more personal homage celebrated in this virile, exuberant and brilliantly effective composition.

Musica Viva Australia

Astor Piazzolla (1921-1992)
Las Cuatro Estaciones Porteñas
(The Four Seasons of the Porteñas)

Primavera Porteña (Spring)

Verano Porteño (Summer)

Otoño Porteño (Autumn)

Invierno Porteño (Winter)

Atle Sponberg (Violin)

Camerata of St John's

In 1954 Astor Piazzolla won a scholarship to study with the legendary Nadia Boulanger in Paris. He was by this stage acknowledged as a great composer of tangos and performer on the *bandoneón* in his native Buenos Aires (though, incidentally, he spent many of his earliest years in New York) and had already studied with Alberto Ginastera. But Piazzolla, like Gershwin, yearned to be a serious composer and played down the importance of tango at first. Boulanger, however, showed her usual perspicacity. Hearing Piazzolla play tango on the *bandoneón* she famously said 'Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind' echoing Ravel's advice to Gershwin that there was nothing he could teach the American.

Tango itself was originally far from high art, and while its origins are complex it was the music of the *porteños* and *porteñas* – inhabitants of the slum port areas of Buenos Aires – in the early twentieth century which is the root of Piazzolla's art. These four pieces, composed between 1964 and 1970 and much arranged, are tango portraits of a particular aspect of Buenos Aires life through the year.

Gordon Kerry © 2009

I N T E R V A L

Antonio Vivaldi (1678-1741)

The Four Seasons

Jack Liebeck (Violin)

Atle Sponberg (Violin)

Brendan Joyce (Violin)

Camerata of St John's

Damien Beaumont (Narrator)

Vivaldi's third collection of concertos, entitled *Il cimento dell'armonia e dell'invenzione* ('The Contest of Harmony and Invention'), opus 8, was published in Amsterdam in 1725. Vivaldi dedicated the twelve concertos in it to count Wenceslaus Morzin of Prague. Morzin had heard four of the concertos some years earlier in Venice, or so Vivaldi's letter of dedication reminded him, 'earnestly imploring you not to be surprised when Your Highness discovers, among these few and modest concertos, *The Four Seasons*, which so long ago encountered Your Highness's generous magnanimity'.

Concerto in E, RV 269

La Primavera – Spring

Allegro (Spring has arrived; Birdsong; Running founts; Thunder; Birdsong)

Largo (The sleeping goatherd; Murmur of fronds and plants; The barking dog)

Allegro (Pastoral dance)

Jack Liebeck (Violin)

The opening music of the Spring Concerto recurs at key points throughout its first movement. Such refrain-like sections are called appropriately *ritornelli* ('returns'), between which fall the violinist's solo episodes. In the first of these, the solo violin is joined by two other violinists in a trio captioned in the score as 'Song of the birds'. Similar captions occur at key points throughout each movement of the set, as when a brief reprise of the ritornello extends into a quiet evocation of 'flowing fountains'. Suddenly thunder breaks with flashy rising scales, the soloist's jagged figurations representing lightning. A brief *ritornello* in a minor key leads into a tentative transformation of the earlier bird song, and a final *ritornello*. In the contrasting minor-key second movement, Vivaldi gives out all three components of his musical picture simultaneously: the solo violin representing a sleeping goatherd, the other violins rustling branches and leaves, and the violas a barking dog. The final movement is a pastoral dance, its *ritornello* evoking the *zampogna* (Italian bagpipes) with its drone from the cellos and double basses.

Concerto in G minor, RV 293

L'estate – Summer

Allegro non molto – Allegro (Faintness for the heat; The cuckoo; The little turtle-dove; The goldfinch; Balmy zephyrs; A multitude of winds; Boreas wind; The lament of the young peasant)

Adagio – Presto (The fear of fierce thunder and lightning prevents the weary limbs from resting; Flies and blowflies; Thunder)

Presto (Impetuous summer weather)

Atle Sponberg (Violin)

The Summer Concerto is, perhaps, the most realistic of the four, paying less attention to the usual 3-movement concerto outline than to its continuous dramatic presentation of the accompanying sonnet. Its opening *ritornello* expresses the utter prostration of all creatures due to the extreme heat. All, that is, except a few birds, like the cuckoo which sets up a veritable racket in solo violin's virtuoso first episode, and later the turtledove and goldfinch. The rest of the strings introduce gentle breezes softly, and then the turbulent north wind. After a *ritornello*, the solo violin portrays the tearful shepherd, fearful of the oncoming storm. In the slow second movement the solo violin sings an almost operatic lament on behalf of the shepherd, to the buzzing, intrusive accompaniment of insects, and cracks of approaching thunder. In the third movement, the storm breaks, the detailing of this picture so unmistakable that Vivaldi gives no further verbal cues in the score. The musical highlights are two extended episodes for the solo violin of quite extraordinary brilliance.

Concerto in F, RV 293

L'autunno – Autumn

Allegro – Allegro assai (Dancing and singing of peasants; The Drunkards; The dozing drunkards)

Adagio molto (The dozing drunkards)

Allegro (The hunt; The fleeing wild animal; Rifle shots and dogs; The fleeing wild animal – It dies)

Atle Sponberg (Violin)

After the meteorological dramas of summer, the Autumn Concerto is on a more human scale, opening with a dance song for the villagers whose music also serves as basis for the solo violin's first episode. The second solo episode portrays a drunkard, the violin sliding and tumbling all over the place, answered by other drunks, and ending up quite unmistakably in the gutter, there to fall asleep. The second movement focuses on the strange dreams of the sleeping

drunks, the soloist leading the band into a nocturnal labyrinth of dissonance. The final movement is captioned 'The Hunt', the mounted hunters represented in the opening *ritornello*, and in the first solo episode, before the game is set loose. Soon the dogs too are away and the guns blazing. From this point on, the solo violin represents the hunted rather than the hunters. Its desperate attempts to escape are punctuated by a series of shots (loud tremolos from the strings), before the soloist's final cadenza announces the death of the quarry.

Concerto in F minor, RV 297

L'inverno – Winter

Allegro non molto (Bitter frostbite amidst freezing snow; Cruel wind; Running and stamping feet because of the cold; Winds; Chattering of teeth from the extreme cold)

Largo (Spending days by the fire; peaceful and content/ the rain)

Allegro (Walking on ice; walking cautiously and fearfully; Tumbling; Running swiftly; Till the ice breaks and opens up; The Sirocco wind; The Boreas wind and all the winds at war)

Brendan Joyce (Violin)

In the opening *ritornelli* of the Winter Concerto, biting dissonance, bowed vibrato and shivering repeated quavers depict the ice and snow. The solo violin then ushers in the horrid winds. The long athletic central violin solo is one of the most virtuosic of the set, interrupted by heavy bowed string tremolos. The rapidly-repeated demisemiquavers to close are like chattering teeth. The second movement *Largo* has a dual focus: the solo violin's melody represents a cosy fireside, the pizzicato string accompaniment the rain pouring down outside. The final *Allegro* portrays the precarious sport of ice skating, opening with the violin solo tracing the skater's circling motion, while the attenuated held bass note is a reminder of the perilous thinness of the ice. After taking the first slow and careful steps, the slippery descending scales and a final unison bump leave no doubt that the skater has fallen. Trying again more boldly, a new disaster strikes and the ice breaks. A short slow passage (*Lento*), quoting the opening of the Summer Concerto, represents the warm Sirocco, the Sahara wind, before the soloist conjures up a final stormy battle of all the winds.

Graeme Skinner © 2008

Monday 3rd August, 2009

11:30am RIVERWAY ARTS CENTRE

MARINE TALKS

Marine Talks and Advanced Winterschool performance.
See *Special Events* page 49.

4:30pm ALMA BAY, MAGNETIC ISLAND A BREATH OF FRESH AIR

Claude Debussy (1862-1918)

Syrinx

Tōru Takemitsu (1930-1996)

Air

Dave Heath (born 1956)

Coltrane

Lorna McGhee (Flute)

Debussy's *Syrinx* was written as incidental music to Gabriel Mourey's three-act 'poème dramatique' *Psyche* in 1913. The piece is meant to describe Pan discovering the panpipes (or flute) for the first time and the ensuing tribute to his muse the lost water nymph *Syrinx*. Interestingly it is one of the first pieces of classical music to begin the exposition with a question rather than a statement. Although the piece sounds like a free form improvisation, it is very exactly notated.

Musica Viva Australia

Air is the last work completed by the great Japanese composer Takemitsu before his death in 1996. Since the 1970s he had cultivated a music he described as 'not a simple lyric line but more than this – a narrative line intertwined with many threads'. The title of this piece, which can refer to both the flautist's breath and song itself, is thus significant. Its six minute span is effectively a set of variations on a four note motif heard near the opening of the piece.

Gordon Kerry © 2009

Dave Heath was born in Manchester in 1956. After studying flute at the Guildhall School of Music and Drama with William Bennett and Edward Beckett, he began playing jazz professionally at the age of 17. His first work, *Out of the Cool*, was written in 1978 following a request from fellow flautist Richard Blake. Heath's subsequent pieces *Rumania* (1979) and *Coltrane* (1981) are based within the same idiom as *Out of the Cool*, on the chords and rhythm of modern jazz fully notated in a classical format.

The composer writes:

Composed in 1981, *Coltrane* was my idea of a cross between the music of John Coltrane and the J S Bach Sonata for Solo Flute in A minor. It looks easy on the page but is without question one of my most challenging works for the flute. It is in two halves, the first being influenced by the pentatonic diminished chord patterns of John Coltrane while the second incorporates both Indian and Eastern scales and rhythms.

Dave Heath © 1981

Traditional African singing and drumming

Martin Denny (1911-2005)

Forbidden Island

Arthur Lyman (1932-2002)

Taboo

Timothy Constable (Percussion and Baritone)

This concert includes transcriptions of folk songs made during two months of study in Senegal with Master Drummer Aly N'Diaye Rose in 2004. Some of the texts concern Aamadou Bamba Mbàkke, Senegal's most famous Sufi master, who founded the Senegalese Holy City of Touba. I will sing and accompany myself on the *sabar* drum, a traditional instrument from West Africa.

Hawaiian 'exotica' was very popular in the late 50s, and sold a lot of albums which almost always featured an exotic beauty on the record jacket to convey a sense of paradise and lazy pina colodas. Other interesting features were the abundance of percussion soundscapes, and monkey and bird calls (screamed by the musicians).

Denny is credited with creating 'exotica', the pre-cursor to lounge music, in the late 50s. He was a pianist and composer. Lyman was a member of his group for a while, playing vibes, before forming his own groups. Both gentlemen only recently passed away, having long careers, predominantly in Hawaii.

Timothy Constable © 2009

William Barton (born 1981)
Didgeridoo solo

William Barton (Didgeridoo)

Tuesday 4th August, 2009

10:00am JUPITERS TOWNSVILLE, BALLROOM
CONCERT CONVERSATIONS WITH
PIERS LANE – THE MINUTE WALTZ

Conversations with Ian Munro
and Andrew Ford



Bohuslav Martinu (1890-1959)
Trio for Flute, Cello and Piano in F
Poco allegretto
Adagio
Andante – Allegretto Scherzando

Lorna McGhee (Flute)
Julian Smiles (Cello)
Ian Munro (Piano)

Bohemian-born composer Bohuslav Martinu moved to Paris in 1923 and within five years had caught the attention of Serge Koussevitsky, who immediately programmed his work with the Boston Symphony Orchestra. When Hitler invaded Czechoslovakia, Martinu was named cultural attaché by the Czech government in exile and as such helped a number of endangered Czech citizens to escape via Paris. He would never see his homeland again; he had to flee as the Nazis invaded France and spent the years 1941-1956 in the United States, by which time the Communist regime made returning impractical. This year we commemorate the fiftieth anniversary of his death in Switzerland.

This trio was written in Connecticut over a few days in the summer of 1944, after a period of depression partly brought on by homesickness and difficulty mastering English; it is, in the outer movements, balletic and buoyant; only the central slow movement hints at darker currents.

Gordon Kerry © 2009

Andrew Ford (born 1957)
from *The Waltz Book*

- 17. *Blue Waltz to A A Mungo Lord, born 28.5.98*
- 45. *Peggy's Waltz to Steve, at 40*
- 46. *A Wistful Waltz to Belinda, at 50*
- 53. *Statue Waltz for Lucy Munro*
- 54. *Skitter Waltz for Bryony Munro*
- 59. *A Ruined Waltz for Ross Bolleter*

Ian Munro (Piano)

The Waltz Book is a sequence of 60 one-minute waltzes, composed sporadically between 1998 and 2002. As a compendium of personal experiences, its four-and-a-half year period of creation allowed a digest of references to accrue, taking in births, marriages, deaths, homages, greetings and assorted stories. Binding these often contrasting musical 'post-it notes' together are seven 'Invocations', strategically positioned as invitations to reflect on what is coming and what has just passed.

The Waltz Book was commissioned by Ian Munro with the assistance of the Music Fund of the Australia Council. Munro gave the first complete performance on 22 March 2003 at the Tasmania Conservatorium of Music in Hobart. Two days later, The Waltz Book was awarded the Jean Bogan Memorial Prize for solo piano compositions by Newcastle Conservatorium of Music.

Ian Munro © 2003

Felix Mendelssohn (1809-1847)
Piano Quartet in B minor, op.3

Allegro molto
Andante
Allegro molto
Finale: Allegro vivace

Ian Munro (Piano)
Dimitry Hall (Violin)
Irina Morozova (Viola)
Julian Smiles (Cello)

Mendelssohn's first officially-published works were three piano quartets, opp.1, 2 and 3, all of them in minor keys. This work, dated 18 January 1825, was conceived on a much grander scale than the previous two, and was the source of some pride for the young composer. Mendelssohn later told the story of how, when Baillot and his colleagues read through the work for the first time, the performance became wilder and more frenzied until '... as soon as it was finished, [Baillot] came up to me again without saying a word, and embraced me twice, as if he wanted to crush me'. By far the most mature of the three Piano Quartets (the composer was all of 16 when he wrote it), the B minor work was the first chamber piece in which Mendelssohn sought to develop an embryonic cyclic form in which themes were sustained throughout the whole work rather than merely being confined to individual movements.

