



AUSTRALIAN FESTIVAL
OF CHAMBER MUSIC
TOWNSVILLE NORTH QUEENSLAND

Official Programme
AFCM 2011

FESTIVAL AT A GLANCE › ARTIST BIOGRAPHIES › DETAILED DAILY PROGRAMME › SPECIAL EVENTS

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Welcome FROM THE ARTISTIC DIRECTOR



It is a great pleasure to welcome you to the twenty-first Australian Festival of Chamber Music. We've come of age and are at that happy time of life where we're taken seriously, but are not set in our ways. That I feel I can open the Festival with Messiaen's *Quartet for the End of Time* speaks volumes about our audience's sophistication and/or openness, assurance and trust.

Of course, it is the artists who make everything possible. I am thrilled to welcome back so many who have delighted us in the past: Damien Beaumont, Kees Boersma, Timothy Constable, Michael Collins, the Goldner String Quartet, Michael Goldschlager, Vernon Hill, Louise Hopkins, Ben Jacks, Jack and Victoria Liebeck, Simon Oswell, Bree van Reyk and Matthew Wilkie. But the list of new artists is long and exciting and will undoubtedly result in requests for return visits. It is a warm pleasure to have Martin Wesley-Smith as our Composer-in-Residence. He has specially adapted 'Pip' for our performance and has prepared other works for us in a very generous way. On a light note, how many festivals can boast three identical twins in its artist list?

It is a rare thing to have a symphony orchestra involved in a chamber music festival. The opportunity to collaborate with the QSO and Johannes Fritsch seemed too good to miss out on. I am deeply indebted to them for their willingness to perform so many chamber-type concertos in one evening and for members to perform James Ledger's chamber version of Strauss's moving *Four Last Songs* and Stravinsky's *Soldier's Tale*.

Composers whose anniversaries we salute in 2011 include our own inimitable Percy Grainger (50th of his death), Franz Liszt (200th of his birth), Gustav Mahler (100th of his death), Gian Carlo Menotti (100th of his birth), and York Bowen, dubbed the 'English Rachmaninoff' (50th of his death). We also salute the 150th anniversary of the birth of one of Australia's most famous artists ever: Dame Nellie Melba.

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 are due to all who feel able to help us in these difficult times.

I wish everybody a relaxed, entertaining, absorbing, stimulating, educational, congenial and magical time in Townsville this year and look forward to your comments and suggestions when we chat during the next ten days.

Happy 21st, AFCM!

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

Piers Lane
Artistic Director

A message FROM THE GOVERNOR OF QUEENSLAND



As Governor of Queensland and Patron of the Australian Festival of Chamber Music, I am pleased once more to welcome and extend greetings to music lovers from throughout Australia, gathering in Townsville for this wonderful annual feast of music. Last year, we celebrated the Festival's 20th anniversary and this year, that traditional, 'coming-of-age' milestone of a 21st birthday provides even greater cause for celebration, adding an additional element of richness and satisfaction to an already immensely rich and satisfying program of musical performances and associated activities.

To mount an annual festival of any kind requires imagination, great determination, and dedicated hard work from all concerned. To create a festival of this specialized nature, in a tropical city, remote from the traditional centres of chamber music, from the beginning was an audacious enterprise, requiring a bold vision and tremendous faith that it could be done. But now, 21 years later, the results are there for all to see and enjoy: the vision has been realized and the faith of Professor Ray Golding, the then Vice Chancellor of James Cook University, and of the Festival's founding Artistic Director, Theodore Kuchar, has certainly been vindicated. It is cause for great pride that this festival now ranks as one of Australia's major music festivals, eagerly awaited each year by lovers of chamber music, audiences and musicians alike, keen to know what delights and surprises may be in store.

And this year, as always, they will not be disappointed. Artistic Director, Piers Lane, has created a wonderful program, presenting the instrumental and vocal music of more than 50 composers, representing centuries of musical history and involving more than 20 of Australia's finest solo and ensemble musicians, as well as major international artists of thrilling artistry and virtuosity. As Patron, also, of the Queensland Symphony Orchestra, I am particularly pleased that this year's program introduces a new collaboration with our State Orchestra, featuring 50 members of the Orchestra and its internationally renowned Chief Conductor, Johannes Fritzsch.

This new collaboration is a perfect exemplar of what sets this Festival apart, keeps it fresh and persuades audiences to keep returning to Townsville. They know they will hear music of the highest quality, but will also be offered a range of different experiences and insights, such as those presented in the Concert Conversations, the Winter School program for young musicians, or the imaginative pairing of talks by world-class scientists with George Crumb's *Voice of the Whale*.

I welcome everyone to this unique Festival. I wish you all a happy stay in Townsville, experiencing the distinctive hospitality of tropical Queensland, as I wish you many hours of musical pleasure, throughout the Festival, making the most of everything that has been conceived for your enjoyment. I look forward to welcoming you back next year.



Her Excellency Ms Penelope Wensley AO
Governor of Queensland

A message FROM THE PREMIER OF QUEENSLAND



Welcome to the Australian Festival of Chamber Music, the largest such festival in the Southern Hemisphere.

This year marks the 21st year of this great event which brings internationally acclaimed classical musicians to regional Queensland.

The program includes 25 concerts presented in a variety of venues in Townsville and surrounding regional centres.

The Queensland Government is pleased to support events like the Australian Festival of Chamber Music through the Events Queensland Regional Development Program.

This program has invested more than \$16.7 million in 762 events since it started as a world-first initiative in 2001.

I congratulate the local community and events organisers for a fantastic effort and am sure visitors to this great event will get to experience first-hand why nothing beats a visit to regional Queensland.

A handwritten signature in black ink that reads "Anna Bligh". The signature is fluid and cursive, with a large loop at the end of the last name.

Anna Bligh MP
Premier of Queensland

A message FROM THE MINISTER FOR FINANCE AND THE ARTS



Welcome to the 21st Australian Festival of Chamber Music! This year's festival promises to be yet another stellar event that will build on an already enviable reputation.

As well as the wonderful music, who could resist coming to Townsville in winter! This dynamic northern city is a place of many different faces, where sport and culture exist side by side in an environment that encourages engagement and excellence.

The Australian Festival of Chamber Music is Australia's largest chamber music festival. It is one of the leading classical music events in Australia and won the Best Festival/Event in the 2010 Limelight Awards.

The event depends so much on the commitment of its staff and the drive of festival artistic director, Piers Lane. The 2011 event once again welcomes Piers' regular piano quintet partner, The Goldner String Quartet.

Artists to look out for are saxophonist, Amy Dickson, and soprano, Lisa Gasteen, in her much-anticipated return to singing following a neck injury in 2009, and notable events will be the Governor's Gala and The Young Families' Concert. The nine-day program featuring chamber musicians from Australia and around the world will also celebrate the anniversaries of two composer-pianists: the bicentenary of Liszt's birth, and 50 years since the death of Australia's own Percy Grainger.

The Australian Festival of Chamber Music recognises the cultural needs of the regions. Concerts have been held in Charters Towers, Mount Isa, Ayr, Orpheus Island and Magnetic Island. It also reaches out to young musicians through the Winterschool where high school musicians and emerging artists join international guests in workshops and performances.

The Queensland Government supports the Australian Festival of Chamber Music through Arts Queensland and Events Queensland. This support acknowledges the importance of nurturing great arts and culture that can be experienced by all Queenslanders wherever they live.

I wish Piers Lane and the organisers of this year's Festival all the best for a successful event that once again brings the great sound of music to the north of our state. I urge you to peruse this program and start planning how you will make the most of this opportunity!

A handwritten signature in black ink that reads "Rachel Nolan".

Rachel Nolan MP
Minister for Finance and the Arts

A message FROM THE MAYOR OF TOWNSVILLE



Welcome to the 2011 Australian Festival of Chamber Music (AFCM).

It is credit to all involved that the AFCM is at the forefront of Townsville's culture and music and this year celebrating their 21st anniversary. Providing entertainment of the highest quality and of international standard for over 21 years is quite an achievement.

At its inception, it was considered a very bold move to seek out a festival of this kind for our city. Townsville has evolved though into a vibrant and progressive community and has reaped the rewards of the foresight and ambition shown by festival founders.

Townsville City Council is once again proud to be the principal sponsor for the festival in 2011. We have been an avid supporter of the AFCM since its debut in 1991.

Over the past few years the reputation of the AFCM has grown enormously, from national to international acclaim and is recognised for the quality of the festival performances and shows. The festival receives critical acclaim for the media coverage it attracts and the amazing calibre of artists that participate.

Only last year the AFCM was awarded the ABC Limelight Award for Best Festival/Event in 2010 – just one of several titles awarded to the festival over the years.

The AFCM has a reputation for adventurous programmes that embrace unique repertoire and musicians from Australia and abroad. The 2011 programme doesn't disappoint with a fantastic range of chamber music performed by the finest musicians and the many programmes like the Winterschool which provides expert coaching and performance opportunities for young musicians and emerging professionals from Townsville and regional surrounds; *Library Chat*, *Reef Talk* and *Cabaret of Magnetic Island*.

I can't imagine any other classical music event that successfully combines the world's best musicians with such innovative and community sensitive programming in such a breathtaking setting.

I would like to welcome our interstate and international visitors and the many loyal festival patrons from Townsville and across the state to our wonderful city. Enjoy the rich programme and the idyllic setting that this year's AFCM has to offer.

A handwritten signature in black ink, appearing to read 'Les Tyrell', written in a cursive style.

Cr Les Tyrell OAM
Mayor of Townsville

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A message FROM THE FESTIVAL CHAIR



Welcome to the 21st Australian Festival of Chamber Music!

The Festival offers audiences a very special combination of stunning music by chamber musicians of excellence from Australia and overseas – 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 enjoy 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 the Townsville City Council, James Cook University, the local business community and loyal and generous patronage from music lovers from all over Australia. 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 experience the wonderful programme of chamber music that our Artistic Director, Piers Lane has designed: musical treats for us to savour performed by artists we get to know personally and professionally over the Festival.

I am very pleased to welcome and introduce our new General Manager, Sue Hackett. Sue's strong background in music and arts administration and her leadership of our small team is highly valued.

I would also like to warmly thank our Board, patrons, donors, sponsors and supporters one and all. I am very proud to Chair this unique and important event.

Enjoy!

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

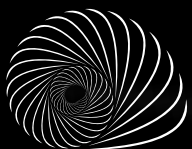
Jennifer Bott

Chair - Australian Festival of Chamber Music

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Festival at a Glance

THURSDAY 28TH JULY, 2011

6:30pm Jupiters Townsville
Chefs in the North Dinner

FRIDAY 29TH JULY, 2011

8:00pm Townsville Civic Theatre
Opening Night - *A Beginning*
(...To make an end is to
make a beginning. The end
is where we start from. TS Eliot)

SATURDAY 30TH JULY, 2011

10:00am Jupiters Townsville, Grand Ballroom
Concert Conversations 1
with Piers Lane

3:00pm Dancenorth Theatre
The Snow Queen -
For young and old

8:00pm Townsville Civic Theatre
Governor's Gala

AFCM Soloists
Queensland Symphony Orchestra
Principal Conductor
Johannes Fritzsich

SUNDAY 31ST JULY, 2011

11:30am C2, Townsville Civic Theatre
Reef Talk

3:00pm C2, Townsville Civic Theatre
AFCM Winterschool -
Young String Ensemble Performance

4:00pm Townsville Civic Theatre
Franz Liszt: Sins of the Father
by Jessica Duchon

8:00pm Jupiters Townsville, Grand Ballroom
Life is a Cabaret

MONDAY 1ST AUGUST, 2011

10:00am Jupiters Townsville, Grand Ballroom
Concert Conversations 2
with Piers Lane

1:00pm Flinders Street Library
Library Chat

5:30pm Townsville Civic Theatre
Sunset Series - *Summertime*

8:00pm Townsville Civic Theatre
Evening Series -
A Soldier's Tale

TUESDAY 2ND AUGUST, 2011

8:00pm Peppers Blue on Blue Resort
Island Cabaret

WEDNESDAY 3RD AUGUST, 2011

10:00am Jupiters Townsville, Grand Ballroom
Concert Conversations 3
with Piers Lane

1:00pm Perc Tucker Regional Gallery
AFCM Winterschool -
Advanced Masterclasses
Public Masterclass 1

5:30pm Townsville Civic Theatre
Bach by Candlelight 1

8:00pm Sacred Heart Cathedral
Bach by Candlelight 2

THURSDAY 4TH AUGUST, 2011

10:00am Jupiters Townsville, Grand Ballroom
Concert Conversations 4
with Piers Lane

1:00pm Perc Tucker Regional Gallery
AFCM Winterschool -
Advanced Masterclasses
Public Masterclass 2

- 5:30pm Townsville Civic Theatre
Sunset Series - *M&Ms*
- 8:00pm Townsville Civic Theatre
Evening Series -
Hungarian Rhapsody

FRIDAY 5TH AUGUST, 2011

- 10:00am Jupiters Townsville, Grand Ballroom
Concert Conversations 5
with Piers Lane
- 1:00pm Perc Tucker Regional Gallery
AFCM Winterschool -
Advanced Masterclasses
Public Masterclass 3
- 5:30pm Townsville Civic Theatre
Sunset Series -
Through the Looking-Glass
- 8:00pm Townsville Civic Theatre
Evening Series -
From Russia with Love

SATURDAY 6TH AUGUST, 2011

- 10:00am Townsville Civic Theatre
Townsville Bulletin
Young Families' Concert
- 12:00pm Perc Tucker Regional Gallery
AFCM Winterschool -
Advanced Student Concert
- 3:00pm Dancenorth Theatre
Nellie Melba: Queen of Song
- 8:00pm Townsville Civic Theatre
Festival Farewell!

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Artistic Director

PIERS LANE Australia/UK

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London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to more than forty countries. Highlights of the past few years have included a sold-out performance with the London Philharmonic Orchestra and

conductor Alexander Verdernikov at London's Royal Festival Hall, concerto performances at Lincoln Center's Avery Fisher Hall, a three-recital series entitled *Metamorphoses* and other performances for the London Pianoforte series at Wigmore Hall and five concerts for the opening of the Recital Centre in Melbourne.

Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's wide-ranging concerto repertoire exceeds eighty works and has led to engagements with many of the world's great orchestras including the BBC and ABC orchestras; the Aarhus, American, Bournemouth and Gothenburg Symphony Orchestras; the Australian Chamber Orchestra, Kanazawa Ensemble, Orchestre National de France, City of London Sinfonia, and the Royal Philharmonic, Royal Liverpool Philharmonic and Warsaw Philharmonic orchestras. Leading conductors with whom he has worked include Andrey Boreyko, Sir Andrew Davis, Richard Hickox, Andrew Litton, Sir Charles Mackerras, Jerzy Maxymiuk, Maxim Shostakovich, Vassily Sinaisky, Yan Pascal Tortelier and Antoni Wit. His 2007 performance of Beethoven's *Emperor Concerto* with the Queensland Symphony Orchestra and Pietari Inkinen received the *Limelight Magazine Award for Best Orchestral Performance in Australia*.