The grandiose first movement opens (*Allegro molto*) in 3/4 time with some emphatic chords in the piano, and it develops this and the no less bold secondary themes with great rhythmic and melodic energy. The slow movement (*Andante*) is in E major and takes the form of an expressive song without words with a lyricism tinged with occasional chromatic effects. Mendelssohn himself later rejected the sentimentality of this movement, although it has to be said that it is no less sugary-sweet than many comparable movements in the composer's later works. The third movement is probably the most impressive, being a scherzo in F sharp minor with a middle section in B major. The monothematic Finale is a passionate *Allegro vivace* full of appealing polyphony.

Cherubini was present when Mendelssohn played the piano part of the work in Paris in 1825, and the older composer was not sparing in his praise. On the way home from Paris, Mendelssohn played the work to Goethe, and afterwards dedicated it to him.

Graeme Skinner © 1989

1:00PM JUPITERS TOWNSVILLE, BALLROOM
FREE LUNCHTIME SERIES
ADVANCED WINTERSCHOOL PUBLIC MASTERCLASS
See Winterschool page 50.

2:30pm FLINDERS STREET LIBRARY
UP CLOSE AND PERSONAL –
LIBRARY CHAT

Join Andrew Ford, for an informal afternoon library discussion about the issues raised in his book *In Defence of Classical Music*.

Afternoon tea kindly supplied by CityLibraries.

5:30pm JUPITERS TOWNSVILLE,
BALLROOM
COCKTAIL CHAT WITH PIERS LANE

Piers interviews William Barton, Timothy Constable and Federico Mondelci



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OF CHAMBER MUSIC

William Barton (born 1981)

I Dream of Sacred... I Am My Dream
in three movements

William Barton (Didgeridoo)
Southern Cross Soloists

The opening segment of this piece resembles two dream-times between two cultures and the birthing of time, sound and pulse. The slow bell-like resonance of the piano also refers to the mission bells where two cultures meet face to face for the first time. There is an interaction of dialogue without text, a simple statement of sound and music coming from the birth of the earth and confrontation of two different people of two different nationalities yet there is a growing respect and friendship between these Two Dream-times.

Throughout much of the work the piano is a connection between rhythm, pulse and melody, and at times giving a sense of momentum and a realization of interaction between the improvising nature of the didgeridoo and natural complex rhythms; these elements are also reflected in the western instruments. The voice carries the spirit between two Dream-times and acts as a mediator negotiating a common ground for us to walk as one people. The didgeridoo maintains the subtle elements of the inspiring Australian landscape.

The second movement gives identity to the power of a child and its will to grow and become the power as reflected in the words of Judith Wright's poem, *The Child and the Wattle Tree*.

The final movement represents a better understanding of cultural differences through the spirit of each musician and his or her instrument as one. We begin with a short piano solo accompanied by horn and voice. The didgeridoo then re-enters for the final section bringing together a unified ending and new beginning of peace and harmony through rhythmic unison.

William Barton © 2008

Timothy Constable (born 1978)

Waves 08

Timothy Constable (Percussion)
Bob Scott (Sound Engineer)

Waves 08 is about the rhythm of water. Those of us who have grown up by (and in) the sea have a sense of the infinite extent of its ebb and flow. Here the marimba 'waves' are tightly woven cells of rhythmic ostinatos, which gently rise and fall in counter-point, blending rhythm and harmony as they coalesce. The sound designer acts as a second marimba player, playing layers of pre-recorded material, and later capturing fragments live to provide background textures for the improvised sections.

Waves 08 is the next-to-latest in a series of 6 pieces, for forces from percussion duo to 22 percussionists playing 40 tubular bells in a 10 metre high structure. It was developed for *Blur*, a duo project of me and Bob Scott in 2008. It is also a hymn to the miracle and preciousness of fresh water in our drying land. Long may it continue to fall, and bless us with new life.

Timothy Constable © 2009

Roberto Molinelli (born 1963)

Four Pictures from New York for saxophone and piano

Dreamy Dawn

Tango Club

Sentimental Evening

Broadway Night

Federico Mondelci (Saxophone)
Kathryn Stott (Piano)

Roberto Molinelli is an award-winning composer, conductor, violist and pianist who has collaborated with artists including Andrea Bocelli, Sarah Brightman, Anna Caterina Antonacci and Danilo Rossi. His works have been performed by orchestras and soloists in numerous countries in Europe and America. He is Principal Solo Viola of the Orchestra da Camera di Bologna and the founder of the Ensemble Opera Petite. Recent works include the *Movie Concerto*, a divertissement-concerto for viola and orchestra; *Milonga para Astor* – dedicated to the memory of Astor Piazzolla; *Our Father for Tenor* and orchestra, performed at the Sanctuary of the Madonna of Loreto and commissioned by the same Sanctuary on the occasion of the Jubilee 2000; *Elegy for Manhattan*, written in memory of the 11 September 2001 victims; *Twin Legends*, written for the famous cellist Enrico Dindo; *The Lodger*, an original soundtrack composed for the silent movie by Alfred Hitchcock; and *Leonard Overture* dedicated to the memory of Leonard Bernstein.

Four Pictures from New York, a concerto for saxophone and orchestra, was composed for the famous Italian saxophonist Federico Mondelci, and was recently performed at Carnegie Hall, New York City.

Roberto Molinelli © 2009

8:00pm RIVERWAY ARTS CENTRE THE PAST

George Frideric Handel (1685-1759)

Concerto Grosso in A major, op.6 no.11 (HWV 329)

Andante larghetto e staccato

Allegro

Largo e staccato

Andante

Allegro

Camerata of St John's

Handel settled permanently in London in 1712. It was his Italian operas and then his oratorios which first brought Handel fame with the English public. He was however well-known as a virtuoso of both organ and harpsichord and was accustomed to play keyboard concertos of his own composition in the interlude during performances of his oratorios. Several movements of these earlier concertos were adapted by Handel for re-use in the *concerti grossi*, self-borrowings of this kind being quite customary among composers of that time.

The set of 'Twelve Grand Concertos', op.6, was published in 1740 and was much in vogue among the many amateur orchestral societies of Handel's day.

The 'Grand Concertos' received an enthusiastic welcome, and among the 100 subscribers (who paid two guineas for each set of parts) were members of the royal and noble families, organists, violinists and members of such concert societies as the 'Ladies Concert in Lincoln' and the 'Philharmonic Society at the Crown and Anchor'. Here the composer fuses Italianate melody, German profundity and the special harmonic intensity of English music into a unified whole.

The Concerto Grosso no.11 in A major is one of the finest works in op.6. The opening *Andante larghetto* has some of the features of a miniature violin concerto. The crisp rhythms of the tutti sections, striding forward over a marching bass, are a foil for the more reflective passages for solo violin. In contrast, the *Allegro* following draws upon the full orchestra for its bold polyphony and typically Handelian roulades. A brief linking movement, *Largo e staccato*, launches an *Andante* of broad proportions. This movement, beginning serenely, blends its flowing lines with the extensive virtuoso display of the solo violin and moves to a majestic close. The bright optimistic final *Allegro* is a true concerto movement of generous proportions, vigorous and high-spirited, which brings the work to a brilliant conclusion.

Musica Viva Australia

Andrew Ford (born 1957)

The Past – WORLD PREMIERE

Federico Mondelci (Conductor)

Russell Harcourt (Voice – Countertenor)

Lorna McGhee (Flute)

William Barton (Didgeridoo)

Camerata of St John's

Kees Boersma (Double Bass)

Andrew Ford composed *The Past* for countertenor Graham Pushee and the Australian Brandenburg Orchestra with financial assistance from the Music Fund of the Australia Council. It is scored for countertenor, flute (which doubles boatswain's whistle) and strings. Ford uses the poem 'The Past', written by the late Oodgeroo of the tribe Noonuccal (formerly Kath Walker) in 1970 on the 200th anniversary of Captain Cook's landfall in eastern Australia. The text is cross-cut with excerpts from Cook's ship's log on arrival at Sydney Cove. The music contains tiny hints, mostly rhythmic, of hornpipes and shanties (the latter, at least, are not as the composer notes, 'especially authentic, since the Royal Navy didn't do shanties - they were the province of the merchant navy').

Gordon Kerry © 2009

The Past

Let no one say the past is dead.

The past is all about us and within.

Haunted by tribal memories, I know

This little now, this accidental present

Is not the all of me, whose long making

Is so much of the past.

At daylight in the morning we discovered a Bay which appeared to be tollerably well sheltered from all winds into which I resolved to go with the Ship and with this view sent the Master in the Pinnacle to sound the entrance while we kept turning up with the Ship haveing the wind right out.

Let no one say the past is dead.

The past is all about us...

Saw as we came in on both points of the bay Several natives and a few hutts, Men, women, children on the south shore abreast of the Ship, to which place I went in hopes of speaking with them accompanied by Mr Banks, Dr Solander and Tupia; as we approached the shore they all made off except two Men who seemed resolved to oppose our landing. As soon as I saw this I ordered the boats to lay upon their oars in order to speake to them but this was of little purpose for neither us nor Tupia could understand one word they said. We then threw them some nails, beads &ca...We were never able to form any connections with them...

Tonight here in Suburbia as I sit

In easy chair before electric heater,

Warmed by the red glow, I fall into dream:

I am away

At the camp fire in the bush, among

My own people, sitting on the ground,

No walls about me,

The stars over me,

The tall surrounding trees that stir in the wind

Making their own music.

Soft cries of the night coming to us, there

Where we are one with old Nature's lives

Known and unknown,

in scenes where we belong but have now forsaken.

...as soon as we put the boat in they again came to oppose us upon which I fired a musket between the two which had no other effect but to make them retire back where bundles of thier darts lay, and one of them took up a stone and threw at us which caused my fireing a second Musquet load with small shot, and although some of the shot struck the man yet it had no other effect than to make him lay hold of a Shild or target

to defend himself. Emmidiatly after this we landed which no sooner done than they throw'd two darts at us, this obliged me to fire a third shott soon after which they both made off... We were never able to form any connections with them...

Deep chair and electric radiator
Are but since yesterday.
But a thousand thousand camp fires in the forest
Are in my blood.

This morning a party of us went ashore to some hutts not far from the watering place where some of the natives are daly seen, here we left several articles such as Cloth, Looking glasses, Combs, Beeds, &ca...

Let no-one tell me the past is wholly gone.
Now is so small a part of time, so small a part
Of all the race years that have moulded me.

...we could not know but very little of their customs as we were never able to form any connections with them, they had not so much as touch'd the things we had left in their hutts on purpose for them to take away. During our stay in the Harbour I caused the English Colours to be display'd ashore every day and an inscription to be cut in one of the trees (near the watering place) setting forth the Ship's name, date &ca.

Let no one say the past is dead.
The past is all about us and within.

'The Past' by Odgeroo of the Tribe Noonuccal (formerly Kath Walker) is from My People (Jacaranda Press, 1990) used by permission.

Extracts from the journals of Captain James Cook are for 28 and 29 April, 1 and 6 May 1770.

Giovanni Sollima (born 1962)

Violoncelles, Vibrez

Zuill Bailey (Cello)
Louise Hopkins (Cello)
Camerata of St John's

Giovanni Sollima has worked with musicians such as Claudio Abbado, Giuseppe Sinopoli, Jorg Demus and Martha Argerich and has been captivated by every kind of music, combining elements of classical, rock and jazz music, as well as of ethnic music. Since 1992 his works have been performed by soloists such as Yo-Yo Ma, Mischa Maisky and Viktoria Mullova; orchestras such as the Kremerata Baltica, the Moscow Soloists and the European Union Chamber Orchestra. He has composed for directors Robert Wilson, Peter Greenaway, Peter Stein and Marco Tullio Giordana, and choreographers Carolyn Carlson, Bebe Miller and Karole Armitage.

'Cellos, vibratel!': these words were spoken by Antonio Janigro, teacher of both Giovanni Sollima and Mario Brunello. The work, composed in 1993, is dedicated to the composer's classmate in memory of their time together at the Mozarteum in Salzburg. It is the fruit of a mixture of styles and different suggestions, as defined by Angelo Foletto: 'A melody moistened with thousands of magic echoes [...] a fantastic theme from an almost intimidating fascination'. The two cellos share a dialogue, an embrace in which 'the orchestra is limited to the outline of a background in front of which two entities, the two soloists merge one into the other'.

Giovanni Sollima ©1993

INTERVAL

Felix Mendelssohn (1809-1847)

Concerto no.1 in D minor for piano, violin and strings

Allegro
Adagio
Allegro molto

Jack Liebeck (Violin)
Piers Lane (Piano)
Camerata of St John's

Keen to support the musical talents of his children, in 1822 Abraham Mendelssohn initiated a series of Sunday concerts at the family home in Berlin where Felix and Fanny would perform with paid members of the Court Orchestra. The present work was written in May 1823, when Mendelssohn was 14. At the first performance in July that year, Mendelssohn himself played the piano part, and the violin solo was almost certainly played by his teacher Eduard Rietz (who, incidentally, went on to found what became the Berlin Philharmonic Orchestra). Even at this early stage, Mendelssohn felt that virtuosity for its own sake could detract from the quality of musical invention. Accordingly the solo writing for neither instrument is flagrantly virtuosic, rather elegantly turned and supple.

At the age of 10, Mendelssohn began lessons with Carl Friedrich Zelter, the doyen of Northern German song composers, who gave Mendelssohn strict lessons in harmony and counterpoint with particular reference to the music of the eighteenth century. He also introduced the young Mendelssohn to the greatest of German poets, Goethe. Zelter had obviously taught Mendelssohn well, especially by drilling the young composer in the practice of the baroque and classical masters. While not a fully mature work, the concerto is a work of considerable scale and substance, lasting some 35 minutes. Its composer's understanding of the constructive processes of J S Bach in the elaborate figurations with which the work opens and in passages of elegant counterpoint in the first movement's development is clear. The relationship between the soloists is conventional but effective – the lyrical second subject is of course given to the violin, but is no less charming for that. Mozart's spirit is evidence in some of the more impassioned writing at the end of the first movement (the piece is D minor after all), and the restrained pathos and subtle chromatic writing in the slow movement. Weber's *Konzertstück* was another favourite work of Mendelssohn's and its influence, along with that of Beethoven, can be felt in the boisterous rhythms of the third movement.

Gordon Kerry © 2001/09

Wednesday 5th August, 2009

10:00am JUPITERS TOWNSVILLE, BALLROOM CONCERT CONVERSATIONS WITH PIERS LANE – SWEETER THAN ROSES

Conversations with Sebastien and
Sayo Lipman, Russell Harcourt and
Louise Hopkins



Henry Purcell (1659-1695)

Sweeter Than Roses If Music Be the Food of Love An Evening Hymn

Russell Harcourt (Voice – Countertenor)
Kathryn Stott (Piano)

In 2009, we celebrate the 350th anniversary of Henry Purcell's birth. *Sweeter than Roses*, sung by Pandora in a 1695 play Pausanias, or Betrayer of his Country, is in Purcell's most freely expressive style, drawing on influences from Italian vocal music, in particular from Carissimi and Stradella, of which latter (according to one source) Purcell 'could never speak without rapture'.

If *Music Be the Food of Love* takes its first line from Shakespeare's *Twelfth Night*, but the poem is by one Colonel Henry Heveningham. The song was published in 1692. In *An Evening Hymn on a Ground*, published in 1688, Purcell sets verse by the then Bishop of London, Henry Fuller.

Charles Koechlin (1867-1950)
Építaphe de Jean Harlow Op.164

Lorna McGhee (Flute)
Federico Mondelci (Saxophone)
Kathryn Stott (Piano)

Koechlin was a contemporary of Debussy, but unlike Debussy lived to a ripe old age, with an enormous catalogue of work to show for it. He studied at the Paris Conservatoire, and with some fellow alumni, co-founded the Société Musicale Indépendante in 1909 to advance the cause of new music. He was best known, at least until the 1930s, as a music theorist; at the same time has developing what one writer has called a 'virtual mania' for the cinema, which issued in numerous works inspired by Ginger Rogers, Lilian Harvey and pieces such as the *Seven Stars Symphony* (a series of musical portraits of movie actors which is distinguished by a Charlie Chaplin finale). This Romance, *Építaphe de Jean Harlow* for flute, alto saxophone (or viola) piano (or harp) was composed in 1937.

Gordon Kerry © 2009

Gabriel Fauré (1845-1924)
Élégie, Op.24

Louise Hopkins (Cello)
Piers Lane (Piano)

The *Élégie* was almost certainly conceived as the slow movement of a sonata that Fauré never completed. He was later to compose two very fine sonatas for cello and piano. The first public performance was in 1883, the year of the composer's marriage, but the piece was conceived earlier, when Fauré was recovering from his unhappy engagement to Marianne Viardot, broken off by her family. At least one writer has found in the poignant, funereal sadness of the opening theme a lament for lost love. The second theme, in A flat, is a great contrast: 'more sinuous and syncopated,' writes Fauré-authority Robert Orledge, 'a sort of arabesque, and the equivalent of art nouveau in music'. As the composer once said to an aristocratic patron, 'I have pushed back the limits of refinement.' There is a brief and passionate cadenza, after which the first theme returns an octave higher, accompanied by almost Lisztian arpeggios, 'an overwhelming romantic noise on the piano that is unusual for Fauré', before the piece fades away to silence.

Adapted from a note by David Garrett © 1998/2003

César Franck (1822-1890) arr. Dewey Owens
Prélude, fugue et variation

Lipman Harp Duo

Franck's Six Pieces for Organ date from around 1860, shortly after his appointment as organist at the church of Sainte-Clotilde in Paris. The church had just commissioned a new organ from builder Cavallé-Coll which Franck inaugurated on 19 December 1859, and which was regarded as one of the finest instruments of its type. Like its five stablemates, the *Prélude, fugue et variation* clearly takes the works of Bach as its model – indeed, Liszt generously described them as being worthy of a place beside the music of Bach.

The prelude is gently pastoral in tone, leading to a frankly Bachian fugue, before a set of variations which lead to a reminiscence of the opening theme of the Prelude. The work was transcribed by Franck for two pianos, and for harmonium; this version is by the late harpist and pedagogue, Dewey Owens.

1:00PM JUPITERS TOWNSVILLE, BALLROOM
FREE LUNCHTIME SERIES
ADVANCED WINTERSCHOOL PUBLIC MASTERCLASS
See *Winterschool* page 50.

5:30pm SACRED HEART CATHEDRAL
BACH BY CANDLELIGHT ONE



Johann Sebastian Bach (1685 1750)
Partita no.3 in E major for solo violin, BWV 1006
Preludio
Loure
Gavotte en rondeau
Menuett I
Menuett II
Bourrée
Gigue

Atle Sponberg (Violin)

After some unpleasantness with his previous employer, Bach was invited to work for Prince Leopold of Cöthen in 1717. The Prince was a Calvinist, which meant that his chapel had no interest in the kind of elaborate liturgical music that Bach furnished for Lutheran worship. But Calvinism in no way prohibits secular music, and the Prince was no philistine. So it is from this period in Bach's career – overlapping with the first years in Leipzig – that much of his purely instrumental music dates. A decade or so earlier Bach had been employed as a violinist at the court of Weimar, so it seems fair to assume that his interest in composing for his own instrument began then. The Partitas, such as the E major work, are cast in Suite form – a set of highly individualised and contrasting dance movements. The dances here are French in origin, and include a *Loure* (or slow gigue) and the moderate duple time *Gavotte*.

Gordon Kerry © 2008

Suite no.3 in C major for cello solo, BWV 1009

Prelude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Zuill Bailey (Cello)

Like Bach's violin partitas and other purely instrumental works, the six Suites for solo cello were probably composed during his tenure at Cöthen. As the original score is lost, there is some dispute about their authorship, with scholars like the Australian conductor Martin Jarvis, suggesting that they were written by Bach's wife. The general consensus is that Bach composed them around 1720 for his colleague, Christian Bernhard Linike.

For Bach, a suite always consisted of a string of contrasting stand-alone movements, each with the strong metrical profile of a particular dance form. Here, after a *Prelude*, there is in *Allemande* (or 'German' dance), *Courante* (originally a 'running' dance though in triple metre), *Sarabande* (a gracious slower

dance also 'in 3') a faster, duple time *Bourrée* and finally a *Gigue* (or 'jig', in a faster compound metre).

Gordon Kerry © 2008

Overture (Suite) no.2 in B minor for flute, strings and continuo, BWV 1067

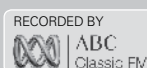
Overture
Rondeau
Sarabande
Bourrée I & II
Polonaise
Minuet
Badinerie

Lorna McGhee (Flute)
Atle Sponberg (Violin)
Brendan Joyce (Violin)
Dimity Hall (Violin)
Jack Liebeck (Violin)
Irina Morozova (Viola)
Simon Oswell (Viola)
Julian Smiles (Cello)
Louise Hopkins (Cello)
Kees Boersma (Double Bass)
Christopher Wrench (Harpichord)

The six instrumental parts of Bach's Second orchestral *suite* are preserved in a manuscript from about 1740. Bach himself copied the flute and viola parts, while the other parts are another hand. The Suite was probably used for meetings of the Collegium Musicum which met weekly in Zimmermann's Coffee House in Leipzig, a society of which Bach was director of music for many years. The work begins with its weightiest component: a substantial and rhetorically impressive overture in the French manner, alternating *grave* and *allegro* sections. The remainder of the pieces are all dance-based, beginning with an aristocratically elegant *Rondeau* (as a *Gavotte*). The work makes virtuoso claims on the flute player, additional to the flute's other role of doubling the first violin part for long stretches. The saucy *Badinerie* forms a sort of virtuoso encore to what, at times, closely resembles a flute concerto.

Musica Viva Australia © 2009

8:00pm SACRED HEART CATHEDRAL BACH BY CANDLELIGHT TWO



J.S. Bach (1685-1750) arr. Constable

Partita No. 1 in B minor, BWV 1002

Allemanda
Double
Corrente
Double: Presto
Sarabande
Double
Tempo di Borea
Double

Timothy Constable (Percussion)

The Partita BWV 1002 is part of the set of solo sonatas and partitas for unaccompanied violin which dates from Bach's period in Cöthen, that is to say around 1720. Like the various solo and ensemble Suites, the Partitas are generally made up of a series of up to six contrasting dance movements. The first, in B minor differs slightly from this pattern in using only four dances – the *allemanda* (*allemande*), *corrente* (*courante*), *sarabande* and *borea* (*bourrée*). As in all of his works for single-line instruments, Bach's ability to write without a continuo or

bass instrument, or rather to imply it through his polyphony, is breathtaking. And here it he ups the ante by following each dance with a *double*, or movement in which the material of the previous one is varied in elaborate decoration.

Gordon Kerry © 2009

Siciliano (from Sonata no. 2 for flute and continuo

BWV 1031) arr. Gail Barber

Jesu, Joy of Man's Desiring BWV 147 arr. Dewey Owens

Lipman Harp Duo

Though he did not use the term often, Bach made use of the *siciliana* (or *siciliano*) in a number of works both instrumental and vocal – these are songful pieces in a lilting compound metre. One of his most famous and characteristic *siciliani* is the second movement from his Second Sonata for Flute and continuo, composed, most probably for the French flautist Pierre-Gabriel Buffardin, in Cöthen.

Jesu, Joy of Man's Desiring, as it is known in English, is the closing chorale from Bach's cantata *Herz und Mund und Tat und Leben* (Heart and Mouth and Deed and Life), composed in Leipzig in 1723 and first performed on 2 July, the feast of the Visitation of the Blessed Virgin. Originally scored for voices, trumpet, oboes, strings and continuo, it has been much arranged, notably for organ, piano (by Myra Hess, among others) and, memorably, Moog synthesizer.

Gordon Kerry © 2009

INTERVAL

Suite for solo cello in G major, BWV 1007

Prelude
Allemande
Courante
Sarabande
Menuet I and II
Gigue

Julian Smiles (Cello)

Bach's Cello Suites were, as we have noted, written around 1720 and each consists of a string of contrasting – and, it must be said, highly abstracted – dance forms. One of Bach's many staggering achievements in these works is his ability to create the impression of counterpoint from what is mainly a single-line instrument. There is also the way in which these works defy a definitive interpretation. The great Dutch cellist Anner Bylsma, who has recorded the Suites on several occasions, likens performing them to playing chess with 'a master whose skill is ten times that of the player'. This is further complicated by the fact that we don't possess a manuscript in Bach's own hand. The earliest version was copied by his second wife Anna Magdalena, though there is one roughly contemporary copy by an organist called Johann Peter Kellner whom Bach knew. There are two other versions dating from the late eighteenth century, which Steven Isserlis, judging from the editing of bowing and suchlike, thinks were made by cellists for their own use. The pieces were known only to a very small coterie until Pablo Casals brought them back into the mainstream repertoire, despite Robert Schumann's view that they are 'the most beautiful and important compositions ever written for the cello'.

Gordon Kerry © 2008

Overture (Suite) no.2 in B minor for flute, strings and continuo, BWV 1067

Lorna McGhee (Flute)
Atle Sponberg (Violin)
Brendan Joyce (Violin)
Dimity Hall (Violin)
Jack Liebeck (Violin)
Irina Morozova (Viola)
Simon Oswald (Viola)
Julian Smiles (Cello)
Louise Hopkins (Cello)
Kees Boersma (Double Bass)
Christopher Wrench (Harpichord)

See annotations for Candlelight One

Thursday 6th August, 2009

10:00am JUPITERS TOWNSVILLE, BALLROOM

CONCERT CONVERSATIONS WITH

PIERS LANE – SERENADE

Conversations with Lorna McGhee,
David Harding, Jack Liebeck,
Simon Oswald, Paul Goodchild and Kees Boersma



Ludwig van Beethoven (1770-1827)

Serenade in D major for flute, violin and viola, op.25

I Entrata: Allegro

III Allegro molto

V Allegro scherzando e vivace

VI Adagio - Allegro vivace e disinvolto

Lorna McGhee (Flute)
Jack Liebeck (Violin)
Simon Oswald (Viola)

During the first of his three creative periods Beethoven wrote a considerable number of chamber works for wind instruments, either alone or in combination with string instruments or piano. He worked assiduously at this type of composition, developed it up to the great Septet of 1800 and then abandoned it forever. These works, far from the bold, new and often tragic expressiveness of many others of that period, show the composer amalgamating the heritage of eighteenth century music with a certain whimsical strain which was to remain part of his musical style into his final period. The fact that these works were not written by Haydn or Mozart, but by Beethoven, who soon after opened such different worlds of expression, has done them great harm, and has prevented many serious listeners from approaching, without bias, their peculiar charm.

Among the works in question is the Serenade, op.25, which despite its higher opus number is thought to be a slightly earlier companion work to the string-trio serenade, op.8, of 1796-7. In keeping with the light, clear instrumental colouring (absence of the darker cello tone) is the simplicity of all forms: sonata forms are absent, short and clear-cut ABA forms predominate.

The work begins with a march-like Entrata, followed by a series of dance movements, of which we hear three today. This illustrates the development from the suite to the divertimento or serenade. These works, whether they were called Divertimento, Cassatio or Serenade, were originally played out-of-doors. Beethoven, exploiting this characteristic, achieves great variety of mood between movements. The horn motive

which appears in the transition to the last movement is typical of the outdoor serenade.

Beethoven's eccentricity inevitably comes to the fore in at least one aspect of the work, notably in the extreme technical demands imposed on the performers, otherwise rarely found in this type of composition. Because of the popularity of the work, following its first publication in 1802, Beethoven authorised an arrangement of it for flute and piano, published the next year as his op.41.

© Musica Viva Australia

Jean Françaix (1912-1997)

Sonatine for trumpet and piano in C major

Prélude

Sarabande

Gigue

Paul Goodchild (Trumpet)

Piers Lane (Piano)

Born into a musical family, Françaix was famously praised as a child by Ravel, who said to the boy's father, 'among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.' Françaix was duly encouraged, and became one of the most prolific composers of the twentieth century, with some 200 works to his name. These include numerous operas, ballets and film scores, and a huge amount of instrumental music.

His Sonatine for trumpet and piano was composed in 1952, and demonstrates his great love of the instrument and its varied expressive capabilities. It is neoclassical in tone, its three movements harking back in a particularly Gallic way to the dance forms of the baroque suite.