Festival appearances have included Aldeburgh, Bard, Bergen, Cheltenham, Como Autumn Music, Consonances, La Roque d'Anthéron, Newport, Prague Spring, Ruhr Klavierfestival, Schloss vor Husum and the Chopin festivals in Warsaw, Duszyniki-Zdroj, Mallorca and Paris.

Piers is Artistic Director of the annual Dame Myra Hess Day at the National Gallery in London. In 2009, he collaborated with actress Patricia Routledge on a theatre piece devised by Nigel Hess, exploring Dame Myra's work throughout World War II. This performance is being repeated at many festivals and theatres during the next couple of years.

Highlights of 2011 include three performances at the Wigmore Hall, tours throughout the UK, four concert trips to Australia, and to France, Germany, the USA, Korea, Portugal and New Zealand. In 2010, Piers Lane gave several performances of Chopin's complete *Nocturnes* in London, Manchester's Bridgewater Hall and in Canada. These will continue in 2011 in Sydney's Angel Place Recital Hall and in Melbourne's Recital Hall. On December 11th, He will perform the monumental *Piano Concerto* by Busoni at Carnegie Hall.

Piers Lane has written and presented over 100 programmes for BBC Radio 3, including the popular 54-part series, *The Piano*. In 2007 he was awarded an Honorary Doctorate from Griffith University in Australia. He was recently presented with the first medal from the Laza Kostic fund for promoting Serbian culture during difficult political times in the late '90s. In 1994, he was made an Honorary Member of the Royal Academy of Music, where he has been a Professor since 1989. He is Piano Ambassador for the Australian National Academy of Music, Patron of the European Piano Teachers' Association UK, the Old Granary Studio in Norfolk, the Tait Memorial Trust, the Youth Music Foundation of Australia and the Music Teachers' Association and the Accompanists' Guild in Queensland. He is a Trustee of the Hattori Foundation in London; Vice-President of Putney Music Club; Artistic Director of the Myra Hess Day held annually at the National Gallery in London and of various one-off festivals.

Visit www.pierslane.com

Composer in Residence

MARTIN WESLEY-SMITH Australia

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Before moving, in 2000, to Kangaroo Valley, a couple of hours south of Sydney, Martin Wesley-Smith taught at the Sydney Conservatorium of Music for the previous 26 years. He founded the Electronic Music Studio there, and the

performance group **watt**, and was a pioneer of audio-visual composition using multiple computer-controlled projectors. Before that he'd been a student at the University of Adelaide (studying composition with, amongst others, Peter Tahourdin, Peter Maxwell Davies and Sandor Veress), and at the University of York in England. In 1994 and 1995 he taught at the University of Hong Kong. In 1998 he was admitted as a Member (AM) in the General Division of the Order of Australia for services "to music, as a composer, scriptwriter, children's songwriter, lecturer, presenter of multi-media concerts and a member of various Australia Council boards and committees". His children's songs - written for his own children - include the popular *I'm Walking in the City*. Many of his audio-visual works reveal political concerns, mostly to do with East Timor (e.g. *Welcome to the Hotel Turismo*) and West Papua (*Papua Merdeka*). A collection of his chamber works - *Merry-Go-Round* - is one of many CDs of his music released by Tall Poppies Records. He composes and arranges for, sings in and directs a Kangaroo Valley vocal group called The Thirsty Night Singers. Recent works include *Seven Widows* at the *Gates of Sugamo*, for seven female singing harpists, with words by his long-time collaborator Peter Wesley-Smith.

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Artists

GOLDNER STRING QUARTET *Australia*



DENE OLDING (VIOLIN)

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DIMITY HALL (VIOLIN)

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IRINA MOROZOVA (VIOLA)

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JULIAN SMILES (CELLO)

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Launched in 1995, the Goldner String Quartet is named after Richard Goldner, founder of the original Musica Viva Australia. The players are all well known to Australian and international audiences through solo performances and recordings and their concurrent membership of the Australia Ensemble (resident at UNSW). All members have occupied principal positions in organisations such as the Sydney Symphony Orchestra and the Australian Chamber Orchestra.

In 1997 the Goldner String Quartet made its debut at the Wigmore Hall in London. Unanimous audience and critical acclaim has ensured the Goldner Quartet's regular return invitations to London and many prestigious UK and European festivals. In 2001 the Quartet made its American début with concerts at the prestigious 92nd St Y in New York, and in Washington DC. Closer to home, the Goldner Quartet has performed in Korea, Singapore and Brunei and has undertaken several extensive tours of New Zealand.

The Quartet regularly appears at major music festivals around Australia in addition to national tours for Musica Viva. In 2011 they will celebrate the 20th Anniversary of the *Music in the Hunter* festival, where they appear annually. The quartet members have been a mainstay of the Australian Festival of Chamber Music in Townsville since 1993. In 2000, the Goldner Quartet performed a major retrospective of 20th century string quartets at the Adelaide Festival and in 2004 performed its first complete Beethoven Cycle in Sydney for Musica Viva. The Quartet also has a commitment to teaching the next generation of string quartets, and has an ongoing association with the Australian Youth Orchestra's Chamber Music programmes. Several new works have been commissioned for the Goldner Quartet, from many of Australia's leading composers.

In 2009, the Quartet featured in the festival of concerts to celebrate the inaugural season of the new Melbourne Recital Centre. Highlights of 2010 included festivals in Jeju (South Korea), Coriole Festival (SA), Aurora Festival (NSW), AFCM (Townsville), and Huntington Estate (Mudgee) and performances throughout a South Pacific Cruise.

The Goldner Quartet's *LIVE* recordings of the complete Beethoven String Quartet Cycle, released on ABC Classics won the 2009 Limelight Award for Best Classical Recording.

The Quartet has several recent recordings for Hyperion; each disc highlights string quartets and piano quintets of a different composer (Bloch, Bridge, Dvorak and Elgar to date) with pianist Piers Lane. These recordings have received universal rave reviews including Editor's Choice in *Gramophone* magazine and BBC Music Magazine, as well as finalist for the BBC Music Magazine's Chamber Music Award in 2009. Also released are the complete quartets of Szymanowski and Stravinsky on Naxos, and on the Tall Poppies label, Volumes 1-3 of the string quartets of Peter Sculthorpe. The complete quartets of Carl Vine have been recorded for future release on ABC Classics.

QUEENSLAND SYMPHONY ORCHESTRA Australia



Queensland Symphony Orchestra is Queensland's only professional symphony orchestra and largest performing arts company employing 88 full-time musicians. Since 1947, Queensland Symphony Orchestra has played a vital role in Queensland's cultural community, giving over 100 live performances across 47 weeks each year to more than 100,000 people. Its mission is to 'touch the hearts and minds of all Queenslanders through music'.

Under the guiding baton of Chief Conductor Johannes Fritzsch, Queensland Symphony Orchestra is renowned for its high quality, breathtaking performances of both classical and modern compositions that engage audiences of all musical tastes, interests and ages. Its annual season attracts high-profile international and national artists, and is made up of seven unique concert series featuring everything from large-scale masterworks to contemporary and rarely performed compositions. Queensland Symphony Orchestra also present a number of Special Events each year supporting high calibre artists such as Jose Carreras, Roberta Flack, Air Supply, Ben Lee and The Whitlams.

Queensland Symphony Orchestra predominately perform in Brisbane, however are also dedicated to music enthusiasts in coastal and regional areas. The Orchestra undertakes an annual regional tour delivering a free community engagement program,

and conducts an extensive state-wide education program that connects with 30,000 students, from pre-school to university level.

In addition to its own program, Queensland Symphony Orchestra performs for major arts festivals, performs live broadcasts and recordings, and supports State and national opera and ballet companies.

JOHANNES FRITZSCH



Johannes Fritzsch is currently the Chief Conductor of The Queensland Orchestra and the Chief Conductor and Artistic Director of the Grazer Philharmonisches Orchester and Grazer Oper, Austria. He recently held the position of Chief Conductor of Staatsoper Nürnberg.

Born in Meissen, Germany his higher education was received at the Carl Maria von Weber Music Academy in Dresden, majoring in conducting and piano.

Fritzsch has led many orchestras in Germany and internationally including: Hamburger Sinfoniker, Düsseldorfer Sinfoniker, Philharmonie Essen, Nationaltheater-Orchester Mannheim, Staatskapelle Schwerin, Berliner Sinfonie

Orchester, Staatskapelle Dresden, Norddeutsche Philharmonie Rostock, Staatsorchester Halle, the Swedish Radio Orchestra, the Norwegian Radio Orchestra, the Danish Radio Symphony Orchestra, the Orchestre Philharmonique Strassbourg, the Orchestre National de Montpellier, the Orchestre National du Capitole de Toulouse, the Sydney Symphony Orchestra, Orchestra Victoria, the Tasmanian, Adelaide and West Australian Symphony Orchestras.

Opera Companies with which he has worked include: Sächsische Staatsoper Dresden, Opernhaus Köln, Deutsche Oper Berlin, Komische Oper Berlin, Opera Bastille Paris, Grazer Oper, the Royal Opera Stockholm, Malmö Operan and Opera Australia in Sydney and Melbourne.

PIANO

JOHN CONTIGUGLIA (USA)

RICHARD CONTIGUGLIA (USA)

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Since their London debut in 1962, following which the London Daily Telegraph described their playing as setting “a new standard for this intimate form of music-making,” the American identical twins, Richard

and John Contiguglia, have introduced audiences throughout the world to their unusual repertoire of music for two pianists, particularly duos of Liszt, Bartók and Grainger. The Liszt Society of Budapest, in its first record competition, awarded their recording of the Beethoven/Liszt *9th Symphony* its grand prix.

As 12-year-olds, they performed a group of two-piano compositions on a solo-piano recital of Percy Grainger in their hometown, Auburn, New York, following which Grainger sent them many of his scores, touchingly inscribed “from their admiring colleague,” “in admiration of their splendid playing.”

Richard and John have performed with major orchestras in Europe and in America, among them, those of Cleveland, Pittsburgh, Washington, Toronto, the Netherlands Chamber Orchestra,

and the Netherlands and Rotterdam Philharmonic Orchestras. They have been heard, both with orchestra and in recital, in numerous prestigious venues including Carnegie Hall and Lincoln Center in New York, Washington’s Kennedy Center, Boston’s Symphony Hall, Chicago’s Orchestra Hall, London’s Queen Elizabeth Hall and Amsterdam’s Concertgebouw.

Graduates of Yale College and the Yale Graduate School of Music, they subsequently studied in London with the great British pianist, Dame Myra Hess. Among their most treasured memories is their lunchtime concert at London’s National Gallery, as part of Dame Myra Hess Day, 2008, which celebrated Hess’ years, during World War II, of bringing music to the service of her country.

DANNY DRIVER (UK)

Proudly supported by Gary & Mary-Lyn Inness



Danny Driver first attracted public attention in the UK by winning the Royal Over-Seas League Competition Keyboard Award and the title of BBC Radio 2 Young Musician of the Year. Since then he has performed at many of the

UK’s most prestigious concert venues, including the Wigmore Hall, Royal Albert Hall, South Bank Centre and Bridgewater Hall. Recent international engagements have taken him to the Houston International Piano Festival (USA), Chichester Festival (UK), Husum Piano Festival (Germany), and to Hong Kong’s City Hall for a performance of Rachmaninoff’s Third Piano Concerto.

Danny Driver is a Hyperion recording artist. His double-disc of York Bowen’s six *Piano Sonatas* was nominated for a 2010 Gramophone Award, and his selection of CPE Bach’s Keyboard Sonatas was selected by National Public Radio (USA) as one of the Top Ten Classical CDs of 2010. Future releases are to include the piano music of Benjamin Dale.

DANIEL DE BORAH (AUSTRALIA)

Proudly sponsored by Clarity Hearing Solutions



Australian pianist Daniel de Borah divides his time between Australia and the UK where he is in great demand as a recitalist and concerto soloist. Born in Melbourne in 1981, Daniel studied at the Liszt

Academy of Music in Budapest, the St. Petersburg State Conservatoire and the Royal Academy of Music, London. He was 3rd Prize winner at the 2004 Sydney International Piano Competition and in 2005 was selected for representation by the Young Concert Artists Trust, London. Daniel has given recitals at major venues and festivals throughout the UK appearing as soloist with the English Chamber Orchestra, London Mozart Players, and with the Royal Philharmonic Orchestra at the Barbican and at Cadogan Hall.

In Australia, Daniel has performed with the Sydney, Adelaide and Canberra Symphony Orchestras, the Australian Chamber Orchestra and Orchestra Victoria. Daniel's chamber music partners include flautist Michael Cox, cellist Li-wei Qin, oboist Thomas Indermühle and tenor Andrew Goodwin.

PHILLIPA CANDY (AUSTRALIA)

Proudly supported by Graham Jackson OAM



Phillippa Candy is a graduate of the Canberra School of Music and has Masters Degrees in performance from Hobart and Philadelphia. She has also studied with celebrated accompanist Geoffrey Parsons and was

inducted into the Pi Kappa Lambda Society for musical excellence in 1992.

Phillippa is a professional accompanist, private piano teacher, répétiteur, coach and conductor. Her musical activities are diverse, including touring for Musica Viva with the group Austral Skies, and in *Nellie Melba: Queen of Song*. She has been a guest musical director and conductor for Canberra City Opera, and the conductor of Canberra's Harmonie German Choir. Phillippa and soprano Louise Page have worked together since 1992, presenting varied and innovative recitals and they have produced many CDs together, as well as performing for the ABC FM's *Sunday Live* broadcasts.

Phillippa is a member of the ANU School of Music Vocal Department.

VIOLIN

PHILIPPE GRAFFIN (FRANCE)

Proudly supported by Michael & Odile Wilkins



Violinist Philippe Graffin has established an indisputable reputation for his interpretations of the French and English repertoire. He has rediscovered original settings of Chausson's *Poème* and Ravel's *Tzigane* and has

championed the concerto of Samuel Coleridge-Taylor which he has recorded and performed at the BBC Proms. A number of composers have written works for him including Vytautas Barkauskas, Philippe Hersant, David Matthews, Yves Prin and Rodion Shchedrin.

As concerto soloist, he has performed with orchestras such as The Philharmonia, BBC Symphony, Royal Liverpool Philharmonic, Saarbrücken Philharmonie, the Residentie Orkest, Gothenburg Symphony, Czech Philharmonic, Orchestra di Padova et del Veneto and St Petersburg Philharmonic.

Graffin's discography which includes an early recording with Lord Menuhin and the Royal Philharmonic Orchestra includes many world premières and rarities.