Gordon Kerry © 2009

Francis Poulenc (1899-1963)

Sonata for horn, trumpet and trombone

Allegro moderato – grazioso

Andante. Très lent

Rondeau. Animé

Peter Luff (Horn)

Paul Goodchild (Trumpet)

Ben Marks (Trombone)

In 1920 the critic Henri Collet referred to a group of young Paris-based composers as 'Les Six'. The common thread binding the group – for whom the eccentric Erik Satie was a kind of patron saint – was a desire to write music which was frequently acerbically witty, always clearly expressed and often neo-classical in form. Francis Poulenc was one of the leading lights in this group which also included Darius Milhaud and Arthur Honegger. As he later argued, French composers after the death of Debussy had 'betrayed Debussy' by indulging in mere sensuality of sound at the expense of clarity of form. Late in life Poulenc explained that French composers 'realise that sombreness and good humour are not mutually exclusive. Our composers, too, write profound music, but when they do, it is leavened with that lightness of spirit without which life would be unbearable'.

His much loved Sonata for horn, trumpet and trombone was composed in 1922 at a time when Poulenc was refining his technique under the tutelage of Charles Koechlin. The piece thus looks both ways – maintaining a loving relationship with the music of the past as well as exploring new sounds and colours.

Gordon Kerry © 2009

Arnold Bax (1883-1953)

Elegiac Trio

Lorna McGhee (Flute)
David Harding (Viola)
Sebastien Lipman (Harp)

The execution of Bax's Irish friends in Dublin's Easter Rising led to a number of scores, none of which makes explicit programmatic reference to the events of 1916, but act rather as almost private memorials.

This trio for the unusual combination of flute, harp and viola was first performed only a few weeks after the first British performance of Debussy's trio for the same forces. This was the first of three memorial works that Bax wrote in 1916 after the Rising, and although he offers no clue as to its imagery, the British Bax scholar Lewis Foreman suggests that in this work Bax 'dreams a dream of times long past, the flute and viola singing to the bard-like playing of the harp'.

Although played without pause, the *Elegiac Trio* is composed in two parts. In the first (the longer of the two), such markings as 'sweet and expressive' occur frequently. There is a special quiet episode in which flute and viola play trills behind the harpist, whose left hand plays harmonics while the right plays the melody. The piece's second, closing section is slower, its mood unmistakably elegiac.

Musica Viva Australia

1:00PM JUPITERS TOWNSVILLE, BALLROOM FREE LUNCHTIME SERIES

ADVANCED WINTERSCHOOL EMERGING ARTIST CONCERT

See *Winterschool* page 50.

5:30pm TOWNSVILLE CIVIC THEATRE SUNSET SERIES – REJOICING



Ernest Bloch (1880-1959)

Baal Shem – Three Pictures of Hassidic Life

Vidui (Contrition)

Nigun (Improvisation)

Simchat torah (Rejoicing in the Law)

Jack Liebeck (Violin)
Ian Munro (Piano)

Hasidism arose as a kind of revivalist movement among the Jewish communities of Eastern Europe in the early 18th century. Its founder, a miracle worker and healer known as Baal Shem Tov or Master of the Good Name, advocated a religion based on a personal relationship with God – he often quoted the Talmudic saying 'God desires the heart' – and a joyful, even ecstatic response to the beauties of creation. He was thus in opposition to the 'Orthodox' of the day, who stressed learning and, to some extent, asceticism; his outlook is encapsulated in the story of an illiterate shepherd who, unable to read the prayers in synagogue, whistled a beautiful melody in praise of God. Baal Shem Tov admonished his followers that the boy's devotion was as pure as their prayers.

In this work, dedicated to his mother's memory, Bloch celebrates aspects of Hasidic ritual – which included singing and dancing.

The first movement, 'Contrition', refers to the prayer recited by the dying, asking for divine favour after death, and also to certain prayers recited on the Day of Atonement, Yom Kippur. The second, 'Melody' reflects the importance of melody, like the shepherd's whistling, in Hasidic life; singing is hugely important in Hasidic ritual. Finally, 'Rejoicing in the Law' evokes the ritual at the end of the festival of Succoth, or Feast of tabernacles, which begins some days after Yom Kippur and

during which observant Jews construct and live in a temporary shelter to recall the 40 years in the wilderness after the escape from Egypt. At the end of the festival, the scrolls of the Torah – the first five books of the Hebrew bible – are carried in procession and the last verses of Deuteronomy (the fifth book) are recited with the first verses of Genesis signifying renewal. Bloch also includes reference to a Hasidic wedding dance also used by Shostakovich.

Baal Shem was composed in 1923 for André de Ribaupierre, a colleague at the Cleveland Institute where Bloch worked.

Gordon Kerry © 2009

Paul Hindemith (1895-1963)

Trio for viola, saxophone and piano, op.47

Solo – arioso – duet

Potpourri

Federico Mondelci (Saxophone)
David Harding (Viola)
Kathryn Stott (Piano)

Hindemith's death in 1963 coincided with the ascendancy of the European avant-garde, for whom he seemed irredeemably conservative. His reputation, except perhaps among the many students and amateurs for whom he wrote a vast amount of playable music, went into temporary decline.

Having begun his composing career as a modernist, Hindemith was drawn to the aesthetic position known as the 'new objectivity' in 1920s Germany. This led to his celebrated series of *Kammermusik* works, as well as this trio in 1928. Its unusual scoring, for a specific group of players, reflects Hindemith's view that 'the composer today should write only if he knows for what purpose he is writing. The days of composing only for the sake of composing are perhaps gone for ever.'

This trio was in fact composed for viola, heckelphone and piano, and premiered by composer, heckelphonist Theodor Dieckmann and pianist Emma Lubbecke-Job. The heckelphone was a double reed instrument invented Wilhelm Heckel to provide an oboe of baritone pitch. The instrument never took off, however, hence the trio's more frequent use of saxophone.

The first movement consists of a solo for piano, arioso for saxophone and piano, and duet for saxophone and viola. The three instruments come together in the second movement, *Potpourri*.

Gordon Kerry © 2009

Felix Mendelssohn (1809-1847)

Sonata no.2 for cello and piano in D major, op.58

Allegro assai vivace

Allegretto scherzando

Adagio

Molto allegro e vivace

Zuill Bailey (Cello)
Piers Lane (Piano)

Mendelssohn's Second Cello Sonata dates from 1843 and is dedicated to cellist Count Mateusz Wielhorski. It was an important year for the composer. His contribution to the musical life of Leipzig had been recognized in its conferring of honorary citizenship on him; two years earlier he had been appointed Kapellmeister in Berlin by King Friedrich Wilhelm IV and divided his time between the two cities until the end of the year, when he moved to Berlin permanently. By 1843 had assumed a position of greater eminence in the city in which he had grown up, founding and directing the new cathedral choir, while back in Leipzig he was been charged with the foundation of the new Leipzig Conservatorium.

Amid this hectic schedule he found time to compose, and the Second Cello Sonata is one of his finest chamber works. In four movements, it begins with a rigorous *Allegro* in sonata

design. A typically Mendelssohnian scherzo, in B minor, follows. The slow movement contemplates an original melody in chorale style, before an energetic and virtuosic finale.

Gordon Kerry © 2009

**8:00pm TOWNSVILLE CIVIC THEATRE
EVENING SERIES – FRENCH PLUS ONE**



Camille Saint-Saëns (1835-1921)

Fantaisie in A for violin and harp, op.124

Jack Liebeck (Violin)

Sebastien Lipman (Harp)

In about 1896 the sexagenarian Saint-Saëns re-evaluated his compositional style. In stark contrast to the opulence of works from the previous decade such as the 'Organ Symphony', to name but one example, the works from the time of the Second Violin Sonata on are clear in texture almost to the point of austerity, and the piano – his own instrument – becomes much less common in his works. His two string quartets date from this period, as do a number of works in which he replaces the piano with the more delicate textures of the harp.

The *Fantaisie* dates from 1907, and is dedicated to sisters Marianne and Clara Eissler. It falls into four clearly articulated sections, beginning with lyrical melody from the violin and idiomatic harp accompaniment, followed by a more assertive second section. The roles of the two instruments are repeatedly swapped in the third section, and the ornate fourth concludes with a return to the opening material.

Gordon Kerry © 2009

Paul Stanhope (born 1969)

Songs for the Shadowland for soprano, winds and piano

'Tree Grave'

Interlude

'Dawn Wail for the Dead'

Southern Cross Soloists

In this work I have set two poems 'Tree Grave' and 'Dawn Wail for the Dead' by the indigenous Australian poet Oodgeroo Noonuccal which form the outer movements of the piece. These mourning poems struck me as being both deeply moving and also full of other resonances to do with Oodgeroo's fight for indigenous rights. The poems give us an insight into the extraordinary importance placed by Aboriginal cultures on ancestry and respect for the dead. The allusions to a funeral ceremony in 'Tree Grave' reminded me of the profound cultural expression inherent in traditional indigenous mortuary rites. In both poems, Oodgeroo manages to express with remarkable subtlety and understatement of emotion the devastation at the loss of loved ones. At the same time she conjures up images of a 'wild death croon' and a tribe one by one wailing for dead relatives. Her restraint of language makes these statements all the more powerful.

The middle movement is a solo horn lament, which emphasises the melancholy quality of the instrument, expressed through the use of natural harmonics and weeping glissandi. This interlude attempts to express something a little more abstract and personal about what Oodgeroo is saying. It is, perhaps, an expression of personal sorrow for the past suffering of indigenous Australians.

Perc Tucker Regional Gallery



Perc Tucker Regional Gallery - Townsville's premier public gallery - is located on the corner of Denham St and Flinders Mall in the heart of the city. With a diverse range of exhibitions and programs, it is also at the heart of arts and culture in the city, and is a must-visit during the Australian Festival of Chamber Music.

Major exhibitions during the AFCM:

Urapun Kai Buai

Billy Missi

19 June until 16 August

Metal as Anything

Ron McBurnie

26 June until 16 August

Billy Missi, *Mudhaw Warul* (Sheltered turtles behind the reef), 89.5 x 70 cm. Handcoloured linocut, edition of 90, 2007. Published by Djumbunji Press KickArts Fine Art Printmaking.

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Songs for the Shadowland was commissioned by the Queensland Biennial Festival and was first performed by the Southern Cross Soloists. It was awarded second place in the International Horn Society Composition competition in 2003.

Paul Stanhope © 2003

Claude Debussy (1862-1918)

Première rapsodie for clarinet and piano

Federico Mondelci (Saxophone)

Kathryn Stott (Piano)

Debussy had always shown an interest in the clarinet, being attracted perhaps by its dark, somehow exotic sound. In 1910 it fell to him to write the two test pieces for the annual examinations in clarinet at the Paris Conservatoire. The *Petite pièce* (under which title it was later published) was originally the sight-reading exercise for the exams, and is genuinely 'petite', consisting of only 38 bars of music. The *Première rapsodie*, however, was to be carefully prepared by the candidates, having been designed with the specific purpose of demonstrating instrumental virtuosity. It also embodies an important example of Debussy's two compositional styles. The rhapsodic, tuneful style is displayed in the main theme, while the more uncompromising, dissonant Debussy appears in the scherzo passages. Both sections intermingle and disrupt each other throughout what, in its later form as a work for clarinet and orchestra, Debussy's friend Robert Godet dubbed 'the most dreamlike of his rhapsodies'.

Musica Viva Australia

Darius Milhaud (1892-1974)

Scaramouche, op.165b

Vif

Modéré

Brazileira

Federico Mondelci (Saxophone)

Kathryn Stott (Piano)

Milhaud's long and eventful life included a stint as secretary to France's Minister (or ambassador) to Brazil in 1917-18, and the music of that country had a profound effect on him. Two decades later he described writing a piece that gave him a lot of trouble and which he was convinced would please no-one. That was *Scaramouche*, commissioned by Ida Jankelevitch, one of the duo pianists for the work's premiere which took place at the 1937 Paris World's Fair. Later arranged for saxophone and orchestra, the work is partly derived from incidental music that Milhaud composed for *Bolívar* (which provided the second movement) and Molière's *La médecine volant* (the outer movements), two shows produced at the Scaramouche Theatre in Paris.

I N T E R V A L

Gabriel Fauré (1845-1924)

Quartet in G minor for piano, violin, viola and cello, op.45 (1886)

Allegro molto moderato

Allegro molto

Adagio non troppo

Allegro molto

Ian Munro (Piano)

Dimity Hall (Violin)

Irina Morozova (Viola)

Julian Smiles (Cello)

The G minor Piano Quartet, the second and more mature of Fauré's two piano quartets, was composed in 1886 and belongs among the larger-scale and more powerful of the composer's chamber works. The quiet intimacy and understatement of his earlier style is here augmented by broad melodic sweeps and a concentrated power of expression which add a new dimension to the composer's art.

The opening movement is dominated by the majestic sweep of the first subject, boldly sung out by unison strings over a shimmering harmonic frame provided by the piano. The G major ending anticipates the key of the fiery *Allegro molto scherzo* which follows. Here Fauré reveals a highly imaginative rhythmic sense involving frequent and sudden metric changes from 6/8 to 2/4 to 3/4.

The third movement, *Adagio non troppo*, is one of the composer's most nobly beautiful conceptions. Written in the unlikely key of E flat major, a series of haunting, chant-like melodies unfold among the instruments, interspersed with a gently rocking and syncopated piano figure. In the rousing and impetuous finale (*Allegro molto*), we again find Fauré delighting in rhythmic complexities, which together with the constant and unexpected modulations maintain a feeling of urgency, never allowing the movement to settle into the expected.

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Friday 7th August, 2009

10:00am JUPITERS TOWNSVILLE, BALLROOM

CONCERT CONVERSATIONS WITH

PIERS LANE – MORNING STARS

Conversations with Southern Cross Soloists



Paul Stanhope (born 1969)

Morning Star II (1993) for mixed quintet

Paul Dean (Clarinet)

Tania Frazer (Oboe)

Leesa Dean (Bassoon)

Peter Luff (Horn)

Kevin Power (Piano)

The piece establishes rhythmic figures and repeated chordal and thematic patterns in a manner related to minimalist textures, though there are unmistakable influences from the special manner of some Australian Aboriginal music. Extended echoes of Aboriginal melodies appear in the flute part, followed by the violin. A cadenza-like solo passage for flute releases the music from its driving tempo. This is followed by an *Adagio* section including songlike solos for clarinet and cello. A third section restores the piece's original driving momentum, now decorated more floridly by all the instruments.