Philippe is a highly sought after chamber musician and is founder and artistic director of the "Consonances" chamber music festival of St Nazaire, France.

He plays a Domenico Busano violin, made in Venice, 1730.

JACK LIEBECK (UK)

Proudly sponsored by Michael & Carmel Fellows



In 2002 Jack Liebeck made his acclaimed London recital debut to a sold-out Wigmore Hall. He has appeared at many major festivals including Harrogate, Reims, and Spoleto.

In 2009 Jack signed an exclusive contract with SONY Classical, and his newest disc of the complete Brahms Sonatas was released in July

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2010 to huge critical acclaim. He was named 2010 Classical BRITS "Young British Performer of the Year".

Recent performances include the Sibelius Concerto, Chausson's Poème and Saint-Saens' *Introduction and rondo capriccioso* with the BBC National Orchestra of Wales and two chamber concerts with Brett Dean at the Wigmore Hall. Forthcoming highlights include the Dvorák Concerto with the Queensland Symphony Orchestra and the Bruch Concerto with the London Philharmonic Orchestra.

Jack is Professor of Violin at the Royal Academy of Music and also Artistic Director of Oxford May Music Festival. He plays the 'Ex-Wilhelmj' J.B. Guadagnini dated 1785.

VICTORIA SAYLES (UK)

Proudly sponsored by Townsville Grammar School



Victoria Sayles was a Music Scholar at Bryanston School (1999-2003) and a Foundation Scholar at the Royal College of Music (2003-2007) under Professor Itzhak Rashkovsky.

She is a member of the London Chamber Orchestra, English Chamber Orchestra and Scottish Chamber Orchestra (2007-09). Victoria has appeared as Leader of the Bournemouth Symphony, City of Birmingham, Trondheim Symphony (Norway) and Royal Liverpool Philharmonic Orchestras.

Victoria, as a keen chamber musician, has lead the Fibonacci Sequence and has collaborated with Louise Hopkins, Guy Johnston, Jack Liebeck, Mark Van der Weil, Jamie Walton, Alexander Zemtsov and many others. Victoria recently returned from the Thai-Burmese Border with the Iuventus String Quartet playing to Burmese refugees in refugee camps.

Upcoming engagements in 2011 include appearances at the Oxford May Music Festival, North York Moors Festival and as Leader of Trondheim Symphony (Norway), Bournemouth Symphony and Liverpool Philharmonic Orchestras. Upcoming Concerto performances include Beethoven, Glazunov, Mendelssohn and Saint-Saëns concertos. Victoria also regularly tours the UK playing recitals with her duo partner and award-winning pianist Martin Cousin.

Victoria plays a 1776 "Thir" violin.

VIOLA

RIVKA GOLANI (ISRAEL/UK)

Proudly supported by Dr Nita Vasilescu



Rivka Golani is widely recognised as a viola-player of great distinction. Her contributions to the advancement of viola technique have already given her a place in the history of the instrument and have been a source of

inspiration not only to other players, but also to many composers who have been motivated by her mastery to write specially for the viola. More than 170 pieces have been written for her, of which 22 are concerti. It was not until her last year at the University of Tel Aviv, where she studied with Oedon Partos, that she decided the viola was to be her career, and soon began playing with the Israel Philharmonic. She has since played with some of the world's major orchestras, including the Boston Symphony, the Royal Concertgebouw Orchestra, the ORF Radio Orchestra, the major British and Canadian orchestras, the Berne Symphony and the Radio Symphony Orchestra in Berlin, among others. She is also an accomplished painter and has had major exhibitions of her visual works.

SIMON OSWELL (AUSTRALIA)

Proudly supported by Stephen de Jersey Architect



Simon Oswell's training began in Brisbane with John Curro, Jan Sedivka in Hobart, and subsequently Janos Negyesy and Donald McInnes in the United States. Early successes included awards in the Australian National Concerto

Competition playing the Walton and Hindemith concertos. During this period Simon co-founded the Petra String Quartet, actively commissioning and performing Australian works including the world première of the late Richard Meale's 2nd String Quartet at the Adelaide Festival in 1980. Other notable performances include the Australian première of Boulez's 'Le marteau sans maître' and performances of Berio's 'Sequenza' for solo viola. Living in the United States for over 20 years, Simon was actively involved in the Hollywood recording scene and recorded the soundtracks to over 800 films, as well as working with Barbra Streisand, Elton John, Rod Stewart, Alicia Keys, and the Eagles on 'Hell Freezes Over'. He also continued his interest in solo and chamber music,

joining Los Angeles based groups, the Capitol Ensemble and Pacific Serenades. Simon has held numerous Principal Viola positions including the Carmel Bach Festival (California), the Hollywood Bowl Orchestra (California), the Mozart Classical Orchestra (California) and has appeared as Guest Principal Viola with the Queensland and Melbourne Symphony Orchestras, as well as the Australian Chamber Orchestra. Since returning to Australia in 2006 and settling in Melbourne, Simon has worked with Ensemble Liaison and Ensemble I, and performed at the Australian Festival of Chamber Music in Townsville.

CELLO

LOUISE HOPKINS (UK)

Proudly sponsored by Andy & Ruth Vann



Louise Hopkins made her début 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. Louise 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, Ferenz Rados, Denes Varjon, Aleksandar Madzar, Sasha Melnikov, Piers Lane, and Steven Kovacevich. Louise is Deputy Head of Strings at the Guildhall School of Music and Drama, and a cello Professor at the Hochschule in Bern, Switzerland.

MICHAEL GOLDSCHLAGER (AUSTRALIA)

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Michael Goldschlager studied in New York with Bernard Greenhouse, David Soyer and at London's Royal Academy of Music. In New York, he played with some of the great ensembles, including the Chamber Music Society of Lincoln Center, New York City

Opera, New York City Ballet, and the Orchestra of St Luke's, of which he was a principal cellist. He was principal cellist of the WASO for six years and is a regular guest principal with the Tasmanian and Sydney Symphony Orchestras. He has also been a principal cellist of the ACO.

Perhaps best known as the cellist of the Macquarie Trio, Goldschlager recently recorded the complete Unaccompanied Suites for cello by J.S. Bach for ABC Classics, slated for release this year. He has appeared twice on Margaret Throsby's radio program, and was the subject of a feature article in Vogue Magazine.

This year marks Michael Goldschlager's 6th appearance at the AFCM, having been part of the Festival's inaugural year. He has been a coordinator of strings at the Australian National Academy of Music, and has held positions at several other tertiary institutions in Australia and in New York.

DOUBLE BASS

KEES BOERSMA (AUSTRALIA)

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Kees Boersma joined the Sydney Symphony as Principal Bass in 1990. As well as his work within the orchestra he has featured as a soloist on a number of occasions.

Performances have included the première of Colin Bright's Double Bass Concerto and Mozart's concert aria 'Per questa bella mano' with Teddy Tahu Rhodes.

Kees performs regularly with the Sydney Soloists and the Australia Ensemble and was for 10 years a member of the contemporary music group ELISION, premièring the works of Franco Donatoni, Richard Barrett, Lisa Lim and Brian Ferneyhough.

Kees has had a long association with the Australian Youth Orchestra and their summer National Music Camps as a tutor. He has been a presenter at many double bass conferences and is a Lecturer of double bass at the Sydney Conservatorium of Music.

As well as his solo and chamber music performances at various festivals Kees has recently enjoyed exploring the rich double bass quartet repertoire with “The Four Bases”.

GUITAR

GEORGE GOLLA (AUSTRALIA)

Proudly supported by Terry & Debbie Dodd



George Golla is considered to be one of Australia’s leading jazz guitarists with his experience as a musician dating back to 1956, when he became a professional musician. Originally from Poland, George studied clarinet, saxophone, trumpet, bass and flute as a young man but gave these up to become one of the most outstanding jazz guitarists in Australia. George has spent over 30 years playing with one of the best clarinet and saxophone players in Australia, Don Burrows, and has toured and recorded with many national and international legends. George can boast many television and radio appearances where he has enthralled listeners with his smooth artistry as he, in the words of a guitarist watching one of his performances, “makes the difficult look very easy”. George is a jazz icon for many Australians.

FLUTE

VERNON HILL (AUSTRALIA)

Proudly supported by David & Janine Kippin



Vernon Hill was Principal Flute in the Melbourne Symphony Orchestra for many years. He represented Australia in the World Symphony Orchestra in the USA and has played guest principal flute with orchestras including the London Symphony, the BBC and Sydney Symphony.

He is well known for his many exquisite concerto and solo recitals and on his European solo concert tours he has performed in London, Hungary and the former Yugoslavia, at the Jerash Festival in

Jordan, for the Israel Philharmonic Society in Tel Aviv, and with the Australian Chamber Orchestra in Greece.

The Canberra Wind Soloists tours have also been extensive, taking him through Japan, Russia, Yugoslavia, New Zealand, China, Hong Kong, Korea and Vietnam.

He has recorded for EMI, Festival, Peter Mann, Move, Fluteworks and the ABC, many film soundtracks and an Olivia Newton John CD. His Colin Brumby Concerto (EMI) received wide acclaim and sold out almost immediately. He has also recorded all of the Bach flute sonatas on two CD’s.

Vernon is a highly respected master teacher of the flute and the author of “The Flute Players Book with Demonstration CD” now in its third edition and is sold throughout the world.

Hill’s teaching career spans more than 40 years and in that time he has had a profound influence on helping to raise the quality of flute playing in Australia. He joined the Canberra School of Music in 1980, was Head of the Woodwind Department and is now a Distinguished Artist at the Australian National University.

CLARINET

MICHAEL COLLINS (UK)

Proudly sponsored by anonymous patrons



Indisputably one of the leading clarinetists of his generation, Michael Collins displays a dazzling virtuosity and sensitive musicianship which has made him a sought-after soloist and chamber musician with ensembles worldwide. In the process he has formed close alliances with conductors such as Charles Dutoit, Carlo Maria Giulini, Neeme Järvi, Tadaaki Otaka, Sir Simon Rattle, Esa-Pekka Salonen, Giuseppe Sinopoli and Leonard Slatkin. He is a recent recipient of the Royal Philharmonic Society’s Instrumentalist of the Year Award in recognition of the pivotal role he has played in expanding the repertoire of his instrument. Commissioning works by some of today’s most highly regarded composers, he has given world and local premières of John Adams’s Gnarly Buttons, Elliott Carter’s Clarinet Concerto, Brett Dean’s Ariel’s Music, Elena Kats-Chernin’s

Ornamental Air, and Turnage's Riffs and Refrains. In recent seasons he has won increasing regard as a conductor and in September 2010 assumed the post of Principal Conductor of the City of London Sinfonia. Michael Collins plays exclusively on Yamaha Clarinets.

BRIAN CATCHLOVE (AUSTRALIA)

Courtesy of the Queensland Symphony Orchestra



Born in England and educated in Victoria after emigrating in 1971, Brian began music at age seven and received his first clarinet on his eighth birthday. He won a music scholarship in 1979 to attend the Ballarat Grammar School after which

he studied clarinet at the Elder Conservatorium of Music in Adelaide with David Shephard and Gregory Blackman. Following a year in the World Expo 88 Marching Band in Brisbane he furthered his studies at the Queensland Conservatorium of Music with Floyd Williams. He toured Queensland for the Queensland Arts Council with the trio "Los Trios Toucan" and played with the "Queensland Wind Soloists" before another year of intensive study was undertaken with Reinier Hogerheijde in Holland, where he performed in contemporary music festivals, with chamber ensembles and as a recitalist. On his return to Brisbane in 1993 he took up the position of 2nd clarinet with the Queensland Symphony Orchestra, and has been an active participant in chamber music throughout the state. Brian teaches at the Queensland Conservatorium Griffith University, has taught at the University of Queensland and regularly works as a tutor with the Queensland Youth Orchestra and the Queensland Department of Education. In 1997 he performed at the Australasian Clarinet Conference held in Brisbane and has performed as soloist with the Queensland Symphony Orchestra and The Queensland Orchestra in 2005. Currently Brian is Acting Associate Principal Clarinet with The Queensland Symphony Orchestra.

Brian has performed with The Melbourne Symphony Orchestra, The Adelaide Symphony Orchestra, the Queensland Philharmonic Orchestra, the Australian Pops Orchestra and for the musicals 'Les Misérables', 'The King and I' and 'Phantom of the Opera'. He has also recorded and performed with Elision Ensemble and Topology and performed with the Southern Cross Soloists.

BASSOON

MATTHEW WILKIE (AUSTRALIA)

Proudly sponsored by Michael & Carmel Fellows



While studying bassoon with Klaus Thunemann in Germany in 1981, Matthew was a prize winner at the International Music Competition in Geneva. He has appeared as soloist with many orchestras including the Orchestre de la Suisse

Romande, the Wuerttemberg Chamber Orchestra, The Chamber Orchestra of Europe and the Sydney Symphony which he joined in 2000. Matthew has been a member of the world-renowned Chamber Orchestra of Europe since 1986 and has worked under such conductors as Claudio Abbado, Nikolaus Harnoncourt, Lorin Maazel, Zubin Meta and Roger Norrington.

Matthew's recordings include concertos by Mozart, Vivaldi and Richard Strauss, as well as many chamber works. His 2009 recording of Bach and Telemann sonatas for Melba Records entitled "The Galant Bassoon" was shortlisted for an ARIA award and has received high praise internationally.

In 2011 Matthew will première a new bassoon concerto by the Perth based composer James Ledger.

OBOE

DAVID NUTTALL (AUSTRALIA)

Proudly supported by BM Webb



David Nuttall is a Churchill Fellow and one of Australia's finest oboists. He is a master teacher who was, until 2005, Associate Professor at the Australian National University. Prior to his appointment at the ANU he was Associate

Principal Oboist in the Melbourne Symphony Orchestra. Several of David's former students hold important positions in Australia and overseas. He has performed as soloist with most of Australia's symphony orchestras and the Australian Chamber Orchestra, with whom he was a core member and Principal Oboist for some ten years. As a member of the Canberra Wind

Soloists, the wind quintet based at the ANU, he has given concerts to great acclaim throughout the world. His many CDs recorded for ABC Classics and Tall Poppies are regularly broadcast on ABC Classic FM. The repertoire covers a wide variety of styles, his associate artists on the discs including Larry Sitsky, piano, Timothy Kain, guitar, the Canberra Wind Soloists, The Australia Ensemble and the Australian Youth Orchestra under the direction of Diego Masson. David is delighted to have joined the Tasmanian Symphony Orchestra as Principal Oboist in November 2006 after having played as a guest with the orchestra for some twenty years. In April 2009 David performed as soloist with the orchestra in the Concerto in F Major RV455 by Vivaldi. In 2010 he joined them again to play the Oboe concerto of Marcello and the Concerto for Oboe and Violin by J.S. Bach (Violin soloist, Paul Wright).