Morning Star II was awarded the 2MBS-FM Young Composer Award in 1993 and was first performed by the Australia Ensemble, Clancy Auditorium, University of NSW, 6 September 1994.

Roger Covell © 1993

Benjamin Frankel (1906-1973)

Early Morning Music for oboe, clarinet and bassoon

Too Early

Breakfast Cackle

Unwillingly to work

Paul Dean (Clarinet)

Tania Frazer (Oboe)

Leesa Dean (Bassoon)

British composer Benjamin Frankel is best known for his superb movie scores – he wrote the background music for such post-war hits as *The Man in the White Suit* and *London Belongs to Me*. *The Early Morning Music* was written in 1949 and displays Frankel's wonderful craft and ability to paint vivid musical pictures. In this case, three cartoon characters – very reluctantly – get up in the morning, prepare breakfast and head off to work! In the last of these three pieces, Frankel incorporates various popular tunes of the day which almost – but not quite – deter our heroes (or heroines?) from catching the 7.26 to London.

Dimitri Kennaway © 2009

Andrew Ford (born 1957)

Three Shakespeare Songs

'Orpheus with His Lute' (from *Henry VIII*)

'Chimney-sweepers' (from *Cymbeline*)

'Winter Song' (from *Love's Labours Lost*)

Songs 1 & 3 commissioned by AFCM WORLD PREMIER

Margaret Schindler (Vocal – Soprano)

Kevin Power (Piano)

'Fear no more the heat o' the sun . . .' – which Ford has entitled 'Chimney-sweepers' – was written for the 2007 Arts in the Valley festival at Kangaroo Valley and premiered there by Yvonne Kenny. The composer has also arranged it for SATB chorus and included that version at the end of his *Elegy* in a Country Graveyard. Here, it is the middle song in the new three-song cycle, whose outer songs were commissioned by the Australian Festival of Chamber Music. The pieces are fairly straightforward strophic settings for soprano and piano. 'Orpheus with His Lute' celebrates the mythical singer whose music charms the physical world of trees and mountain-tops. 'Fear no more' has a poignant resignation to the inevitability of death. 'Winter song' sets 'when icicles hang' with its thumb-nail descriptions of freezing cold, and the refrain of the owl.

Joseph Haydn (1732-1809)

Berenice, che fai – cantata for soprano and orchestra, Hob.XXIVa:10 arr. Paul Dean

Southern Cross Soloists

It was on the invitation of the German-born concert impresario Johann Salomon that Haydn made two extended London visits. The old composer had finally been freed from most of his commitments as Kapellmeister to the Esterhazy family in Hungary after almost thirty years of loyal service. He made London his home in 1791-92 and 1794-95.

Today we think of classical music as an unprofitable career choice, but from his last and most successful London concert (4 May 1795), Haydn earned 4000 gulden in cash, an enormous sum at the time. Two of Haydn's works were given their premiere at this event, the *Symphony* no.104 and the cantata *Berenice, che fai*, written in 1795 for the renowned soprano Brigida Giordi Banti. One witness at the concert recalls Haydn performing 'in tie wig with a sword at his side!' The words for the Cantata come from *Antigone*, an opera libretto by Metastasio, originally set to music by Giordani. In Act III Scene 7, Berenice veers between rage and sadness over her abandonment by Demetrio. She decides that only in death can she be free of her pain. The first half of Haydn's setting alternates dramatic recitative (freely sung declamation) and calm *arioso* (tuneful but short) sections. The second half is a stormy and passionate virtuosic aria, full of huge contrasts and weird harmonies, suggesting Berenice's unstable state. Popular at the time, *Berenice* served as a model for Beethoven's wonderful *Ah, perfido!*, written just a year later.

Tim Munro © 2007

1:00PM JUPITERS TOWNSVILLE, BALLROOM

FREE LUNCHTIME SERIES

ADVANCED WINTERSCHOOL

EMERGING ARTIST CONCERT

See *Winterschool* page 50.

5:30pm TOWNSVILLE CIVIC THEATRE

SUNSET SERIES –

FASCINATING RHYTHM



Joseph Haydn (1732-1809) arr. Paul Dean

Divertimento in E flat, Hob. XIV:1

Moderato

Menuetto – Trio

Presto

Paul Dean (Clarinet)

Tania Frazer (Oboe)

Leesa Dean (Bassoon)

Peter Luff (Horn)

Kevin Power (Piano)

In 1765 Haydn found himself in trouble with his employer Prince Nicholas Esterhazy. As Vice-Kapellmeister, Haydn reported directly to Kapellmeister Grigor Werner, who wrote to the Prince accusing Haydn of neglecting his duties. The Prince issued royal command that 'Kapellmeister Haydn is urgently enjoined to apply himself to composition more zealously than heretofore, and especially to compose more pieces that one can play.' 'One' – that is, the Prince – played the baryton, a cello-like instrument which also contained a course of strings at the back which could be plucked by the player's thumb. Haydn, who became Kapellmeister on Werner's death in 1766, duly obliged, but also composed a large number of works for more conventional instrumental groups.

These groups could vary, however, especially in the genre of the divertimento, which as its name suggests was less a form for the elaboration of complex musical arguments, as was the sonata, than a lighter entertainment. And they could be rather vague: this work was composed for harpsichord, 2 horns, violin and 'bass' – the latter could be taken by a cello or double bass, or indeed bassoon, depending on who was available at any given time. It is thus a perfect work for arrangement as in this version made for the Southern Cross Soloists by Paul Dean.

Gordon Kerry © 2009

Felix Mendelssohn (1809-1847)

Variations Concertantes Op.17

Thema: Andante con moto

Variation 1

Variation 2

Variation 3: Più vivace

Variation 4: Allegro con fuoco

Variation 5: L'istesso tempo

Variation 6: L'istesso tempo

Variation 7: Presto ed agitato

Variation 8: Tempo I – Coda

Louise Hopkins (Cello)

Ian Munro (Piano)

Completing our survey of Mendelssohn's music for cello and piano is the *Variations concertantes*. Like the First Cello Sonata, this piece was composed for Mendelssohn's younger brother Paul and is dated 1829. The composer was only twenty himself, and Paul still a teenager, but the work – in its combination of wit, sparkle and more introspective lyricism – suggests that

both boys were fine artists as well as technically virtuosic. Mendelssohn gave the first public performance of it in England in June 1829 with cellist Alfredo Piatti.

Gordon Kerry © 2009

Graham Fitkin (born 1963)

Gate

Federico Mondelci (Saxophone)
Kathryn Stott (Piano)

Graham Fitkin is a UK composer who works with acoustic and electronic instruments, collaborates with dance, film and digital media alongside concert orchestral and chamber music, and is committed to performing, conducting, producing, educating and generally trying to change things. He has worked frequently with choreographers around the world, and with many of today's foremost performers of new music. Between 1994 and 1996 Graham was resident composer with the Royal Liverpool Philharmonic Orchestra and has directed numerous educational and community projects. *Gate*, one of a number of works for saxophone, was composed in 2001.

Graham Fitkin © 2009

George Gershwin (1898-1937)

**The Man I Love
Someone To Watch Over Me
Fascinatin' Rhythm**

Federico Mondelci (Saxophone)
Kathryn Stott (Piano)

George Gershwin started out on Tin Pan Alley, churning out hit tunes but always wanting to be recognised as a 'serious' composer. In 1924 band leader Paul Whiteman commissioned him to write a piano concerto for a projected concert called *An Experiment in Modern Music*. The result was *Rhapsody in Blue*. Gershwin remains much loved for his inexhaustible supply of standards from the musical comedies he wrote in collaboration with his brother Ira and the likes of Guy Bolton. 'The Man I Love' was written for the 1927 *Strike up the Band*, and while it was dropped from the show is still one of Gershwin's best known hits. 'Someone to watch over me' was first sung by Gertrude Lawrence in *Oh, Kay!* a Bolton/P.G. Wodehouse show from 1926, while 'Fascinatin' Rhythm' is from *Lady, be Good!* of 1924.

Gordon Kerry © 2009

Phil Woods (born 1931)

Sonata for Alto Saxophone and Piano

First movement: Slowly – Faster

Federico Mondelci (Saxophone)
Kathryn Stott (Piano)

Phil Woods' Sonata for Alto Saxophone and Piano was originally titled *Four Moods* for Alto and Piano, and was written for and dedicated to Victor Morosco who first performed it in Carnegie Hall, New York. As an example of the blending of the elements of traditional and jazz music, the Sonata is more than just the juxtaposition of two kinds of music. The composer requires the performers to embellish the written music as well as improvise at given sections, much in the spirit of jazz and in the true tradition of Baroque music. It is performed here in such a manner that the listener is often unsure where the written music stops and the improvisations take over.

Gordon Kerry © 2009

**8:00pm TOWNSVILLE CIVIC THEATRE
EVENING SERIES –
THE KITCHEN REVIEW**



Bohuslav Martinu (1890-1959)

La Revue de Cuisine: Suite

Prologue: allegretto - marche

Tango: lento

Charleston: poco a poco allegro

Finale: tempo di marcia

Ian Munro (Piano)
Jack Liebeck (Violin)
Louise Hopkins (Cello)
Paul Dean (Clarinet)
Leesa Dean (Bassoon)
Paul Goodchild (Trumpet)

Martinu lived in France from 1923, having travelled to Paris to study with Albert Roussel (and despite having been expelled from the Prague Conservatory for 'incorrigible negligence'). The 1920s saw him assimilating the music and aesthetics of Stravinsky and the group of French composers known as Les Six (which included Poulenc, Honegger and Milhaud.) Neo-classicism was dominant, with its often ironic references to baroque and classical manners, and Martinu also heard and enjoyed music as varied as jazz and Elizabethan madrigals. In 1927 he composed three ballet scores, including *Pokusení svatoušské* (Temptation of the Saintly Pot) in which the marriage of a pot and a lid is interrupted by the arrival of a philandering twirling stick, a dishcloth and a pugnacious broom. Martinu revised the work as *La Revue de Cuisine* (The kitchen revue) and later drew four of the most characteristic – and jazzy – movements together as a suite.

Gordon Kerry © 2009

Carl Maria von Weber (1786-1826)

**Quintet for clarinet, two violins, viola and cello in
B flat, op.34**

Allegro

Fantasia: Adagio ma non troppo

Minuetto: (Capriccio presto), and Trio

Rondo: Allegro giocoso

Paul Dean (Clarinet)
Goldner String Quartet

Weber's clarinet quintet is usually thought to be not so much a chamber work as a concerto with an accompaniment of chamber like dimensions. Weber wrote two clarinet concertos, his Grand Duo Concertant and this quintet under the direct musical stimulus of a virtuoso named Barmann. Working on the quintet between 1811 and 1815 Weber finished it in Munich, Barmann's home city, and with the benefit of the player's personal advice on fine details of technique. The contrasts in the clarinet quintet are striking and rather theatrical. The first movement begins in a diffident, slightly mysterious style, only to give way with a sudden flourish to a dotted, jerky clarinet theme of the utmost strutting confidence. A later, scherzando section of this movement brings into play one of those arpeggiated, wave like themes that are typical of Weber and familiar to listeners who know the overtures to his theatre works. The solo part does not neglect lyricism or the phenomenal capacities of the instrument for making big leaps in register without strain (many of them covering an interval of more than three octaves). The slow movement is eloquently shaped in line and dynamics. Prominent features of this movement are the chromatic upward runs for the solo instrument, played as loudly as possible and then as softly as possible. The minuet movement is as capricious and brilliant

as its sub-heading (*Capriccio presto*) suggests. Some of the playfully repeated patterns for the clarinet seem to look forward to the age of jazz. The trio section of the movement is beautifully and effectively contrasted in calm and simple melody. The quick pulse and generous runs and flourishes of the *rondo* finale ultimately derive from the *cabaletta* style of Italian opera. The episodes of this finale include another memorable section of delicate lyricism before the work sweeps irresistibly to its end.

adapted from a note by Roger Covell © 1990

INTERVAL

Frank Bridge (1879-1941) **Lament**

David Harding (Viola)
Simon Oswell (Viola)

Bridge was the quietly radical kind of artist that Britain often produces and, as a result, was largely ignored by the establishment. His prodigious technique owes much to his early study of violin and his subsequent move to viola. He was a member of several quartets at various times, filling in for the legendary Joachim Quartet's violist at short notice and, as a founding member of the English String Quartet, giving the first British performance of Debussy's String Quartet in 1904. In 1913 he performed in Ravel's *Introduction and Allegro* with the composer directing. He was much more receptive to contemporary European developments than many of his contemporaries and his experience as a performing musician gave him an extremely refined craft.

From the 1920s, after an early period in the shadows of his teacher, Stanford, Bridge's music became more personal, emotive and more inclined to engage with the styles of composers like Berg. A pacifist, he was appalled by the First World War and dedicated important works, like his *Lament* (which exists also in a version for string orchestra) and the Piano Sonata, to people who had lost their lives.

Gordon Kerry © 2009

Felix Mendelssohn (1809 - 1847) **Piano sextet in D major, op.110** *Allegro vivace* *Adagio* *Minuetto (agitato) – trio* *Finale: Allegro vivace*

Piers Lane (Piano)
Atle Sponberg (Violin)
Simon Oswell (Viola)
David Harding (Viola)
Zuill Bailey (Cello)
Kees Boersma (Double Bass)

Don't be fooled by the high opus number: Mendelssohn composed his sextet in May 1824 when he was just fifteen. Its unusual scoring stresses the richness and warmth of the string family rather than conventional brilliance in its use of single violin, two violas, cello and double bass. This of course means that the piano provides high-end sparkle – the work would have been a vehicle in which either Felix or his sister Fanny might shine. We do not, however, know anything much about the work – whether it was performed, and if so, where and by whom – and can only assume it was presented at a Sunday morning concert at the Mendelssohn home. In the event, it only came to light in 1868, long after Mendelssohn's death.

It is, as we might expect, fairly conventional in design – the outer movements providing ample opportunity for

Mendelssohn's understated kind of virtuosity as well as displaying his mastery of baroque and classical counterpoint, while the slow movement has the kind of gravitas we might expect from a concerto. The minuet movement is tiny, but Mendelssohn evokes Beethoven (and flags a compositional habit of his own) of recalling its material in the middle of the vivacious finale.

Gordon Kerry © 2009

Saturday 8th August, 2009

10:00am TOWNSVILLE CIVIC THEATRE **YOUNG FAMILIES' CONCERT**

With Glen Mintern, 4TOFM Townsville

Bruce Adolphe (born 1955) **Tyrannosaurus Sue: A Cretaceous Concerto** 1. *The Birth of Sue* 2. *Youth – Sue Explores Her World* 3. *Competing for Food with the Troodon* 4. *Chasing the Parasaurolophus* 5. *Battle with the Triceratops* 6. *Old Age and Death of Sue* 7. *Dawning of a New World (After the Dinosaurs)*

Federico Mondelci (Conductor)
Jack Liebeck (Violin)
Brendan Joyce (Violin)
Simon Oswell (Viola)
Julian Smiles (Cello)
Kees Boersma (Double Bass)
Tania Fraser (Oboe)
Paul Dean (Clarinet)
Leesa Dean (Bassoon)
Peter Luff (Horn)
Paul Goodchild (Trumpet)
Ben Marks (Trombone)
Timothy Constable (Percussion)

Tyrannosaurus Sue is a cretaceous coming of age story that introduces young listeners to the story of dinosaurs as well as to the world of chamber music. Follow Sue, the world-famous T-rex, on her journey from birth to old age. Ravaging for food, chasing a parasaurolophus, battling a triceratops - it's an action-packed learning adventure.

A renowned composer whose music is performed throughout the world, Bruce Adolphe is also the author of several books on music, an innovative educator, and a versatile performer. His multifaceted career in music is obvious from the positions he holds concurrently: resident lecturer and director of family concerts for the Chamber Music Society of Lincoln Center, founding creative director of The Learning Maestros, and comic keyboard quiz-master of Performance Today's weekly radio program *Piano Puzzlers*. In 2008, Bruce Adolphe was named composer-in-residence at the Brain and Creativity Institute in Los Angeles, a new neuroscience research center directed by Antonio and Hanna Damasio.

Featuring Extensions Youth Dance Company

1:00PM JUPITERS TOWNSVILLE, BALLROOM **FREE LUNCHTIME SERIES** **ADVANCED WINTERSCHOOL** **EMERGING ARTIST CONCERT**

See *Winterschool* page 50.

**5:30PM TOWNSVILLE CIVIC THEATRE
SUNSET SERIES –
HAPPY BIRTHDAY MAX**



A concert with the Olding Family

Ludwig van Beethoven (1770-1827)

Sonata in F major for violin and piano, op.24 'Spring'

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Dene Olding (Violin)

Max Olding (Piano)

The fifth of Beethoven's sonatas for piano and violin was published in 1801, and is sunny, equable and fresh. This is not to say that the Spring Sonata is a small-scale work. Not only is it the first of its genre in Beethoven to have four movements, but each except the scherzo is developed with considerable breadth.

Breadth and flowing lyricism immediately strike the attention in the memorable first subject. In fact, as with other memorable themes of his, it took Beethoven some effort to fashion its final form, which combines spontaneity and inevitability. The character of the movement is thus set from the outset — though there is some agitation and drama later. The basic contrast is between the essentially melodic first idea and a more broken up, dramatically exchanged second subject. The main theme returns in the coda where its first measure is developed, setting its seal even more firmly on the movement.

The slow movement is again distinguished by breadth of phrase and warm feeling, while the mood is more serious. Exposition is exceptionally closely shared by the instruments, each doing what it can best; the violin detaching itself to present the first theme *cantabile*, the piano heightening the intensity by varying it with repeated notes. In concluding the dialogue with trills on both instruments Beethoven provides an early example of his ability to raise a decorative device to an expressive function.

Breathtaking concision marks the scherzo which abruptly contrasts a syncopated exchange (the violin follows the piano a beat behind) with a trio in rapidly running notes. This prepares the listener by way of contrast for a return in the last movement to the lyricism and flow of the first. Formally this is a *rondo*, and because of the subtlety with which the refrain is altered and variously shaped, the effect is of almost uninterrupted development and variation. The contrast comes when in the second couplet of the rondo the music shifts into D minor. When the refrain returns some remote keys are explored before the coda uses a little virtuosity to provide an effective concert conclusion.

David Garrett © 2009

Modest Mussorgsky (1839-1881)

Pictures at an exhibition

Promenade

Gnome

Promenade

The Old Castle

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Unhatched Chickens

'Samuel Goldenburg' and 'Schmuyle'

Promenade

Limoges Market

Catacombs (Roman Sepulchres) –

Cum mortuis in lingua morta (With the Dead in a Dead Language)

The Hut on Fowl's Legs (Baba-Yaga)

The Great Gate of Kiev

Pamela Page

With slide projections of paintings by Pamela Page

V I Stasov (a critic who had coined the 'Five' epithet to describe Mussorgsky, Cui, Balakirev, Borodin and Rimsky-Korsakov) suggested that the composer write a tribute piece to the artist Viktor Hartmann. Mussorgsky had been distraught when his friend Hartmann had died the previous year, and was happy to contribute such a piece when Stasov proposed a memorial exhibition of Hartmann's work. The result, *Pictures at an Exhibition*, is one of the more extraordinary works for solo piano from the 19th century – so much so that it was not immediately understood, and was only published after the composer's early death. It experiments freely with unusual metres (much of the opening alternates 5/4 and 6/4), dissonant harmony (as in the *Gnome* movement, and sheer brute force (as in *Bydlo*).

The work begins with a *Promenade* where a solo melody is answered by a series of full chords. This music recurs at various times and in different guises to represent the composer strolling through the exhibition. It is interrupted by *The Gnome*, a short, cantankerous movement inspired by Hartmann's design for a nutcracker.

A new statement of the *Promenade* takes us to *The Old Castle*, a watercolour of a troubadour singing in front of a medieval pile. The *Promenade* returns in a sombre form, but this time leading into a delicate sketch of the gardens of *Tuileries*.

Bydlo was said to depict an ox-cart. In Ravel's famous imagination of it, we hear approaching slowly and deliberately from a long way away, coming close as the music reaches its loudest point, and retreating, unhurriedly into the distance. Mussorgsky's original, however, has the music starting very loudly.

The *Promenade* now leads to the *Ballet of the Unhatched Chickens*, Mussorgsky's response to a design for a ballet on the fairy-story *Trilby* where chickens, inside their eggs apart from their legs, race about on stage.

'*Samuel Goldenburg*' and '*Schmuyle*' (often sanitised as 'Two Jews, one rich, one poor') raises the unfortunate issue of Mussorgsky's anti-Semitism. As musicologist Richard Taruskin has pointed, the composer frequently referred disparagingly to Jews in his letters. There is, moreover, no known picture of two Jews in Hartmann's catalogue. Mussorgsky may have been conflating two images, but with a distasteful message: the two men's names are the same, but in different forms; however Europeanised 'Samuel' may seem, he will always be the wheedling 'Schmuyle'.

Limoges Market provides a huge contrast with the baleful austerity of the *Catacombs (Roman Sepulchres)*. This in turn passes into *With the Dead in a Dead Language*, of which Mussorgsky wrote 'Hartmann's creative spirit leads me to the place of skulls and calls to them – the skulls begin to glow faintly from within'. Here the music is based on that of the *promenade*.

The Hut on Fowl's Legs (Baba-Yaga) evokes a Russian fairy-tale of Baba-Yaga, a witch who flies through the night in an iron mortar (of the kitchen, not military) variety propelling herself with a pestle. Mussorgsky's music depicts the witch in full flight, although Hartmann's image was of a clock-face which showed Baba-Yaga's house with its distinctive feature of a pair of hen's legs. The wild excitement of this movement builds inexorably into the final section, *The Great Gate of Kiev*. Hartmann's design for such a gate was never built, and was possibly not as grandiose as Mussorgsky's music suggests.

Gordon Kerry © 2007/09

Olivier Messiaen (1908-1992)

Visions de l'Amen:

IV: Amen du Desir

Pamela Page (Piano)

Max Olding (Piano)

Messiaen's seven *Visions de l'Amen* were composed in 1942-3 – not much more than a year after his release from the PoW camp in which he had composed his *Quartet for the end of time* – to perform with his student, and later wife, Yvonne Loriod. Each movement meditates on a certain theological aspect of the word 'Amen' – (So may it be).

In the fourth movement, in Messiaen's words:

"the word Desire should be understood in its highest spiritual sense. The angel gave Daniel the name 'Man of Desire' two themes of desire alternate. The first, slow and ecstatic, is already a foretaste of the calm perfume of Paradise. The second is much more vehement; the soul is drawn to it by a terrible love that reaches the paroxysm of thirst. In the coda, the two voices seem to melt into one another, and only the harmonious silence of Heaven remains."

Gordon Kerry © 2009

8:00pm TOWNSVILLE CIVIC THEATRE FESTIVAL FAREWELL

Cecilia McDowall (born 1951)

Bells in the Air

Paul Goodchild (Trumpet)

Peter Luff (Horn)

The clangorous sound of a peal of bells always fills me with a sense of great joy. The skill of bell-ringing seems to require such a fine balance between physical strength and perfect timing and yet when the sounds do collide with each other these imperfections seem just as endearing. I wrote *Bells in the Air*, a fanfare for trumpet and horn duo, thinking of that characteristically uneven fall of sound and how each pitch can set rich overtones a-jangling.

The musical direction 'bells in the air' or 'bells up' is an exhortation to the brass player to bring the sound forward by raising the bell of the instrument. But in this fanfare there is also a suggestion that bells of a different kind may be heard, peals of bells, both near and far.

The UK premiere performance was given by Paul Archibald and Stephen Stirling on 11 September, 1999 at the Summer Music Society of Dorset, Minterne.

Cecilia McDowall © 2005

Camille Saint-Saëns (1835-1921)

Septet in E flat, op.65

Préambule. Allegro moderato – Più allegro

Menuet. Tempo di minuetto moderato

Intermède. Andante

Gavotte et Final. Allegro non troppo – Animato

Piers Lane (Piano)

Jack Liebeck (Violin)

Brendan Joyce (Violin)

David Harding (Viola)

Zuill Bailey (Cello)

Kees Boersma (Double Bass)

Paul Goodchild (Trumpet)

In 1880 Saint-Saëns was in an enviable position – respected as a major figure in French music, he had, a few years before, received a legacy that allowed time to devote himself to composition. His friend Émile Lemoine ran a Parisian chamber music society called, for no apparent reason, La Trompette, and asked for a septet that featured the signature instrument. Saint-Saëns obliged with the present work, which calls for trumpet, strings and piano. The first movement was composed in 1879 as a present for Lemoine, and only on hearing how successful it was did the composer add the subsequent three movements. That they are old French dances indicates the composer's ongoing love of early music, and its influence on his own. Nonetheless, Saint-Saëns was slightly perplexed by the commission; decades later he would say to Lemoine, 'When I think how much you pestered me to make me produce, against my better judgment, this piece that I did not want to write and which has become one of my great successes, I never understood why.'

Gordon Kerry © 2009

Joseph Canteloube (1879-1957)

Songs of the Auvergne

La Pastrouletta e lou chibalie

Bailero

Three Bourèes

Southern Cross Soloists

The Auvergne, a region in central France had by virtue of geography maintained its cultural and linguistic independence from Paris until the seventeenth century. Surrounded by the mountainous Massif Central, the valleys of the Auvergne were very difficult to invade and easy to defend – each hilltop has a medieval castle watching over a small stone village. As a result the local language (related to Provençal rather than French), folk song and customs survived until relatively recently.

Joseph Canteloube was born in the region, and went to Paris to study at the Schola Cantorum in 1906. He later wrote:

The songs of the Auvergne no doubt form the largest, greatest and most varied collection of folk music that exists in France. Like those from other provinces, they fall into just a small number of types: songs based on history or legend; anecdotes; songs about love, marriage, children; work songs; songs of celebration, songs for the open air; dancing songs.

Among the dancing songs is the *bourrée*, a lively dance usually in triple time, native to the region. In Canteloube's realisations the songs are linked by solo oboe or clarinet. This recalls the sound of the *cabrette*, or *Auvergnat* bagpipe which traditionally accompanied dancing. The *cabrette* players would often improvise between dances to allow the dancers to catch their breath before forming new sets.

Canteloube, like Percy Grainger, sought to capture the vital and earthy aspects of the raw material. The orchestration is always colourful (and, interestingly, uses the piano where we might expect a harp) with particularly exuberant wind writing. In the *New Grove Dictionary*, Richard Langham Smith quotes Canteloube's justification for such elaborate settings.

Just because the peasant sings without accompaniment, that is not sufficient reason to imitate him. When the peasant sings at his work, or during the harvest, there is an accompaniment which surrounds his song which would not be felt by those whose interest is purely academic. Only poets and artists will feel it... It is nature herself, the earth which makes this, and the peasant and his song cannot be separated from this... If you suppress this atmosphere, you lose a large part of the poetry. Only the immaterial art of music can evoke the necessary atmosphere, with its timbres, its rhythms and its impalpable, moving harmonies.

Gordon Kerry © 2003

INTERVAL

Astor Piazzolla (1921-1992)

Escualo (The shark)
Trad Argentinian
La Partida

Atle Sponberg (Violin)
Goldner String Quartet
Kees Boersma (Double Bass)

Histoire du Tango:
Café 1930

Lorna McGhee (Flute)
Sebastien Lipman (Harp)

Histoire du Tango:
Nightclub 1960

Lorna McGhee (Flute)
Timothy Constable (Percussion)

Kicho

Kees Boersma (Double Bass)
Kathryn Stott (Piano)

Oblivion

La Muerte del Angel

Federico Mondelci (Saxophone)
Goldner String Quartet
Kees Boersma (Double Bass)

Cierra Tus Ojos Y Escucha
Libertango

Kathryn Stott (Piano)
Federico Mondelci (Saxophone)
Atle Sponberg (Violin)
Goldner String Quartet
Kees Boersma (Double Bass)

By the mid-1930s, when Piazzolla became a *bandoneón* player in the Argentinean tango clubs, the genre had become stereotyped, with hundreds of bland, undistinguished tango songs being churned out to formula. In reaction, he studied composition with Alberto Ginastera and composed symphonies, sonatas and concertos. But, as we've noted, when he went to France to study with Nadia Boulanger in 1953, she urged him to embrace his tango roots rather than reject them. It was the artistic turning point of his whole life and a crucial moment in the story of the tango.