SAXOPHONE

AMY DICKSON (AUSTRALIA/UK)

Proudly sponsored by David & Jan Robinson



Saxophonist Amy Dickson began lessons at the age of six and made her concerto début ten years later. Recognized widely for her remarkable and distinctive tone and exceptional musicality, she has performed in Europe,

Africa and Australasia, in venues such as the Wigmore Hall, the Royal Albert Hall and the Sydney Opera House. She has also performed as a soloist with many orchestras throughout the world including the Sydney Symphony Orchestra and the Vienna Chamber Orchestra.

An exclusive recording artist for Sony Music, Dickson has now released two critically acclaimed recordings on the RCA Red Seal label. Her first, *Smile*, was released in 2008, and her second album, *Glass*, Tavener, Nyman, comprises of the Violin Concerto by Philip Glass and The Protecting Veil by John Tavener, both arranged by Dickson, and Where the Bee Dances by Michael Nyman. She has also made recordings of McDowall's concerto Dancing Fish, Larsson's Konzert and Dubois' Divertissement, and has appeared on Bollywood composer Mithoon Sharma's album Tu Hi Mere Rab Ki Tarah Hai.

Amy is an ambassador of the Prince's Trust, and is a Selmer Paris Performing Artist. She has a great love of fashion and is dressed by Armani, and she is also endorsed by REN skincare.

TRUMPET

SARAH WILSON (AUSTRALIA)

Courtesy of the Queensland Symphony Orchestra



Nelson, NZ born Sarah gained a B.Mus at Auckland University before travelling to study in the UK, where she gained a Masters with distinction in performance at Trinity College of Music, London.

Tutors were Mark David,

Ian Balmain, Robert Farley and Iaan Wilson.

Whilst in London Sarah freelanced with the Royal Opera House Orchestra, English National Ballet, London Concert Orchestra, BBC Scottish Symphony, Scottish Opera, Royal Philharmonic Orchestra and the New Queens Hall Orchestra. Sarah was appointed Associate Principal trumpet with the Christchurch Symphony in 2004 and acted as Principal trumpet in 2008 and 2009, then being appointed as Associate Principal trumpet of the Auckland Philharmonia in mid 2009. Sarah is currently Principal Trumpet of the Queensland Symphony Orchestra and has also worked with the New Zealand Symphony and Tasmanian Symphony Orchestras.

Whilst in New Zealand Sarah taught trumpet at Auckland and Canterbury universities, and undertook coaching at the New Zealand School of Music and adjudicated at the New Zealand Secondary Schools Chamber Music Competition.

HORN

BEN JACKS (AUSTRALIA)

Proudly supported by Honeycombes Property Group



Ben Jacks is one of Australia's leading Horn Players. He was born in Hobart in 1975 and studied at the University of Western Australia under Heidi Kepper. Further studies have been completed with Dale

Clevenger and Gail Williams in Chicago, Stefan Dohr in Berlin, Professor Erich Penzel in Cologne and Hector McDonald in Vienna.

Ben has performed with every professional orchestra in Australia, playing as Guest Principal with the Tasmanian, Adelaide, Queensland, Sydney, Melbourne Symphony Orchestras and the Australian Opera and Ballet Orchestra (Sydney). Ben also enjoys a career performing internationally as guest Principal Horn with the Malaysian Philharmonic and Ensemble Kanazawa in Japan.

Jacks has recently broken into the career of a recording artist with his début CD “Rhapsodie” for the Melba label. Featuring Barry Tuckwell as conductor and Ben as solo artist, the album has received a high standard of reviews, and is well respected for its presentation of previously unrecorded materials.

Ben is in high demand as a teacher and currently works as Horn Lecturer to the Sydney Conservatorium of Music and has been invited as a guest tutor for the Australian Youth Orchestra program.

PETER LUFF (AUSTRALIA)

Courtesy of the Queensland Symphony Orchestra



Perth born horn player Peter Luff is a graduate of Adelaide University's Elder Conservatorium of Music where he obtained his Bachelor of Music degree in performance with first class honours. He currently holds the positions

of Associate Principal Horn with the Queensland Symphony Orchestra and Senior Lecturer in Horn at the Queensland Conservatorium Griffith University.

As a professional horn player he 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, Hong Kong Philharmonic, Sydney Symphony and the Queensland Wind Soloists. He is also a founding member and solo horn of the internationally acclaimed chamber ensemble the Southern Cross Soloists who have performed in America, Canada, Japan, China, Korea, New Zealand and broadcast and recorded extensively with ABC classic FM.

In 2010 Peter was the host of the 42nd International Horn Symposium, held for the first time in Australia. It was at this Symposium that the Council of the International Horn Society (IHS) presented him with the prestigious “Punto Award” to recognise his major contribution at a national level to the art of horn playing. Peter also serves as a member of the IHS Advisory Council.

TROMBONE

JASON REDMAN (AUSTRALIA)

Courtesy of the Queensland Symphony Orchestra



Jason Redman is Principal Trombonist of Queensland Symphony Orchestra and is also currently chair of the Artistic Committee which is responsible for overseeing artistic planning and administration. He was appointed to the QSO in August

1990, and has appeared as a soloist with QSO and TQO numerous times. He completed his B. Mus at Griffith University in 1991. Jason is also a Churchill Fellow, studying with leading US trombonists in the USA in 1996.

PERCUSSION

TIMOTHY CONSTABLE (AUSTRALIA)

Proudly supported by John & Annette Zabala



Timothy Constable is an award-winning percussionist, composer, electronica producer and singer. He is the artistic director of Synergy, comprising Australia's première percussion group, and splinter group *moth*. He is a regular guest in the Sydney

Symphony percussion section, and a member of new music groups Spectrum, Coda and Diode.

As a soloist Timothy has collaborated with Steven Schick (USA), Bob Becker (Canada), Rob Kloet (Netherlands), Emanuel Sejourne (France), Fritz Hauser (Switzerland), Nicholas Daniel (UK), and has appeared as guest with many new music groups including *Kroumata Percussion Ensemble*

(Sweden) and *The Australia Ensemble*. Through activities with Synergy he has worked with the *Sydney Dance Company*, Omar Farouk Tekbilek (Turkey), Hossam Ramzy (Egypt), Ali N'diaye Rose (Senegal), Roger Woodward, Akira Isogawa (design), the Shanghai Song and Dance Company (première dance ensemble in northern China), and *Le Percussions Klaviers de Lion* (France). He has performed throughout Australia, in New Zealand, Sweden, Switzerland, Poland, UK, Ireland, Senegal, USA, China, Nepal and South-East Asia.

BREE VAN REYK (AUSTRALIA)

Proudly supported by Jennifer Bott



Bree van Reyk is a Sydney-based percussionist, drum-set player, and composer. She has performed and recorded extensively across Australia and overseas with Synergy Percussion, the Australian Chamber Orchestra, Holly

Throsby, Darren Hanlon, Sarah Blasko, Toby Martin and CODA. She is a core member of Synergy Percussion and Ensemble Offspring, and has performed often with the Australian Opera and Ballet Orchestra. Bree has written original music for percussion duo, trio, and ensemble as well as collaborating on many projects for film and television. In recent years Bree has worked with choreographer Shaun Parker as co-composer (with Nick Wales) for *Love Installment* (Sydney Dance Company - 2008) and *Happy as Larry* (2010), and was composer/performer for Bell Shakespeare's *King Lear* in 2010. Bree was born in Townsville and this is her second AFCM season.

VOICE – NARRATOR

DAMIEN BEAUMONT (ABC AUSTRALIA)

Proudly supported by Peter & Trish Duffy



Damien Beaumont was raised on a dairy farm in the Adelaide Hills. He started his Bachelor of Science degree, but the lure of studying music saw him switch to study voice at the Elder Conservatorium of Music. He went to England to further

his studies, returning to Australia where he joined the ABC in 1999 and now presents the popular

program *Just Classics*, weekdays from 11am on ABC Classic FM. He also presents many of the network's direct broadcasts from the Sydney Opera House and other concert venues around Australia.

Damien is in demand as a Master of Ceremonies, guest speaker, performing narrator and has presented many concerts and events on ABC TV. Career highlights have included presenting *Carmen on the Big Screen*; travelling to Taiwan and Edinburgh with Opera Australia's productions of *Carmen* and *Bliss*. For ABC TV he has presented the State Memorial Service for Sydney Opera House Architect, Jørn Utzon (2009), Finals and preliminary finals over a number of years of the Symphony Australia Young Performers' Awards. In 2010 he led a tour to Europe for the International Chopin Piano Competition. The tour "*followed in the footsteps of Chopin*" from Poland to Paris in the bicentenary year of Chopin's birth. This year he hosted Sydney's *Opera in the Domain* and Opera Australia's Opera for Flood Relief.

In previous AFCMs, Damien performed with Piers Lane in Strauss' *Enoch Arden*; narrator in Jessica Duchen's *Song of Triumphant Love*; Benjamin Britten's *Six Metamorphoses after Ovid* with oboist Diana Doherty.

VOICE – SOPRANO

LISA GASTEEN (AUSTRALIA)

Proudly sponsored by Philip Bacon Galleries



Lisa Gasteen first became known in the lyric spinto repertoire and rose to worldwide prominence after becoming the first and only Australian to win the Cardiff Singer of the World Competition. She has lived and worked in the United Kingdom,

Italy and Germany. She has sung at most of the major opera houses and has performed at Vienna Staatsoper, the Bastille in Paris and was a regular guest artist at the Metropolitan Opera New York and at the Royal Opera House Covent Garden.

Her repertoire includes the principal female leads in such operas as *Aida*, *La Forza del Destino*, *Un Ballo in Maschera*, *Don Carlo*, *Othello*, *Don Giovanni*, *Tosca*, *Andrea Chenier*, *Ariadne auf Naxos*, *Electra*, *Salome*, *Die Frau ohne Schatten*,

Lohengrin, Tannhauser, Die Fliegende Holländer, Tristan und Isolde and Der Ring des Nibelungen. Some of the conductors she has worked with include Simone Young, Antonio Pappano, Lorin Maazel, Kiril Petrenko, Semyon Bichkov, Bertrand de Billy, Sir Bernard Haitink, Sir Charles Mackerras, Esa-Pekka Salonen, Sebastian Weigle, Donald Runnicles, Franz Welser Moest, James Levine, Zubin Mehta, Christof von Dohnanyi and Valerie Giergiev.

Lisa is greatly admired in the industry not only for her poignant voice and exemplary diction but also for her integrity as an artist and colleague, and the emotion she imbues in the characters she portrays.

Lisa Gasteen is now living and working in Brisbane as a teacher and mentor of Australian singers. She is a Professor of Opera at Queensland Conservatorium and is using her wealth of experience as a busy opera performer both on and off stage to help aspiring singers on their way.

LOUISE PAGE (AUSTRALIA)

Proudly sponsored by The Hon Justice Jane Mathews AO



Soprano Louise Page is one of Australia's most highly regarded singers and has appeared in opera, operetta, oratorio, cabaret, recital and broadcasts. She is the winner of the inaugural *Mietta's Song Recital Competition*, the vocal grand final of the *ABC Young*

Performer of the Year Award, the *Robert Stolz/Apex scholarship to Vienna*, and the *Belgian Radio and Television Opera en Bel Canto City of Ghent Prize*. Louise has performed throughout Europe, including roles at the Vienna State Opera as a member of the young artist program.

Now based in Canberra, Louise divides her time between performance and teaching voice at the Australian National University School of Music. She performs regularly in Sydney, Melbourne, Canberra and regional areas. Louise has been a soloist with the Sydney Symphony Orchestra, the Queensland Orchestra, the Canberra Symphony Orchestra, the Central Coast Symphony Orchestra and the National Capital Orchestra. She appears in recital for many organizations including Musica Viva, and has on several occasions been a featured artist for the ABC's *Sunday Live* national broadcasts.

In 2007 Louise received a Canberra Critics Circle Award for music. In the same year she was recognized with the *Canberra Times* Artist of the Year award, in particular for her presentation of

Nellie Melba: Queen of Song which she wrote and performed in the Canberra International Music Festival that year. With accompanist Phillipa Candy she has recorded six CDs of music varying from lieder to operetta, premières of Australian music and Christmas songs.

VOICE

SHARNY RUSSELL (AUSTRALIA)

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"In a world of over-rated and over-stated singers, Sharny Russell is a gem. Listening to her is an exquisite experience." - That's how Eric Myers, National Jazzchord Magazine, views Sharny Russell. She is a unique artist who is equally at home on vocals and piano and

writes and arranges all her own material, as well as giving fresh life to old favourites. Sharny released *A Good Thing on Hold* on ABC & won the 2004 APRA Jazz Award. Sharny has played regularly at Sydney's Soup Plus and Basement, working with James Morrison and other notable artists. She has supported many international jazz artists and has been a featured performer with her own band at many Australian Jazz Festivals. She has sung for Georgie Fame, played requests for legendary bassist Ray Brown, and been congratulated for her world class musicianship by saxophonist James Moody.

GUEST SPEAKER

DIANA MCVEAGH (UK)

Diana McVeagh studied the piano with Kathleen Long at the Royal College of Music, London, and has spent her life writing about music - in *The Times*, *the Musical Times*, *Grove's Dictionary*, and *The Dictionary of National Biography*. She published *Edward Elgar: his Life and Music* in 1955, and *Elgar the Music Maker* in 2007, becoming possibly the only person to write two books on the same composer 52 years apart. In 2005 she published *Gerald Finzi: his Life and Music*. She writes mainly about English Romantics, but her interests range from Josquin to Birtwistle.

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2011 Programme

THURSDAY 28TH JULY 2011

6:30pm

JUPITERS TOWNSVILLE

CHEFS IN THE NORTH DINNER

Dmitry SHOSTAKOVICH (1906-1975)

PRELUDE (MODERATO)

from *Five Pieces* for two violins and piano

Igor Alexandrovich FROLOV (born 1937)

DIVERTIMENTO FOR TWO VIOLINS AND PIANO

Jack Liebeck (Violin)

Victoria Sayles (Violin)

Piers Lane (Piano)

This nostalgically romantic Prelude is the first of a set of five pieces from Shostakovich's music, selected and arranged for two violins and piano by his friend Lev Atovmian (1901-1973). The piece was originally part of Shostakovich's soundtrack score for the 1955 Russian film *The Gadfly*, itself based on an 1897 novel by Ethel Voynich. For once, without any hint at all of Shostakovich's trademark irony, the music's intentionally old-fashioned style faithfully echoes the operatic laments of Bellini and Donizetti, to carry the listener back to the film's setting in 1840s Italy, its peoples still suffering under the oppressive yolk of Austrian rule.

Igor Frolov composed his Divertimento in 1979 for his young daughter, then studying violin at a Moscow music school. It begins, deceptively enough, like a genuine baroque sonata, written by some more-or-less anonymous old master, though dished up well-sauced in the style favoured by early 20th century Russian violin *chefs*, like Frolov's own teacher, David Oistrakh. As if to show how by late in Leonid Brezhnev's premiership, Russia itself was verging on radical transformation, Frolov's baroque copy goes drastically awry. The theme defects to a Parisian nightclub, where it lets loose like a 1970s hit fiddle duo Stephan Grappelli and Yehudi Menuhin, before losing the piano player altogether for a while. Finally, the piano brings the errant violins back into line, and the trio - now more broken-in, than baroque - marches forward again to the piano's accompaniment of tolling Kremlin bells.

Graeme Skinner © 2011

Astor PIAZZOLLA (1921-1992)

MILONGA DEL ANGEL

Arranged by Richard Stolzman for saxophone and piano

Pedro ITTURALDE (born 1929)

PEQUEÑA CZÁRDÁS

for saxophone and piano

Amy Dickson (Saxophone)

Danny Driver (Piano)

Piazzolla grew up in New York where, at the age of eight, his father gave him a button accordion, or *bandoneón*, to remind him of his Argentinian roots. The *bandoneón* was the traditional solo instrument of tango bands, and it was a sign of young Piazzolla's rebellious streak when he started playing Bach, Gershwin and jazz on it instead. Back in Buenos Aires in the 1940s, the young *bandoneonista* teetered between the classical world of his composition teacher Alberto Ginastera, and that of his night job in the band of master-*tanguero*, Anibal Troilo. In

1953, the scales seemed to tip toward a classical career when he won a composition prize and went to study in Paris with Nadia Boulanger. But, to his surprise, Boulanger encouraged him not to turn his back on the tango. And so, in the late 1950s and early 1960s, Piazzolla began to cross-fertilise the tango with melodic, harmonic and rhythmic ideas from modern concert music. Fine early examples of his revolutionary synthesis are found in his 'Angel' series. The series stems from a fugue he wrote for a 1962 stage play *Tango del Angel* by Alberto Rodríguez Muñoz, in which an angel visits the slums of Buenos Aires. In *Milonga del Angel*, first released on a 1963 album, Piazzolla went on to salute his angelic visitor in the more popular vein of a sentimental nightclub number.

Well before the Spanish flamenco-jazz saxophonist Pedro Iturralde made his name playing in jazz clubs across Europe in the 1960s, he composed this concert piece *Little Csardas* at the age of 20, while still a student at Madrid's Royal Conservatory. Evoking the world of the Hungarian folk fiddlers (and with a stylistic nod to the famous *csardas* by Vittorio Monti), the piece takes the sentimental theme through a sequence of contrasting moods and variations, from the lyrical minor-key opening, via virtuosic cadenzas, to a lively finale. In its later 1983 version with orchestral accompaniment (orchestrated by Iturralde's brother Javier), the composer rededicated the piece to an admired colleague, the Greek saxophonist Theodore Kerkezos.

Graeme Skinner © 2011

SURPRISE SOLO

Piers Lane (Piano)

FRIDAY 29TH JULY 2011

8:30pm

TOWNSVILLE CIVIC THEATRE

OPENING NIGHT - A BEGINNING

... To make an end is to make a beginning. The end is where we start from.

T.S. Eliot, 'Little Gidding'

Olivier MESSIAEN (1908-1992)

QUARTET FOR THE END OF TIME

Michael Collins (Clarinet)

Philippe Graffin (Violin)

Louise Hopkins (Cello)

Piers Lane (Piano)

Damien Beaumont (Narrator)

Messiaen's most famous work was first performed to some thousands of Allied prisoners of war in the depths of winter in 1941. Messiaen had begun by writing the Interlude movement for three of his fellow prisoners, not withstanding the parlous state of their instruments; but when a battered upright piano (with a number of non-functioning keys) was found, he completed the work's seven other movements. He later explained that the piece had eight movements to reflect the seven days of creation and God's eternal sabbath thereafter. The work's eschatological concerns are unsurprising for a devout Catholic writing in the face of death, and much of the musical 'imagery' refers explicitly to that of the Apocalypse, or Book of Revelation, in the New Testament. Other Messiaenic concerns are present too: birdsong and the metrical energy of Greek and Hindu poetry in particular. The score contains the composer's gloss on each movement and these are reprinted below.



Liturgy of crystal

Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...

Vocalise, for the Angel who announces the end of Time

The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and cello.

Abyss of the birds

Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

Interlude

Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

Praise to the Eternity of Jesus

Jesus is considered here as the Word. A broad phrase, infinitely slow, on the cello, magnifies with love and reverence the eternity of the Word, powerful and gentle, ... 'In the beginning was the Word, and the Word was with God, and the Word was God.'

Dance of fury, for the seven trumpets

Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...

A cluster of rainbows for the Angel who announces the end of Time

Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colours and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...

Praise to the Immortality of Jesus

Expansive solo violin, counterpart to the cello solo of the fifth movement. Why this second encomium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.

(adapted from the composer's note)

I N T E R V A L

Ludwig van BEETHOVEN (1770-1827)

arranged for two pianos by Franz LISZT (1811-1886)

SYMPHONY NO.9 IN D MINOR, OP.125 CHORAL (S 464)

Finale: Presto

John Contiguglia (Piano)

Richard Contiguglia (Piano)

Liszt liked to put it about that, as a young boy, he had played for Beethoven and received the great composer's blessing in the form of a kiss on the forehead. The story is almost certainly apocryphal, but demonstrates the great reverence Liszt had for Beethoven and the tradition he embodied. Liszt regarded the name of Beethoven as

'sacred'; he included Beethoven's music in his recitals all over Europe; he came to own the composer's death mask and (more usefully) his Broadwood piano. In 1845 he helped raise funds, and organised the music, for the 75th anniversary celebrations of Beethoven's birth in the city of Bonn.

Liszt's many transcriptions of other music served equally as vehicles for his virtuosity and to disseminate music that would otherwise not have been widely heard. His transcriptions of all the Beethoven Symphonies were also acts of homage. It was perhaps out of humility, as much as for reasons of technical complexity, that the choral finale of the Ninth was one piece that Liszt was initially reluctant to tackle. He did make a solo piano transcription, omitting the vocal lines, but must have felt it inadequate. The two-piano version dates from 1851 and was much admired (and played) by Clara Schumann and Brahms.

Gordon Kerry © 2011

Richard STRAUSS (1864-1949)

arranged by James LEDGER (born 1968)

FOUR LAST SONGS (VIER LETZTE LIEDER)

Beim Schlafengehen (On Going to Sleep)

Frühling (Spring)

September

Im Abendrot (In Sunset's Glow)

Louise Page (Soprano)

Members of the Queensland Symphony Orchestra

Johannes Fritzsche (Conductor)

In his biography of Richard Strauss, Michael Kennedy remarks that the Four Last Songs 'are the music of old age and wisdom and serenity, of death and transfiguration'. The works were not, however, conceived as Strauss' farewell, nor, necessarily, as a song-cycle in the strict sense of the term. Strauss' publisher Ernst Roth arbitrarily devised the order in which the songs are most commonly sung today.

The poem *Beim Schlafengehen* dates from the time of World War I, when poet Hermann Hesse's wife suffered severe mental illness. Yearning for rest is its theme and Hesse also explores the common Romantic desire to be free from the bonds of consciousness. Strauss responds with one of his most celebrated inspirations: the violin solo that ecstatically rises to imitate the soul's soaring 'into the magic circle of night.'

Hesse's *Frühling* uses many of the well-worn tropes of Romantic poetry such as the imagery of trees, blue skies and birdsong. Norman Del Mar notes that this song, written straight after *Im Abendrot*, takes up the distinctive sound of birdsong in the woodwinds. There is also an echo of eroticism in the blissful trembling of the final lines, and throughout in the long elaborate melismas with which the singer decorates single syllables.

In *September* the poet again expresses a yearning for rest. Both Hesse's imagery and the musical setting however, represent this as something to be savoured - the falling of golden leaves causes the summer to smile even as it dies, and the music is full of finely detailed activity.

Strauss set *Im Abendrot*, by the great 19th century poet Eichendorff, before the Hesse settings, but it forms a fitting end to the set, and to Strauss' career. Here the implicit is made plain: that these songs are all in some way about his love for Pauline. The scene is sunset, where an old couple stop to rest after a long and eventful life together amid the splendours of nature. The trilling larks are related to the promise of spring in the birdsong of *Frühling*, and as the poet asks whether 'this' (and Strauss altered the text from 'that') might be death, we hear a reminiscence of the 'idealism' theme from *Death and Transfiguration*. As Norman Del Mar puts it, 'only the memory of Pauline's voice could be his companion on these farewell excursions through the music to which his life had been dedicated.'

In 2005, Australian composer James Ledger made this chamber version of the score for Felicity Lott and the Nash Ensemble of London, conducted by Bernard Haitink. Ledger's hope was to create 'an honest representation of the original as chamber music' that offers some 'insight into the translucent instrumental world that Strauss occupies in the original'. The arrangement 'makes it eminently more portable and allows it to be programmed in a greater variety of settings'. The 13-piece ensemble has four woodwinds, horn, string sextet, double bass and piano, the latter compensating for the loss of timpani and percussion. While the scale is much reduced, Ledger was scrupulous about maintaining a sense of Strauss' sound, noting that Strauss 'writes so idiosyncratically for orchestral instruments [that] I couldn't imagine the horn solo that concludes September or the violin solo in *Beim Schlafengehen* on any other instrument. Secondly, these songs are so well known and well loved that to tamper with instrumentation too much could be seen as desecration of the original.'

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SATURDAY 30TH JULY 2011

10:00am

JUPITERS TOWNSVILLE, GRAND BALLROOM CONCERT CONVERSATIONS 1 WITH PIERS LANE

*Piers Lane chats with Damien Beaumont,
John Contiguglia, Richard Contiguglia and
Philippe Graffin.*

Franz LISZT (1811-1886)

FESTIVAL CANTATA FOR THE UNVEILING OF THE BEETHOVEN MONUMENT IN BONN, S 67: *Andante religioso*

John Contiguglia (Piano)
Richard Contiguglia (Piano)

In 1845 Berlioz described 'a veritable migration of artists, men of letters and interested people' (including Queen Victoria and the King of Prussia and their spouses, and thousands of others) to the small Rhineland city of Bonn to celebrate the 75th anniversary of Beethoven's birth. The occasion saw concerts in the newly-built Beethovensaal, fireworks and other festivities, and the unveiling of the monument to the composer that still stands today (and which, when unveiled, had its back to the Royal Party. Beethoven would have approved). Liszt was largely responsible for the organisation of the festival and composed his Festival Cantata for soloists, chorus and orchestra, to an unfortunately banal text by O.L.B. Wolff, as a highlight of the celebrations. The Royal Party arrived only in time to hear the finale, so Liszt, not wanting them to miss a thing, immediately conducted the whole piece again. In 1846 he produced a solo piano piece based on themes from the Festival Cantata; this duo arrangement of the work may, as the Contiguglia brothers note, have been a 'first stage in the preparation' of the final score. The *Andante religioso* section, which forms the climax of the work, is a version of the slow movement of Beethoven's 'Archduke' Trio, the '*religioso*' marking being Liszt's idea.

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Béla BARTÓK (1881-1945)

VIOLIN SONATA NO.1 IN C SHARP MINOR, OP.21, BB 84 SZ.75

Allegro appassionato

Adagio

Allegro

Philippe Graffin (Violin)
Piers Lane (Piano)

In 1921 Bartók turned 40 and in composition, arguably reached the first real synthesis of the musical influence of his folk-song researches and the complementary urge to develop his modernist style. He expressed his insight, saying, 'it may sound odd, but I do not hesitate to say that the simpler the melody the more complex and strange may be the harmonisation and accompaniment that go well with it... It allows us to bring out the melody more clearly by building around it harmonies of the widest range varying along different keynotes.'

The two Violin Sonatas were composed in quick succession at this time and premiered in London by Hungarian-born violinist Jelly d'Arányi with Bartók at the piano. The first Sonata is in three substantial movements, the first nominally in sonata design, with a stormy 'first subject' group and contrastingly lyrical 'second'. But as Malcolm Gillies points out, the sense of key (despite being designated 'in C sharp minor' - the key of some of Beethoven's most rarified music) is tenuous, and the themes are subject to such extensive variation that the recapitulation, or 'homecoming' moment, 'loses its traditional force'. The second movement begins with a long, songful rumination for the violinist and deceptively simple chords from the piano, but soon gathers powerful emotional and rhetorical force. The third movement is full of the memory and energy of dance rhythms, made perhaps nightmarish by the composer's advanced harmonic idiom and uncompromisingly percussive treatment of both instruments.

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3:00pm

DANCENORTH THEATRE

THE SNOW QUEEN - A HANS CHRISTIAN ANDERSON TALE FOR YOUNG AND OLD

Patrick CARDY (1953-2005)

THE SNOW QUEEN

Goldner String Quartet

Damien Beaumont (Narrator)

Born in Toronto in 1953 Patrick Cardy studied at the University of Western Ontario and McGill University. From 1977 until 2005 he taught in the Music Department (since 1991, the School for Studies in Art and Culture) at Carleton University, as a Full Professor.

He received over 50 commissions from numerous performers and institutions, including the Ottawa Chamber Music Society, the Edmonton, the St. Lawrence String Quartet, the Ottawa Symphony, the Vancouver Chamber Music Festival and pianist Angela Hewitt. His music is characterized by colourful, evocative sonorities, a strong sense of dramatic gesture, an elegant lyricism and an accessible directness of expression, traits that have captivated both listeners and performers. Dr. Cardy was also active as an adjudicator, broadcaster and lecturer on music, the past president of Espace Musique, Ottawa's new music concert society, the past Treasurer of the Canadian University Music Society, and the past President of the Canadian League of Composers. In 1996, he served as new music advisor to the National Arts Centre Orchestra for its 'A Tonal Departure' new music festival.

The Snow Queen (1980), for string quartet and narrator, commissioned by the Concept String Quartet, with the assistance of the Canada Council, is a telling of the famous Hans Christian Andersen tale with music - like *The Little Mermaid*, it is not just a piece for children, but rather, a work for audiences of all ages.

Adapted from material provided by Carleton University, Canada

8:00pm

TOWNSVILLE CIVIC THEATRE GOVERNOR'S GALA

*The Queensland Symphony Orchestra conducted by
Johannes Fritzsch with AFCM soloists.*



Ludwig van BEETHOVEN (1770-1827)
TRIPLE CONCERTO IN C MAJOR, OP.56
(VIENNA, 1804)

Allegro

Largo

Rondo alla Polacca

Jack Liebeck (Violin),

Louise Hopkins (Cello)

Danny Driver (Piano)

Queensland Symphony Orchestra

Johannes Fritzsich (Conductor)

For a notoriously driven and forward-looking composer like Beethoven, the *Triple Concerto* might seem like a luxuriously indulgent throwback to the 18th century fashion for elegant concerto-like works for multiple soloists. Famous examples of the genre include Mozart's *Sinfonia Concertante* for violin and viola, and his *Concerto for Flute and Harp*, both dating from the late 1770s. Yet 25 years later, Beethoven's concerto is also a radical departure, with its curious juxtaposition of his own well-tryed piano-trio format, and a full orchestra.