Boulanger's revelation freed him to compose a delightfully innovative music that retained the essential elements but incorporated much else. Known as *Tango Nuevo*, it embraced elements of jazz, Latin American rhythms and instruments and the sophisticated harmony and formal designs of Western symphonic music. It still divides the Argentinean nation into those who regard it as heresy while others see in it the necessary rejuvenation of a moribund tradition.

However, in 1930, this exciting chapter in the story of Piazzolla and the tango still lay 25 years ahead. In *Café 1930*, from his *Histoire de la tango*, he depicts a much earlier stage in its development. With its raw sexuality tamed by the dancing masters of Paris, the tango had emerged from the brothel into polite society. Not only had it achieved worldwide popularity as a dance, its slower *milonga* form had acquired lyrics that were sung in cafés by celebrated artists, usually to guitar or piano accompaniment. Piazzolla's melody catches the genre's bitter-

sweet mood so perfectly that we need no words to tell us of lost loves, of social injustice and of too-bright smiles in the face of adversity. *Nightclub 1960*, by contrast, shows how the tango had evolved in 30 years of Piazzolla's cultivation.

Piazzolla used tango to express and depict a huge range of experience – the title of *Cierra Tus Ojos Y Escucha* (Close your eyes and listen) says it all. It depicts the cafés and brothels of the *porteños*, reflects moods like solitude, offers portraits of colleagues (*Kicho* celebrates bass player Kicho Diaz) and apocalyptic events as in the 'Angel' pieces: *La Muerte del Angel* (The Death of the Angel) comes from Piazzolla's series of 'angel' pieces, the distinctive pieces with which he shook the conservative, traditional world of tango in the 1960's. The work begins with a three-part tango-fugue followed by a depiction of the desperate struggle between the angel and the villain who kills him.

Adapted from a note by Christopher Sears © 2001 Musica Viva Australia

End of 2009 Programme

PROGRAMME NOTES KINDLY SUPPLIED BY



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Special Events

Relax and enjoy *A Breath of Fresh Air* at Alma Bay, Magnetic Island in addition to our Festival favourites such as William Barton in Concert, Marine Talks and Young Families' Concert.

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Chefs in the North

6:30pm Thursday 30th July, 2009
Jupiters Townsville

Hosted by food and wine personality, Lyndey Milan, the annual Chefs in the North Dinner is designed to tempt food and wine aficionados, festival participants and corporate clients to an unforgettable night of fine food, wine and music.

Held on the grassy lawns of Jupiters Townsville, under a spectacular marquee, the dinner features a six course degustation menu prepared by some of Australia's and New Zealand's leading chefs. The evening highlights the best of local produce, complimented by wines from Brown Brothers and Wine Fusion.

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David Pugh, Executive Chef/Owner, Restaurant II, Brisbane.



The 2009 chefs;

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Rebecca Kaye, Executive Chef, Mercure Inn, Townsville

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Nick Holloway, Chef/Co-owner, Nu Nu, Palm Cove

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Damien Tosh, Head Chef, Momo's Italian Ristorante, Townsville

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Bradley Hough, Sous Chef, Essence Jupiters, Townsville

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William Barton in Concert

4:00pm Friday 31st July, 2009
Jupiters Townsville – Grand Ballroom
Adult \$20, Child/Concession \$15

Join Australia's leading didgeridoo player, William Barton, in concert with the Band of the 1st Battalion, The Royal Australian Regiment and renowned singer and composer, Delmae Barton.

Tickets available from the Townsville Entertainment & Convention Centre Box Office on 07 4771 4000 or online www.tecc.net.au.



Tracks from the Past

2:00pm Sunday 2nd August, 2009
Umbrella Studio
Free Admission

The exhibition opening will feature *Townsville Views* and *Suite Brolga*, two original works by Dr. David Salisbury composed for William Barton on didgeridoo and Timothy Constable on percussion, accompanied by Serenata Quartet.

Inspired by an Aboriginal Dreamtime story, *Suite Brolga* reveals how this dancing bird came to be. Pita Pita printmaker/artist Shirley Collins – Yumala, narrates *Suite Brolga* that will be performed in the Main Space Gallery surrounded by the exhibition, *Tracks of the Past, Printing the Future*, the first major group exhibition of works on paper by Aboriginal and Torres Strait Island Printmakers who live and work in the region.



Marine Talks

11:30am Monday 3rd August, 2009

Riverway Arts Centre

AFCM Member \$21, Adult \$25, Child/Concession \$23

For bookings phone the TicketShop on 1800 449 977



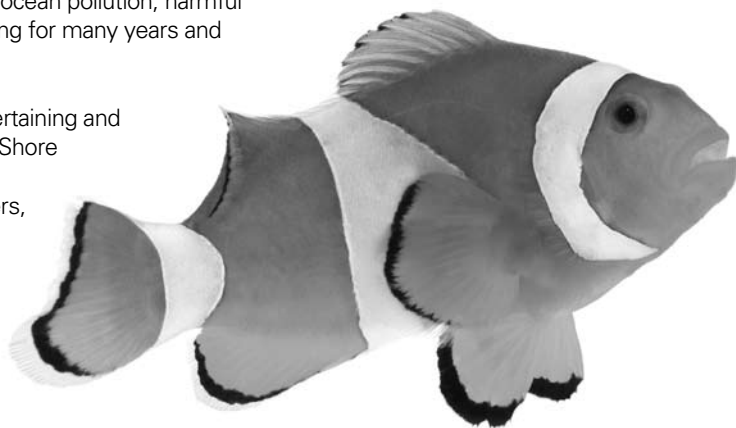
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Marine Talks is set to be an intriguing, entertaining and informative session.

Young Families' Concert

10:00am Saturday 8th August, 2009

Townsville Civic Theatre

AFCM Members \$12, Adults \$15, Child/Concession \$10

For bookings phone the TicketShop on 1800 449 977

Explore the cretaceous life of Tyrannosaurus Sue as we travel back to a time when dinosaurs roamed the earth. Join 4TOFM radio announcer Glenn 'Minty' Mintern, along with performances by our Festival artists, as we introduce young listeners to the story of dinosaurs as well as the wonderful world of chamber music.

Extensions Youth Dance Company and the Australian Festival of Chamber Music presents this much loved family concert, suitable for all ages.

This creative and theatrical performance is sure to entertain audiences of all ages.



North Shore Winterschool

Emerging Australian artists engage with some of the world's best chamber musicians as a source of inspiration, mentorship and skill development.

North Shore Advanced Winterschool **31st July – 8th August**

The Advanced Winterschool provides pre-professional individuals, ensembles and composers access to an intense week-long programme of masterclasses, coaching sessions and Emerging Artist Concerts. Students will also perform publicly at community events, work as production assistants and attend Festival rehearsals and concerts.

The Festival is delighted to have Professor Ryan Daniel return as the Advanced Winterschool Director. Ryan has been lecturing in music at James Cook University since 1999 and is currently Head of the School of Creative Arts at James Cook University. Professor Ryan Daniel has a Bachelor of Music First Class Honors, a University Medal, Masters and PhD in Music.

North Shore Youth Winterschool **1st & 2nd August**

Founder and Director of Music of the Queensland Youth Orchestras, Mr John Curro AM MBE, will facilitate a two day workshop for local orchestral students.

North Shore Winterschool Performance Programme

Advanced Winterschool

Watch Australia's finest emerging talent learning and performing at a free Lunchtime concert series held at:

Ballroom 1 at Jupiters Townsville

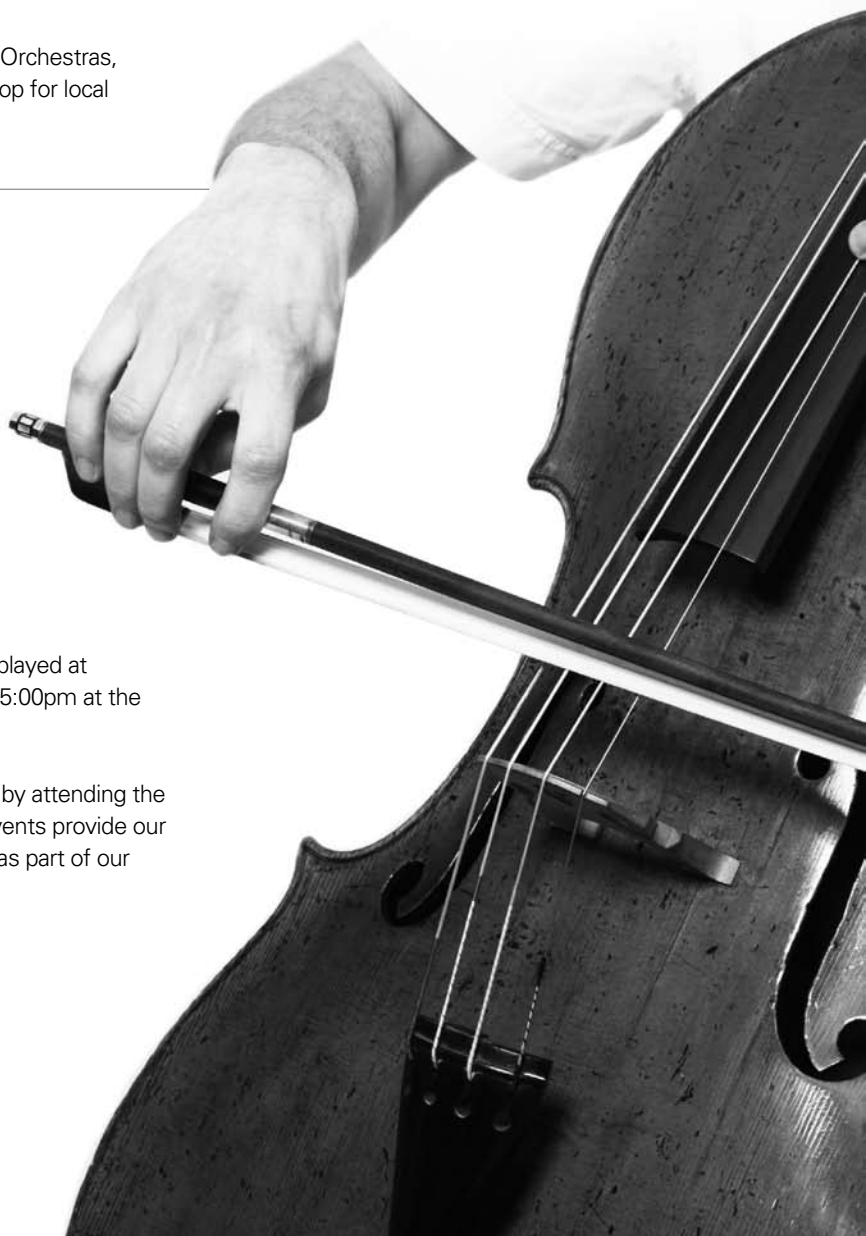
- ★ 1:00pm Tuesday 4th and Wednesday 5th August – Public Masterclass
- ★ 1:00pm Thursday 6th, Friday 7th and Saturday 8th August – Emerging Artist Concert

Youth Winterschool

The refined skills of local Highschool students will be displayed at the Youth Winterschool Concert on Sunday 2nd August, 5:00pm at the Townsville Civic Theatre.

Festival Patrons are encouraged to support the students by attending the free Advanced and Youth Winterschool events. These events provide our students with the opportunity to perform studied works as part of our 2009 Festival.

North Shore





Are fees and commissions costing you an arm and a leg?

If your super is invested in a retail fund, it's not just the global financial crisis that's been eating away at your returns. According to recent research by the Australian Prudential Regulation Authority (APRA), the fees and commissions charged by retail super funds are putting the bite on too - so your earnings are likely to be lower than those of not-for-profit industry funds, like Sunsuper.

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- ✓ Our investment performance is strong - Sunsuper's Balanced and Growth options have each delivered above average returns over 1, 3, 5, 7 & 10 years.*



Proud supporters of the Festival Farewell Concert.

Products issued by Sunsuper Pty Ltd ABN 88 010 720 840 AFSL No. 228975. Read relevant Product Disclosure Statement before making any investment decisions regarding these products. For a copy contact Sunsuper on 13 11 84. *Source: SuperRatings Fund Credit Rate survey to 31 May 2009. Past performance is not a reliable indicator of future performance.

About Townsville

Festival Life in the Tropics

Townsville is the largest tropical city in Australia, with a sophisticated tourism infrastructure. Winter (June to August) is the best time to visit. The rain and heat of summer has passed, replaced by the 'dry season' with average temperatures of 25 degrees, clear blue skies, warm sunshine and gentle tropical breezes. For more information on Townsville visit the Townsville Tourism website at www.townsvilleholidays.info.

The Region

Townsville is an excellent base for exploring tropical North Queensland, including the World Heritage listed reef and rainforest. The North Queensland region centres on the cities of Townsville and extends north to Mission Beach, south to the Burdekin, west to Charters Towers and includes the islands of Magnetic, Dunk, Hinchinbrook, Orpheus and Bedarra. Townsville enjoys over 300 days of sunshine each year which lends itself to exciting tourism activities all year round and an abundance of outdoor activities.

The City: What to do

Visit the city's historic buildings, Indigenous and contemporary art galleries, museum, wildlife sanctuary and tropical botanic gardens. Swim at the sensational city beaches between concerts. The restaurants and bars which run along the Strand beachfront promenade have sweeping views of Cleveland Bay whilst Palmer Street provides a hub of restaurants. Townsville's newly established Riverway Centre is a riverfront parkland attraction boasting two swimming lagoons, the Riverway Arts Centre, Pinnacles Gallery and an adjoining restaurant and cafe.

Magnetic Island

Beautiful Magnetic Island is just 20 minutes away from Townsville. Magnetic Island is two-thirds national park and bird sanctuary. There are excellent walking tracks that can be taken between the populated bays and to a number of destinations such as the World War II Forts. Along with the stunning beaches, there are several tourist resorts, shops, cafes and restaurants. Ferries leave regularly from the Breakwater Terminal on Sir Lesley Thiess Drive. For more information, contact SunSea Travel by phoning 07 4726 0800.