According to Beethoven's secretary and self-appointed (and notoriously unreliable) official biographer, Anton Schindler, the piano part was composed for Beethoven's talented royal pupil, the Archduke Rudolf. More revealing of the work's origins however, the cello part is widely supposed to have been written for Beethoven's friend, Anton Kraft. Haydn had previously composed his D major Cello Concerto for Kraft. Kraft would also, arguably, have been the leader of the three soloists in Beethoven's concerto, typically introducing the main themes, and often dominating the texture by playing extremely high in his instrument's register (reportedly Kraft's speciality).

As with Beethoven's immediately previous opus, the *Eroica Symphony*, the opening theme of the concerto's first movement rises from the cellos and basses. There the similarity ends: the concerto is much more classical in conception, with little of the symphony's sense of urgency. Nor is there any great reliance on instrumental virtuosity. Rather the impression is one of a carefree, almost rambling conversation, carried on between the soloists with occasional polite interjections from the orchestra. The only jarring note comes late, in a sudden change of gear into the *pù allegro* of the coda.

The cello's opening contribution to the second movement is set against an atmospheric accompaniment of muted strings. What might have developed into a sublimely extended slow movement is cut short however, when the tone darkens: the soloists launch into a kind of extended slow cadenza, and suddenly we find ourselves in the third movement. This leisurely rondo *alla polacca* (in the manner of Polish folk music) more than atones for the foreshortened *Largo*. Each new episode seems to open onto a different vista, the only common element being the inevitable return of the main theme.

Graeme Skinner © 2011

Max BRUCH (1838-1920)

DOUBLE CONCERTO IN E MINOR, OP.88

Andante con moto

Allegro moderato

Allegro molto

Michael Collins (Clarinet)

Rivka Golani (Viola)

Queensland Symphony Orchestra

Johannes Fritzsich (Conductor)

This is one of two double concertos that Bruch composed in the space of little more than a year, late in his life, both of which have been listed, at one time or another, as his Op.88. The original version of the Concerto for two Pianos and Orchestra, written in 1912, was rediscovered only in the early 1970s, and is now listed as Op.88a. The other is this Concerto for Clarinet and Viola, composed in 1911, first published posthumously in 1943, as Op.88.

Bruch wrote the concerto during the later months of 1911 especially for his son, clarinettist Max Felix Bruch and a close friend and colleague, violinist Willy Hess. Hess had recently returned to Germany from the USA, where for six years he was concertmaster of the Boston Symphony. Bruch supported Hess' appointment at Berlin's Royal Academy of Music in 1910, and this work featuring him on his second instrument, the viola, was one of two pieces Bruch wrote to celebrate his return (the other was the Concert Piece for Violin and Orchestra, Op.84). Hess and



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Bruch junior gave the first performance in March 1912 at the port town of Wilhelmshaven.

The three movements chart a somewhat unusual course for such an avowedly romantic-style concerto, beginning with the slow movement (*Andante con moto*) first. The pair of mellow-toned soloists, viola and clarinet, open the proceedings with an introductory passage that moves between recitative and rhapsody, before the clarinet finally announces the main theme. A similarly nostalgic mood infects even the second, nominally faster movement (*Allegro molto*), at least until its central episode accompanied by pizzicato strings. The final movement begins with a vibrant fanfare-like *tutti* forming a dramatic bridge between the G major ending of the second movement and the announcement of its own E major main theme. The swirling triplet motion of the soloists' music is inventively counterpointed with the duplets of the orchestral accompaniment, growing in intensity, before the roles are reversed and the tension is momentarily loosed, in preparation for a blazingly exuberant close.

Graeme Skinner © 2011

I N T E R V A L

Alexander von ZEMLINSKY (1871-1942)

SIX SONGS AFTER POEMS BY MAURICE MAETERLINCK, OP.13

1. *Die drei Schwestern (The Three Sisters)*
2. *Die Mädchen mit den verbundenen Augen (The Blindfolded Girls)*
3. *Lied der Jungfrau (Song of the Virgin)*
4. *Als ihr Geliebter schied (When her lover went away)*
5. *Und kehrt er einst heim (And should he return one day)*
6. *Sie kam zum Schloss gegangen (She came to the castle)*

Lisa Gasteen (Soprano)

Danny Driver (Piano)

Daniel de Borah (Piano & Celeste)

Queensland Symphony Orchestra

Johannes Fritzscht (Conductor)

Zemlinsky composed four of these songs (Nos. 1, 2, 3 and 5), in their original version for voice and piano, at the mountain resort of Bad Ischl, in high summer 1910. Three years later, he orchestrated them for a concert conducted by his friend Arnold Schoenberg at the Vienne Musikverein on 31 March 1913. The event was later remembered as one of the defining moments in the history of 20th century musical modernism. Also on the programme were Schoenberg's *First Chamber Symphony*, Webern's *Six Orchestral Pieces*, Berg's *Altenberg-Lieder*, and Mahler's *Kindertotenlieder*. But while the more extreme works brazenly provoked riotous outbreaks from conservative members of the Vienna audience, Zemlinsky's deceptively approachable songs had an arguably more insidious effect, bearing the unwitting listeners away into Maeterlinck's enchanted netherworld. Added to the cycle later, songs 4 and 6 intensify the eerily chilling death-saturated mood. In Song 1, three sisters wanting to die offer their golden crowns, first to the Forest, then to the Sea, and finally to the City, in return for delivering them to Death. But Forest, Sea and City shower them with kisses, and instead reveal to them the secrets of the Future, Past, and Present. In Song 2, some blindfolded girls, wanting to meet their destiny, leave their grassy plain to enter a castle, from which they cannot find a way out. In Song 3, the Blessed Virgin offers to extend her celestial love to all who tearfully repent, but warns that when earthly love goes astray, a path of tears will show her where it has gone. In Song 4, the narrator witnesses a woman weeping when her lover goes away; but when the lover returns, the woman is gone, and he finds death instead waiting for him. On a similar theme, in Song 5 a woman ponders what she will say when her lover returns: that she waited until her own life passed away; but, that at her final moment, she smiled. In Song 6, the dawn song that brings to a close this strange set, a woman passes a castle at first light, watched from above by the knights and ladies while the king and queen ask: 'Where are you going? Is someone waiting down there?' A stranger is waiting for her, and hugs her tightly. Without a word, they hurry away.

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Maurice RAVEL (1875-1937)

TZIGANE

Philippe Graffin (Violin)

Piers Lane (Celeste)

Queensland Symphony Orchestra

Johannes Fritzscht (Conductor)

Ravel first met the young Hungarian violin virtuoso Jelly d'Arányi (1895-1966) in London in March 1922. Meeting her again in Paris the following month, when she was to perform the First Violin Sonata by her countryman Bartók, Ravel decided to compose a concert piece of his own for her in Hungarian gypsy style. He told her: '*You have inspired me to write a short piece of diabolical difficulty, conjuring up the Hungary of my dreams.*'

In fact, when *Tzigane* (the title from the Hungarian cigány and French gitan for 'gypsy' or 'Romany') was completed two years later, it turned out to be not exactly short, though it was certainly difficult, as Arányi discovered when she first saw the score three-and-a-half days before the scheduled first performance in London on 26 April 1924. Recalling the ever-popular 'Hungarian' pieces of Liszt, Ravel subtitled it '*Rapsodie de concert*'. It employs a two-section form similar to the genuine 'Hungarian Rhapsody' layout, consisting of a slower first part, essentially an extended *cadenza* for violin alone, and a faster second part, which after a magical opening of purely Ravellian cast, bristles with picturesque evocations and wild dance rhythms. Ravel, moreover, reworked his original piano accompaniment to take advantage of a recently invented device called the *luthéal*, which, attached to a piano, was able to produce sounds deceptively like the Hungarian gypsy dulcimer, the *cimbalom*. Ravel redeployed this music to the harp in the orchestral version.

Graeme Skinner © 2011.

Eric COATES (1886-1957)

SAXO-RHAPSODY (1937)

Amy Dickson (Saxophone)

Queensland Symphony Orchestra

Johannes Fritzscht (Conductor)

Eric Coates composed the *Saxo-Rhapsody* for the Danish virtuoso Sigurd Rascher (1907-2001) to premiere at the 1936 Folkestone Festival in England. Two years later, in 1938, Rascher also gave the work its first Australian performances, when he appeared as soloist with the West Australian Symphony Orchestra in Perth and the Tasmanian Orchestra in Hobart. Though Debussy's famous *Saxophone Rhapsody* and Ibert's *Concertino da camera* were also in Rascher's touring programme, it was Coates' work that was most warmly received by Australians. Further performances followed around the country with local soloists, notably at an Adelaide Symphony concert in 1940 in aid of the 'Forces Comfort Fund', in which no less an artist than Noel Coward also starred as special guest vocalist. Today, Coates' music remains associated with a sort of plucky, mid-20th century Britishness, epitomised at its most extrovert in his famous *Dambusters* March and – toward the dreamier and more wistful (occasionally even verging on Elgarian) end of his stylistic spectrum – in this *Saxo-Rhapsody*.

Graeme Skinner © 2011

Edward ELGAR (1857-1934)

INTRODUCTION AND ALLEGRO, OP.47 (1905)

Goldner String Quartet

Queensland Symphony Orchestra

Johannes Fritzscht (Conductor)

In 1905, the newly-formed London Symphony Orchestra invited the newly-knighted Sir Edward Elgar to conduct a concert of his own music. In addition to the popular *Enigma Variations*, the programme was to include a new piece. Elgar's publisher Jaeger ('Nimrod' of the *Enigma*) suggested '*a modern Fugue for Strings ... That would sell like Cakes.*' In January 1905, Elgar duly wrote back: '*I'm doing that string thing ... Intro & Allegro - no working-out part but a devil of a fugue instead ... with all sorts of japes and counterpoint.*'

What Elgar called the one 'real tune' came to him on a seaside holiday in Wales four years earlier, as he explained: '*On the cliff, between the blue sea and blue sky, thinking out my theme, there came up to me the*

sound of singing ... too far away to reach me distinctly, but one point led me to think, perhaps wrongly, that it was a real Welsh idiom - I mean the fall of a third.' Again in 1904, he heard a similar song in his own homeland of Herefordshire, on the English side of the Welsh border. 'Thus', he explained, 'the work is really a tribute to that sweet borderland where I have made my home.'

The *Introduction* opens with plummeting triplet figures. But only five bars in, the mood changes. The quartet introduces a gentler rising figure, with a falling answer from the string band. Moving into a major key, there is the Welsh theme itself from viola, repeated by two violins, then by the orchestra. These ideas make up all there is of the short *Introduction*. But all three continue to interfere in the lengthy *Allegro*, beginning softly with the lively rising/falling figure, transformed in G major guise as the *Allegro*'s main theme. The dialogue between quartet and orchestra continues in an agitated semiquaver episode. It climaxes in a return of the plummeting triplets of the opening, and relaxes into the Welsh tune. Imperceptibly, the spirit of the *Introduction* returns to divert the *Allegro* from its course, slowing it down as if there had been a false start.

Elgar's second run at the *Allegro*, now far more energised, is his 'devil of a fugue'. Though it too begins softly, it is of unremitting turbulence right up to the moment when the double basses settle onto their sustained climactic pedal note. Elgar brings his 'string thing' to a satisfying close with a rousing massed chorus of the Welsh tune.

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SUNDAY 31ST JULY 2011

11:30am

C2, TOWNSVILLE CIVIC THEATRE REEF TALK

Dr Mark Hamann, James Cook University

The tropical waters of northern Australia are home to six of the world's seven marine turtle species. Mark Hamann has spent the last twenty years conducting research to investigate their behaviour and how they use the 'space' of the Great Barrier Reef. This talk will be accompanied by remarkable images from the Townsville documentary producers Digital Dimensions directed by Brett Shorthouse.

Dr Alastair Birtles, James Cook University

A new (and still undescribed) subspecies of minke whale was discovered breeding in North Queensland shelf edge waters less than thirty years ago. Called dwarf minke, these whales have been studied for the last twenty years by scientists from James Cook University and the Museum of Tropical Queensland.

The talks will be followed by images provided by Ross Isaacs of the Hawaii and Queensland coast of humpback whales singing. This footage and recordings of whale song provided by Michael Noad at the University of Queensland illustrate how whale song inspired George Crumb's composition *Vox Balaenae* (Voice of the Whale).

George CRUMB (born 1929)

VOX BALAENAE (VOICE OF THE WHALE)

1. *Vocalise (... for the beginning of time)*
2. *Variations on Sea-Theme*
Sea Theme
Archeozoic [Var. I]
Proterozoic [Var. II]
Paleozoic [Var. III]
Mesozoic [Var. IV]
Cenozoic [Var. V]
3. *Sea-Nocturne (... for the end of time)*

Vernon Hill (Flute)

Julian Smiles (Cello)

Daniel de Borah (Piano)

Vox Balaenae (Voice of the Whale) is scored for flute, cello and piano (all amplified). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized). I have also suggested that the work be performed under deep-blue stage lighting.

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening 'Vocalise' (marked, in the score, 'wildly fantastic, grotesque') is a kind of cadenza for the flautist, who simultaneously plays the instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also sprach Zarathustra*.

The 'Sea-Theme' ('solemn, with calm majesty') is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the Archeozoic ('timeless, inchoate') and, gradually increasing in intensity, reaches a strident climax in the Cenozoic ('dramatic, with a feeling of destiny'). The emergence of man in the Cenozoic era is symbolized by a partial restatement of the 'Zarathustra' reference.

The concluding 'Sea-Nocturne' ('serene, pure, transfigured') is an elaboration of the Sea-Theme. The piece is couched in the 'luminous' tonality of B major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flautist). In composing the 'Sea-Nocturne' I wanted to suggest 'a larger rhythm of nature' and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a ten-note figure. In concert performance, the last figure is to be played 'in pantomime' (to suggest a diminuendo beyond the threshold of hearing!); for recorded performances, the figure is played as a 'fade-out'.

George Crumb © 1971

3:00pm

C2, TOWNSVILLE CIVIC THEATRE AFCM WINTERSCHOOL YOUNG STRING ENSEMBLE PERFORMANCE

4:00pm

TOWNSVILLE CIVIC THEATRE FRANZ LISZT: SINS OF THE FATHER BY JESSICA DUCHEN

A story about Franz Liszt and Richard Wagner with musical illustrations. Narrated by Damien Beaumont.

Richard WAGNER (1813-1883)

SIEGFRIED IDYLL

Vernon Hill (Flute)

David Nuttall (Oboe)

Michael Collins (Clarinet)

Brian Catchlove (Clarinet)

Matthew Wilkie (Bassoon)

Ben Jacks (Horn)

Peter Luff (Horn)

Sarah Wilson (Trumpet)

Kees Boesmer (Double bass)

Goldner String Quartet



Christmas Day was also Cosima Wagner's birthday, and on that day in 1870 she was woken by the sound of a 13-piece ensemble ranged up and down the staircase outside her bedroom. The music they played was, to give it its full title, the *Tribtschen Idyll, with Fidi's Birdsong and Orange Sunrise, as a Symphonic Birthday Greeting from Richard to Cosima*.

'Tribtschen' was the villa in Switzerland, near Lucerne, where Wagner had been living and to which Cosima had fled from her husband, Hans von Bülow despite the severe disapproval of her father, Franz Liszt. Cosima had borne two daughters to Wagner while she was still married to von Bülow, but after her divorce and subsequent marriage to Wagner, had given birth to a son, named Siegfried for the ostensible hero of the 'Ring' Cycle. She regarded the piece as immortalizing the child's birth, her recovery and domestic details like 'Fidi's (that is, baby Siegfried's) bird'.

This 'aubade' is made up of several recognizable themes from the 'Ring', beginning with motifs associated with Brünnhilde's human love for Siegfried, and a memory of the 'magic sleep music' to which she was enchanted on her rock. There is a quotation of a German lullaby not found in the operas, and then music associated with Siegfried – from the love duet of his eponymous opera, his horn call and the song of the wood bird that leads him to the lair of the dragon Fafnir and, later, to Brünnhilde's rock.

The music gains passion through increasing speed and chromaticism, but finally returns to the gentle lyricism of the opening. If, as Cosima thought, Richard had 'woven our whole life into it', then the *Siegfried Idyll* is a picture of contentment and joy, and the memory of obstacles overcome.

Gordon Kerry © 2011

Franz LISZT (1811-1886)

'O LIEB, SO LANG DU LIEBEN KANNST', S 298

Lisa Gasteen (Soprano)

Piers Lane (Piano)

Instantly recognizable as the third of Liszt's *Liebesträume*, this melody was first composed in 1845 or 1846 as a setting of the poem 'O Lieb, so lang du lieben kannst' by Ferdinand Freiligrath (1810-1876), a poet, democratic pamphleteer, friend of Longfellow and Karl Marx, and, finally, German nationalist. Freiligrath's poetry has little of the revolutionary fervor of his political works: the poem set here by Liszt outlines a fairly standard idea that life is transient so we should love as fully as we can.

Nicolò PAGANINI (1782-1840)

VARIATIONS ON 'GOD SAVE THE KING', OP.9

Tema: Andante sostenuto

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5: larghetto

Finale: presto

Jack Liebeck (Violin)

By 1829 Paganini was established as a leading virtuoso and leading a life of perpetual touring, though it must be said that his repertoire and stage persona made him more welcome in some parts of Europe than in others. That year saw the commencement of a two-year tour of Germany and Poland; it was only in 1831 that he would make his début in London. So the only monarch that might have heard this solo *jeu d'esprit* at the time of its composition would have been the King of Prussia. Roughly contemporary with the more substantial 'Carnival of Venice' Variations, the Variations on 'God Save the King' show Paganini's prodigious extension of violin technique.

Franz LISZT (1811-1886)

ISOLDES LIEBESTOD AUS TRISTAN UND ISOLDE, S 447

Danny Driver (Piano)

Wagner interrupted work on *Siegfried* to compose *Tristan* between 1856 and 1859, when he was deeply influenced by the philosophy of Arthur Schopenhauer. Out of an amalgam of certain Buddhist teachings and a very German pessimism, Schopenhauer argued that the liberation of the soul came about through the renunciation of the will to live, a perfect fit with Wagner's long-held obsession with redemption through renunciation. In *Tristan and Isolde* death is not only the goal of life, it is the ultimate consummation of erotic passion. The lovers, enchanted by a potion that reveals their true feelings, see death as the only escape from a world in which their passion is forbidden.

Wagner's music is revolutionary in the way in which it depicts unrequited love. In essence, the music of the whole opera avoids any conventional resolution of dissonance until the very end. Isolde's *Liebestod* uses music first heard in the Act II duet, where it is cruelly interrupted. Here Wagner uses common (mainly major) chords, but the music moves restlessly from one key to another, again avoiding any sense of repose, until (as Isolde sings of her transfigured vision of the dead Tristan, and 'drowns, sinks unconscious' in 'supreme bliss') the music finally discovers a radiant and serene B major.

Liszt made his amazing transcription of this music in 1867, a time, paradoxically, when he was desperately trying to diffuse the scandal of his daughter Cosima leaving her husband, Hans von Bülow, to live with Wagner. Personal relations between the two composers were at a very low ebb owing precisely to forbidden, or at least socially unacceptable, love; but Liszt knew great music when he heard it, and this helped promote Wagner's music abroad.

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I N T E R V A L

Franz LISZT (1811-1886)

LA LUGUBRE GONDOLA, S 134

Louise Hopkins (Cello)

Piers Lane (Piano)

The well-known story of the genesis of this work is that in late 1882 Liszt had a sudden premonition of the death of his son-in-law Richard Wagner. Liszt composed his *La lugubre gondola* (a graphically rendered vision of a body being ferried to its final resting place) for solo piano in December 1882 and revised it heavily in January 1883. A month later Wagner did indeed suffer one of the more famous deaths in Venice. Liszt made further alterations to the piano work in 1885, and made this arrangement for solo cello or violin and piano.

Gordon Kerry © 2011

Richard WAGNER (1813-1883)

FROM FIVE POEMS FOR FEMALE VOICE (WESENDONCK LIEDER)

Schmerzen

Stehe still!

Träume

Lisa Gasteen (Soprano)

Piers Lane (Piano)

In October 1858 Wagner wrote to Liszt: 'The pain and pangs of birth have their victorious issue now in all this wealth of beauty. The love of a tender woman has made me happy; she dared throw herself into a sea of suffering so that she might say 'I love you!' Wagner was describing the end of his affair with Mathilde Wesendonck (1828-1902); the 'wealth of beauty' to which he alludes is the opera *Tristan und Isolde*, which he had commenced at the height of his passion for Mathilde a year earlier.

Mathilde's husband Otto, a retired silk-merchant, had bailed Wagner out financially in 1852, and in 1857 invited him to move into a small house on the property in Zurich where the Wesendoncks' new house was being built. Wagner and Mathilde promptly fell in love and made no secret of it. Otto was stoic; Wagner's then wife, Minna, was livid; to complicate things the Wagners were soon visited by conductor Hans von Bülow, who, like Otto, showed his greater love for the composer

by laying down his wife – Liszt's daughter, Cosima – for his friend. Wagner set five of Mathilde's poems for voice and piano, and two songs contain music that he incorporated into 'Tristan'.

The diurnal rhythm of the sun is the central image of *Schmerzen* (Suffering); its setting and rising reflects the waves of despair and elation felt by the poet. *Stehe Still!* (Be quiet!) calls on nature to stop its flux and on the will to renounce desire in order to reach true enlightenment. Finally *Träume* (Dreams) gathers a number of images together: the dreams are an image of the Buddhist unreality of existence, 'vanishing into Nothingness'. Like plants in the greenhouse, dreams grow, flower and, following Schopenhauer's philosophy, renounce the will and die. The gently erotic music forms the basis of the great Act II love-duet.

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Franz LISZT (1811-1886)

TRISTIA ('VALLÉE D'OBERMANN'), S 723

Philippe Graffin (Violin)

Louise Hopkins (Cello)

Danny Driver (Piano)

Romantic art is peopled with solitary figures. The narrator of Schubert's *Die Winterreise* is a prototype; the poetry of Wordsworth and the paintings of Caspar David Friedrich frequently depict a lone individual in a sublime landscape, far from the artifice of civilisation. The eponymous hero of *Obermann*, an 1804 novel by French-born Swiss writer Etienne Pivert de Senancour (1770-1846), is an archetypal Romantic figure, searching for solitude in a remote Swiss valley, where the sound of cataracts expresses the voice of nature herself.

Liszt first responded to Senancour's story with a work for solo piano in the *Album d'un Voyageur*, composed during the 1830s after a tour of Switzerland with his lover Marie d'Agoult. Liszt subsequently remodelled the 'Vallée d'Obermann' making it the most substantial piece in the first, Swiss, volume of the *Années de Pèlerinage* a decade later. In his later years he produced this further version for piano trio.

The addition of the strings has many advantages: in stark unisons, they balance the baleful gestures with which the piece begins, and, by dovetailing, Liszt is able to create long, usually downward-moving melodies that cover an enormous compass. The work is unified by its constant reference to a single motif (an upward leap followed by falling stepwise motion) but is in three discernable parts: a brooding, chromatic opening; a more energetic and passionate central section and a genuinely ecstatic, major-key finale.

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Franz LISZT (1811-1886)

ROMANCE OUBLIÉE, S 132

Philippe Graffin (Violin)

Piers Lane (Piano)

Violist Hermann Ritter (1849-1926) was acutely aware of the need to improve the technology of viola building as that instrument acquired greater responsibility in the scores of Romantic composers. In short, it needed a more quickly navigable fingerboard and great tonal weight. To this end Ritter built a *viola alta*, receiving much encouragement from Wagner and, in the form of this piece, from Liszt.

The *Romance oubliée* was composed for Ritter in 1880, but is a reworking of the 1848 Romance in E minor for piano. In the 'original' version it exploits the plangent tones of the viola's lower register (especially in the opening solo) and its ability to express passionate yearning. Liszt also uses it in arpeggios to accompany a bell-like melody in the piano, before a stately close. Liszt also made versions for violin and cello.

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Béla BARTÓK (1881-1945)

arranged by Zoltán SZÉKELY

ROMANIAN FOLK DANCES, BB 68 SZ.56

Stick Dance

Sash Dance

In One Spot

Dance from Buchum

Romanian Polka

Fast Dance

Philippe Graffin (Violin)

Piers Lane (Piano)

Bartók wrote an essay in 1942 to make the point against doctrines of racial purity, arguing that the way in which these tunes were gradually shaped as they migrated from one part of the world to another gave rise to an amazing diversity. He had begun collecting folk music around 1910 and his researches took him outside Hungary, first of all to near neighbours like Romania; many of his Romanian pieces date from World War I, appalled as Bartók was by its effect on ethnic minorities. The six dances from various regions of Romania were first transcribed for solo piano; in 1925 Zoltán Székely – the violist for whom Bartók wrote his second Violin Concerto – made this arrangement for violin and piano.

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Franz LISZT (1811-1886)

HUNGARIAN RHAPSODY NO.2 IN C SHARP MINOR, S 244

John Contiguglia (Piano)

Richard Contiguglia (Piano)

In 1839 Liszt visited his native Hungary for the first time since his childhood and reacquainted himself with its demotic music. He soon produced a set of 'Hungarian National Melodies' using tunes that he said, 'have their origins in the proud and warlike ardour and the profound grief which gypsy music can depict so well.'

In 1847, Liszt returned to the 'National Melodies' as the basis for his Hungarian Rhapsodies. The popular second piece in the series was published in 1851. In form, the piece refers to the *csárdás*, which itself descends from a 'recruiting' dance, or *verbunkos*, by which young men were lured into the army by the sight of soldiers dancing in full dress uniform. In both, the form relies on the contrast between slow, often melancholy music (*lassú*) and vivacious fast material (*friss*).

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8:00pm

JUPITERS TOWNSVILLE

GRAND BALLROOM

LIFE IS A CABARET

A journey through the great American Songbook with Sharny Russell and George Golla. Also featuring Timothy Constable, Amy Dickson and David Nuttall.

MONDAY 1ST AUGUST 2011

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS 2

WITH PIERS LANE

Piers Lane chats with Danny Driver, Lisa Gasteen, Jack Liebeck, Victoria Sayles and Sharny Russell.

Moritz MOSZKOWSKI (1854-1925)

SUITE IN G MINOR FOR TWO VIOLINS AND PIANO, OP.71

Allegro energico

Allegro moderato

Lento assai

Molto vivace

Jack Liebeck (Violin)

Victoria Sayles (Violin)

Daniel de Borah (Piano)

Proudly Polish by nationality, ardently Jewish by lineage, and only incidentally German by birth is how Moszkowski - one of the great late romantic masters of the piano - usually chose to categorise himself. Germany however, was not so incidental to his musical style (as witnessed in this suite, composed in 1902) which has rather more in the way of echoes of Mendelssohn (who was at least Jewish) and Brahms, than of the Polish Chopin.

From the very opening, the first piece of the suite challenges expectations of what two violins and a piano can do unassisted. Both violins play *fortissimo* two-note chords throughout the first four bars, while the piano bides its time on a bass G, before answering the string duo in similarly fulsome vein. Some more conventional string melodiousness ensues, accompanied eventually by the sort of rippling passagework one would more usually expect from a piano virtuoso like Moszkowski. The second piece begins in G major, in mood and style somewhere between an unusually cantabile scherzo and a quick waltz. The third is a slow piece, its opening four bars leading to the E minor main theme, begun in a strict canon between the two violins, half a bar and a minor seventh apart. Though the piece is rigorously contrapuntal in structure, its mood is gentle and evanescent. The final piece opens in galloping 6/8 time and a bright G major, while the contrasting second theme is less breathless, more songlike.

Moszkowski's death in 1925 was duly noted as far away as Queensland, with a not altogether laudatory obituary in the *Brisbane Courier*:

'He composed with great rapidity for many years; fluency, indeed, was said to be his curse, though his taste and mentality usually saved him from what was vulgar and banal. He died only this year, but not before time had passed judgment upon his works. Their popularity is swiftly waning!'

Graeme Skinner © 2011

York BOWEN (1884-1961)

SUITE FOR PIANOFORTE DUET, OP.52

Prelude

Dance

Nocturne

Danny Driver (Piano)

Piers Lane (Piano)

York BOWEN (1884-1961)

PIANO SONATA NO.6 IN B FLAT, OP.160

Moderato e serio - Allegro risoluto e con fuoco
Intermezzo (Poco lento e tranquillo)

Finale alla toccata (Allegro molto e con spirit)

Danny Driver (Piano)

In the early years of last century, the elderly Saint-Saëns called York Bowen *'the most remarkable of the young British composers'*. Coming from such a conservative, this may have been a kiss of death; and if not, Bowen's later nickname, 'English Rachmaninoff', did the trick. Bowen was the butt of jokes by several modernist detractors; 'silly asses', he called them. But since he was heir to the Bowen & McKechnie whisky fortune, he probably couldn't have cared less. He continued to compose in a highly romantic style, long after it ceased to be fashionable, apparently immune to the influence of such major early 20th century trends as atonalism, serialism, and neo-classicism.