TOWNSVILLE
CIVIC
THEATRE

We'll try to be inconspicuous

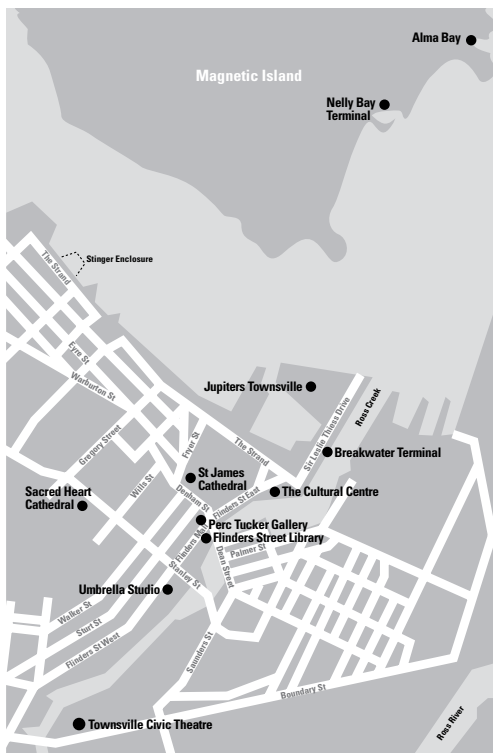
Thank you for your patience during construction.

The Extension to the Townsville Civic Theatre is a joint initiative between Townsville City Council and the Queensland State Government through Q150 Infrastructure Project Funding. It will increase the number of public facilities including a lift to the upper doors of the auditorium, function areas, balcony bar, rehearsal room, workshop, humidified piano storage room and refurbishment of the main foyer.

The Theatre opened in 1978 and this exciting and innovative addition will ensure another thirty-one years of delivering a variety of performing arts activities to the Townsville region.



Festival Venues



Townsville Civic Theatre

41 Boundary Street, South Townsville

St James Cathedral

Cleveland Terrace, Townsville

Perc Tucker Regional Gallery

Cnr Denham & Flinders Street, Flinders Mall, Townsville

Riverway Arts Centre

20 Village Boulevard, Thuringowa Central

Jupiters Townsville

Sir Leslie Thiess Drive, Townsville

Sacred Heart Cathedral

270 Stanley Street, Townsville

Umbrella Studio

482 Flinders Street West, Townsville

Flinders Street Library

Level 1 Northtown, 280 Flinders Mall

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As a special offer to Australian Festival of Chamber Music concertgoers, subscribe to *Limelight* before August 30th and receive over 40% off the retail price. That's 12 issues of the best Australian arts and culture information for only \$59.95!

Call 1300 610 765 and quote reference code 6215.



Supporting the Festival

Philanthropic Gifts

You can help enable Festival artists to stage new commissions, tour North Queensland, mentor young musicians and perform a range of exquisite concerts across ten days in Townsville's unique winter setting. Through your support, the AFCM can continue to facilitate community participation in the arts. No matter how large or small, a gift will contribute to the Festival's long-term future and will support emerging artists. Your investment will go directly towards keeping chamber music alive.

Private Giving

The AFCM sincerely acknowledges the music lovers who make gifts to the Festival each year. Tax deductible gifts from passionate friends and supporters play an integral role in ensuring the Festival's continued delivery of a world-class programme of artists and repertoire. Your generosity, kind support and patronage allows the Festival to deliver programmes rich in diversity and quality for the benefit of the local community and our rural neighbours.

Rather than suggesting a level at which you might consider giving, we would like to encourage you to be inspired by our

programme of events. All donations of \$2 or more are tax deductible and contribute directly to the AFCM.

Bequests

By providing for the AFCM in your Will, you will not only personally contribute to the depth and colour the Festival brings to regional North Queensland year after year, you will also enable us to ensure that future generations benefit from your generosity and experience the magic of chamber music.

If chamber music has enriched you throughout your life, there is a way you can ensure your passion for this timely art form will continue to enrich the lives others for years to come. You can help preserve the future of chamber music by making a bequest to the Festival and feel great pride in knowing that your gift has helped build a secure financial platform for future generations of music lovers.

Please join us and become a closer part of the Festival community. To discuss your philanthropic intentions please contact Kate Whittle on 07 4771 4144 or email at kate.whittle@afc.com.au.

Festival Special

Two course lunch or dinner plus a glass of Brown Brothers Prosecco for \$35.

Lunch between 12noon – 2pm and dinner out before 7:30pm.

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*Price is per person. This offer is available from the 31st July to 9th August 2009.
Mention this ad to receive this special offer.

Bus Timetable

If you are looking for transport to concert venues, the Festival provides a bus service to and from most concerts. Tickets are \$5 each way and can be purchased directly from the driver. Gold Pass Holders travel free upon presenting their pass.

TOWNSVILLE CIVIC THEATRE

Friday 31st July – Opening Night

Sunday 2nd August – Evening Series (The Eight Seasons)

Pick-up points – Route 1

Seagulls Resort	6.03 pm
Opposite Q.C.W.A Kissing Point – The Strand	6.06 pm
Opposite Aquarius Hotel – The Strand	6.09 pm
Jamaica Joes – The Strand	6.12 pm
Quest Hotel – Palmer Street	6.15 pm

Pick-up points – Route 2

Tobruk Pool – The Strand	6.01 pm
Jupiters – Sir Leslie Thiess Drive	6.02 pm
C.W.A – Denham Street	6.06 pm
Opposite City Oasis Inn – 143 Wills Street	6.09 pm
Townsville Plaza Hotel – Flinders Street	6.12 pm
Holiday Inn – Flinders Mall	6.15 pm

Bus to return patrons to accommodation at the conclusion of the concert.

Saturday 1st, Thursday 6th, Friday 7th & Saturday 8th August

Sunset Series & Evening Series (including Governor's Gala)

Pick-up points – Route 1

Seagulls Resort	4.33 pm
Opposite Q.C.W.A Kissing Point – The Strand	4.36 pm
Opposite Aquarius Hotel – The Strand	4.39 pm
Jamaica Joes – The Strand	4.42 pm
Quest Hotel – Palmer Street	4.47 pm

Pick-up points – Route 2

Tobruk Pool – The Strand	4.45 pm
Jupiters – Sir Leslie Thiess Drive	4.50 pm
C.W.A – Denham Street	4.55 pm
Opposite City Oasis Inn – 143 Wills Street	4.58 pm
Townsville Plaza Hotel – Flinders Street	5.01 pm
Holiday Inn – Flinders Mall	5.05 pm

Bus to return patrons to accommodation at the conclusion of the Evening Series (including Governor's Gala) Concert.

Saturday 8th August

Young Families' Concert

Pick-up points

Seagulls Resort	9.10 am
Opposite Q.C.W.A Kissing Point – The Strand	9.13 am
Opposite Aquarius Hotel – The Strand	9.16 am
Jamaica Joes – The Strand	9.19 am
Tobruk Pool – The Strand	9.21 am
Jupiters – Sir Leslie Thiess Drive	9.24 am
C.W.A – Denham Street	9.28 am
Opposite City Oasis Inn – 143 Wills Street	9.30 am
Townsville Plaza Hotel – Flinders Street	9.32 am
Holiday Inn – Flinders Mall	9.34 am
Quest Hotel – Palmer Street	9.37 am

Bus to return patrons to accommodation at the conclusion of the Young Families' Concert.

JUPITERS TOWNSVILLE

Saturday 1st, Tuesday 4th, Wednesday 5th, Thursday 6th & Friday 7th August

Concert Conversations & Winterschool Public Masterclasses/Performances

Pick-up points – Route 1

Seagulls Resort	9.15 am
Opposite Aquarius Hotel – The Strand	9.21 am
Jamaica Joes – The Strand	9.24 am
Quest Hotel – Palmer Street	9.28 am

Pick-up points – Route 2

Tobruk Pool – The Strand	9.20 am
C.W.A – Denham Street	9.25 am
Opposite City Oasis Inn – 143 Wills Street	9.28 am
Townsville Plaza Hotel – Flinders Street	9.31 am
Holiday Inn – Flinders Mall	9.33 am

Bus to return patrons to accommodation at the conclusion of Winterschool Public Masterclasses/Performance.

JUPITERS TOWNSVILLE (cont.)

Tuesday 4th August

Cocktail Chat at Jupiters

Pick-up points – Route 1

Seagulls Resort	4.33 pm
Opposite Q.C.W.A Kissing Point – The Strand	4.36 pm
Opposite Aquarius Hotel – The Strand	4.39 pm
Jamaica Joes – The Strand	4.42 pm
Quest Hotel – Palmer Street	4.46 pm

Pick-up points – Route 2

Tobruk Pool – The Strand	4.45 pm
C.W.A – Denham Street	4.50 pm
Opposite City Oasis Inn – 143 Wills Street	4.53 pm
Townsville Plaza Hotel – Flinders Street	5.01 pm
Holiday Inn – Flinders Mall	5.04 pm

Bus to take patrons to The Past concert at Riverway at the conclusion of the Cocktail Chat.

Saturday 8th August

Winterschool Public Masterclass Performance

Pick-up points

Seagulls Resort	12.05 pm
Opposite Q.C.W.A Kissing Point – The Strand	12.09 pm
Opposite Aquarius Hotel – The Strand	12.12 pm
Jamaica Joes – The Strand	12.14 pm
Tobruk Pool – The Strand	12.16 pm
C.W.A – Denham Street	12.19 pm
Opposite City Oasis Inn – 143 Wills Street	12.22 pm
Townsville Plaza Hotel – Flinders Street	12.25 pm
Holiday Inn – Flinders Mall	12.28 pm
Quest Hotel – Palmer Street	12.30 pm

Bus to return patrons to accommodation at the conclusion of the Public Masterclass Performance.

RIVERWAY ARTS CENTRE

Monday 3rd August

Marine Talks

Pick-up points

Seagulls Resort	10.20 am
Opposite Q.C.W.A Kissing Point – The Strand	10.23 am
Opposite Aquarius Hotel – The Strand	10.24 am
Jamaica Joes – The Strand	10.27 am
Tobruk Pool – The Strand	10.29 am
Jupiters – Sir Leslie Thiess Drive	10.30 am
C.W.A – Denham Street	10.35 am
Opposite City Oasis Inn – 143 Wills Street	10.38 am
Townsville Plaza Hotel – Flinders Street	10.41 am
Holiday Inn – Flinders Mall	10.45 am
Quest Hotel – Palmer Street	10.48 am

Bus to return patrons to accommodation at the conclusion of the Marine Talks.

Tuesday 4th August

The Past

Pick-up point

Jupiters Townsville	6.40 pm
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Bus to return patrons to accommodation at the conclusion of The Past.

Please note pick up times may not be exact as the route progresses.
Please be assured that all patrons will arrive in time for concerts.



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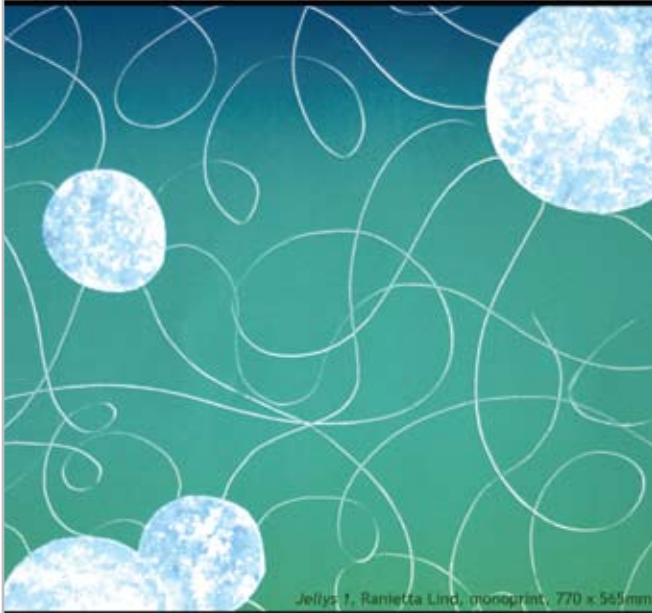
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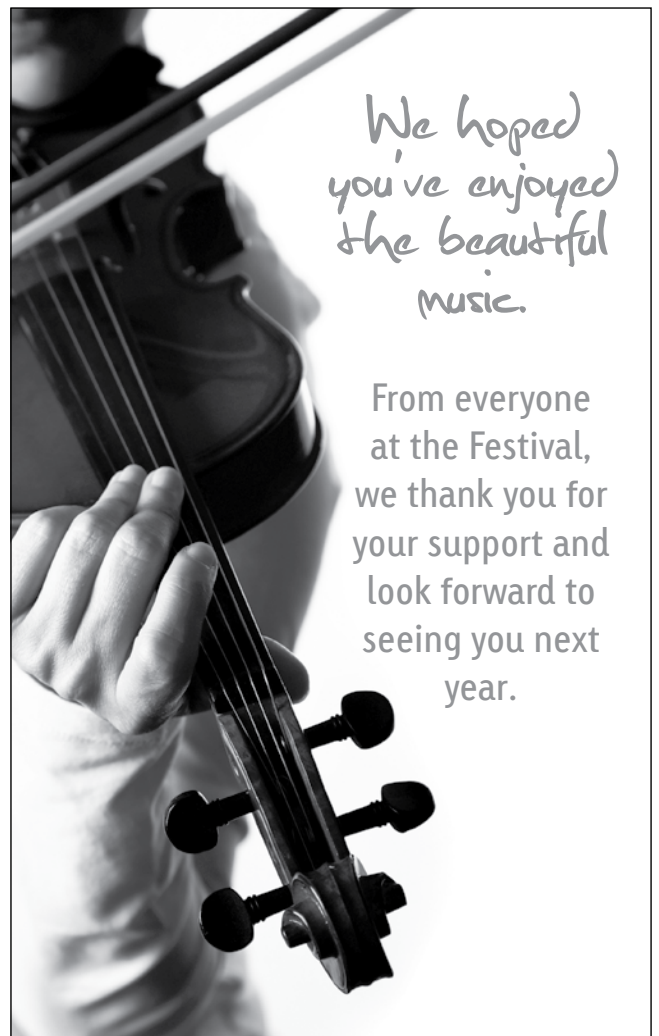
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Sara Whittle

Other Thank-Yous

Joyce Bennett
Dr Di Bresciani
Professor Sandra Harding
Gai Copeman
Ian Jessup – Jessups

Programme notes – Gordon Kerry unless otherwise credited
Programme design and production – Tony Cowan, Zephyrmedia [www.zephyrmedia.com.au]



Contact Details

Australian Festival of Chamber Music
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