Bowen's first Suite for Pianoforte Duet, Op.52, appeared in the last year of the First World War, winning a composition competition held by the journal *Musical Opinion* in May 1918. According to a review in *The Musical Times*:

'It is in three movements: Prelude, Dance, and Nocturne. All are excellent, and it is safe to predict wide popularity for the Dance, a brilliant piece of work with the flavour of the English country dance, heightened by modern harmonic seasoning.'

At the tail-end of his life, the Piano Sonata No.6 in B flat minor Op.160 (1961) was Bowen's last composition. Still working away in a sound world that was pioneered half a century earlier, Bowen's piano music - with its affinities with Russians like Rachmaninoff and Medtner, and Britons like Delius and Bridge (and even Grainger) - would have seemed, in the year of his death, even more irrelevant to mainstream British concert music of the time than, in 1925, Moszkowski's was to the Brisbane columnist quoted above. On the other hand, a tribute article to the 73-year-old composer in *The Musical Times* in 1957 had rightly pointed out:

'Not only has York Bowen written more for keyboard than any other British composer, but the quality of this corpus viewed as a whole, is exceedingly high ... only York Bowen has catered comprehensively for everyone - from the child, in the Twelve Short Impromptus, to the virtuoso in such large-scale works as the Sonatas, the Ballades, the Twelve Studies - covering every aspect of technique - and the Twenty-four Preludes ... while between these extremes are innumerable pieces of less difficulty and most of them are distinguished by highly individual inventive interest and charm.'

Graeme Skinner © 2011

1:00pm

FLINDERS STREET LIBRARY

LIBRARY CHAT

Damien Beaumont chats with Diana McVeagh and Martin Wesley-Smith.

'Changing Popularity' - two eminent musicians discuss how public appreciation of performers and composers and their works changes as time goes on.

5:30pm

TOWNSVILLE CIVIC THEATRE

SUNSET SERIES - SUMMERTIME



Percy GRAINGER (1882-1961)

MOLLY ON THE SHORE

SHEPHERD'S HEY

SPOON RIVER

LET'S DANCE GAY IN GREEN MEADOW

John Contiguglia (Piano)

Richard Contiguglia (Piano)

Grainger once claimed that his folk tune settings, *Molly on the Shore* and *Shepherd's Hey* were 'so good because there is so little gaiety & fun in them', and that 'where other composers would have been jolly in setting such tunes, I have been sad or furious!' He also claimed to have based both of them on what he called the 'active' style of setting British folk tunes, pioneered by none other than Joseph Haydn in the 1790s. Both claims may, however, prove somewhat difficult to square with the musical evidence.

Molly on the Shore, composed in 1907 as a birthday gift for his mother, Rose, is based on two Cork reel tunes, one of that title, and the other called *Temple Hill*. *Shepherd's Hey* makes use of an English tune collected by Cecil Sharp. A 'hey' is also one of the steps from the repertoire of the Morris dancers, those arcane men with bells and handkerchiefs, who kept alive a type of sword-dance called the *morisco* ('Moorish dance'), perhaps introduced to England by pilgrims returning from Spain in the later middle-ages.

Spoon River is a traditional fiddle tune from Illinois, USA, which Grainger first became aware of in 1919. He later made a setting of it 'dished up for two pianos'. As Grainger described it: *'The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance tunes. My setting (begun March 10, 1919; ended February 1, 1929) aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence.'*

The full title of his Faeroe Island dance-song setting is Let's dance gay in Green Meadow; 'Neath the Mould shall never Dancer's Tread go. Grainger gave its history at the head of the score: 'Originally sketched for chorus, Jan. 1, 1905; Sketched for harmonium, Oct. 9, 1932; Worked up for twosome at one piano, Sept. 20-21, 1943'. He wanted to capture the timeless quality of the dances of the Faeroes Islands (between the Shetlands and Iceland): 'That the Faeroe narrative songs often run into 200 and more verses makes for tireless keeping-on-ness. It seems to me that this mesmeric frenzy should be captured in any harmonised versions of such dance-folksongs.'

Graeme Skinner © 2011

York BOWEN (1884-1961)

PHANTASY FOR VIOLA AND PIANO, OP.54

Rivka Golani (Viola)

Danny Driver (Piano)

A concert pianist himself, York Bowen also wrote much technically demanding music for string instruments. Fritz Kreisler played his D minor Suite for Violin and Piano, Op.28 in 1910, as later did Josef Szigeti. And, still in his early twenties, Bowen frequently appeared in concert as associate artist of the viola player Lionel Tertis, for whom he composed a Viola Concerto, Op.25, in 1906.

Early in the First World War, Bowen joined the Scots Guards, and played the horn in the regiment's band. Later he served in France, but caught pneumonia and was returned to England to convalesce. This *Phantasy* in F major, also composed for Tertis to play, was completed in the spring of 1918, still months before the November Armistice. Not surprisingly then, this extended single movement is often tinged with darker colours, as much in its passages of extroverted virtuosity for both instruments (the piano writing, for Bowen himself, at times quite Russian in style, recalling Medtner and Rachmaninoff), as in its more introspective moments. Even Tertis was reportedly sorely tested by the work's difficulty at some points; he later characterised Bowen's music for the viola as 'full of exuberance', though in this work perhaps this is more an indication of obsessive energy than of ebullient mood. Tertis also wrote that he would always feel indebted to Bowen for his 'generosity in writing compositions for the viola' at all, at a time when relatively few concert works for it were available.

Graeme Skinner © 2011

Sergei Vasilievich RACHMANINOFF (1873-1943)

VOCALISE, OP.34 NO.14 (1910-12)

Amy Dixon (Saxophone)

Daniel de Borah (Piano)

In 1909 Rachmaninoff made his first concert tour of the USA. This established him as an international star performer and had profound implications for his future. The years around 1910 also saw a flowering of original composition, including the Op.34 set of 14 songs. All but one use texts by Russian Romantic poets; the simple beauty of the final *Vocalise* perhaps says more than words could.

Gordon Kerry © 2011

George GERSHWIN (1898-1937 USA)

THREE PRELUDES

Allegro ben ritmato e deciso

Andante con moto e poco rubato

Allegro ben ritmato e deciso

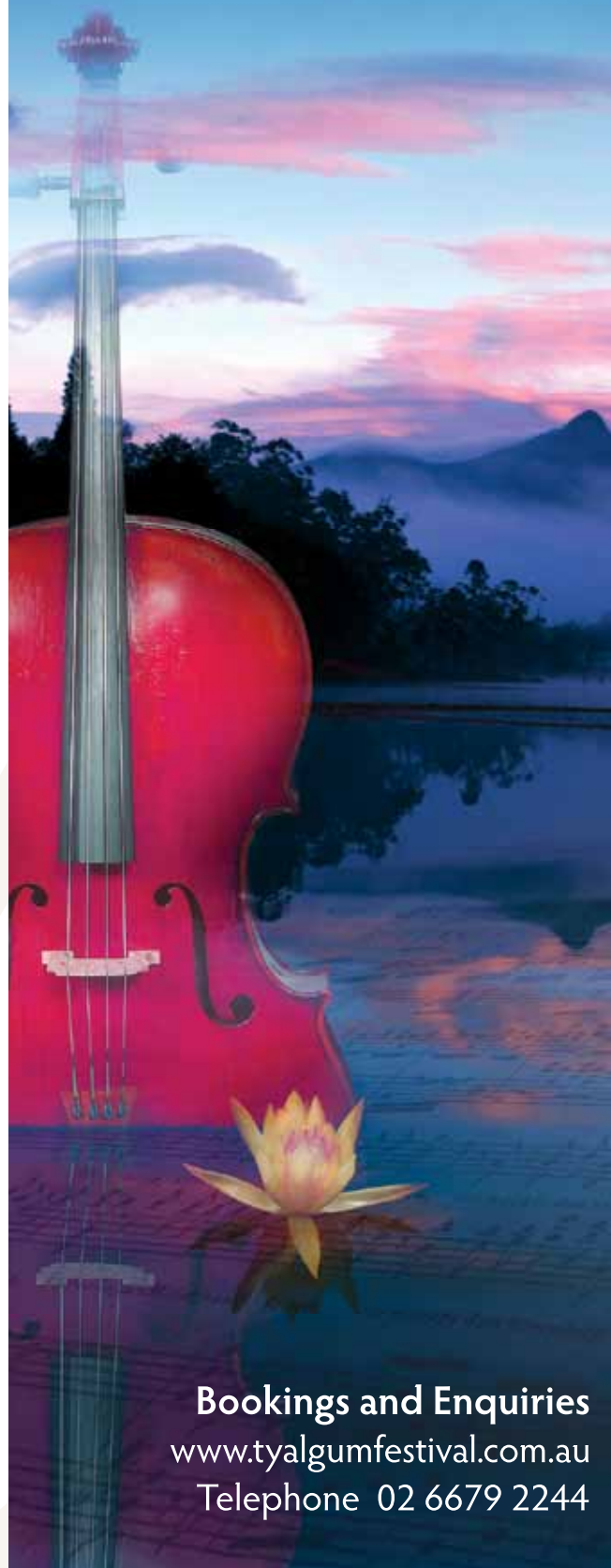
Amy Dickson (Saxophone)

Daniel de Borah (Piano)

In December 1926, Gershwin and singer Maria Alvarez gave a concert at the Roosevelt Hotel in New York. He performed five new piano pieces and, when he repeated the programme in Boston some time later added a sixth. Three of these were the Preludes that he published the same year. They were part of a proposed series of 24 preludes to be called *The Melting Pot*, inspired by the models of Chopin and Bach, though we can't know if he proposed to systematically explore all possible keys. Prelude

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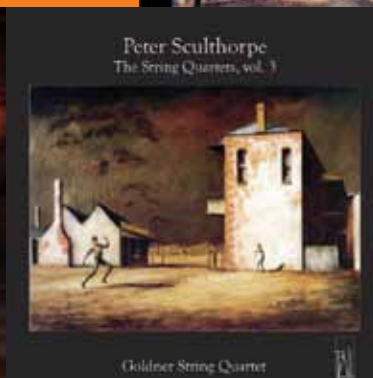
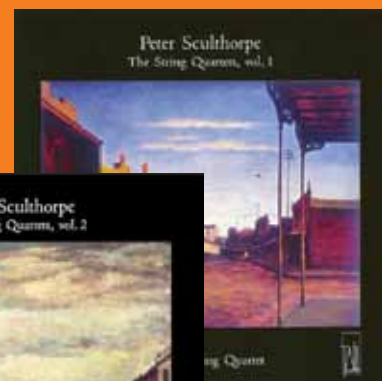
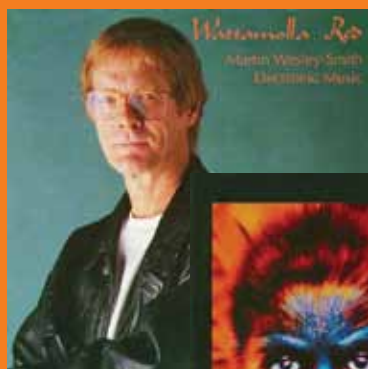
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1, in B flat, is a short study in thematic compression, being derived from the characteristic five-note motto at the start. The second prelude - considerably longer than its stable-mates - is slower and more pensive, while the third, again short, grows out of the contrast between two clearly defined thematic ideas, one of which comes from Gershwin's earlier piano solo, *Rialto Ripples*. The Three Preludes have been much arranged; James Cohn made the version for clarinet and piano, on which this performance with saxophone in turn is based.

Gordon Kerry © 2011

Percy GRAINGER (1882-1961)

FANTASY ON GERSHWIN'S PORGY AND BESS

John Contiguglia (Piano)

Richard Contiguglia (Piano)

Before he began putting *Porgy and Bess* on paper, Gershwin spent some weeks living in a waterfront shack in a shanty town in Charleston, South Carolina. He hoped to take in some of the musical personality of the local inhabitants - from the street cries, and by participating in the community and religious celebrations of which song was so much a part. Whether he was ultimately successful in representing faithfully the music of this Black American community in *Porgy* is open to question (many people claim, categorically, that he was not), there can be no question that his musical-cum-folk opera of 1935 contains some of his own most memorable and successful tunes.

Grainger's fantasy includes the following Gershwin tunes: 'My Man's Gone Now', 'It Ain't Necessarily So', 'Clara, Don't You Be Down-hearted', 'Strawberry Woman', 'Summertime', 'Oh, I Can't Sit Down', 'Bess, You Is My Woman Now', 'I Got Plenty O'Nuthin', and 'I'm on My Way'.

Graeme Skinner © 2011

8:00pm

TOWNSVILLE CIVIC THEATRE

EVENING SERIES - A SOLDIER'S TALE

In memory of the late Fred Blanks



Fred Blanks was a widely respected critic, whose reviews of concerts and operas were eloquent, illuminating and sometimes trenchant. He championed younger composers and performers, including Matthew Hindson, Gerard Willems and Roland Peelman and in 1988 he was awarded the Order of Australia for services to music.

His abiding love of music was matched by an interest in musical sociology; of how music could change and affect society through great artistry, be it composing, conducting or musicianship, and how audiences could affect the music world through their preparedness to engage passionately and to embrace change. He was not only an influential music critic but also an adult education lecturer who believed an appreciation of the arts was paramount in a civilised society.

For nearly twenty years, Fred delivered well-loved annual lectures to a devoted audience at AFCM and he and his wife, Christine, were warmly valued members of the AFCM community.

Benjamin BRITTEN (1913-1976)

PHANTASY FOR OBOE AND STRING TRIO, OP.2

David Nuttall (Oboe)

Philippe Graffin (Violin)

Simon Oswell (Viola)

Michael Goldschlager (Cello)

In 1905 Walter Wilson Cobbett and the Worshipful Company of Musicians established a prize for a work for chamber ensemble by a British composer. The pieces had to be in a single movement, but made up of sections in contrasting speed and metre, and to last no longer than twelve minutes. Each work was to be designated 'Phantasy', an archaic spelling of 'fantasy' that evoked the sort of works for 'chests', or consorts, of viols in Tudor and Jacobean times. The young Benjamin Britten submitted a Phantasy for string quintet in 1932, which did not win, but, merely for his own diversion and not

to enter in a competition, followed it up with the Phantasy for oboe and string trio in 1932. The piece was premièred in a BBC broadcast, where the oboe part was played by Leon Goossens. Goossens took part in the work's first live performance shortly thereafter, and then performed it at the 1934 ISCM Festival in Florence. Boosey and Hawkes published the piece, to which Britten gave the opus number 2.

The Phantasy quartet was, according to one review, 'original... arresting... natural and unforced', and it shows the young composer wearing his considerable learning and even more considerable technique very lightly indeed. In keeping with the Cobbett ideal, Britten's Op.2 falls into clearly defined sections, but these in turn correspond to the components of a sonata-design work. The wry march music with which the piece opens, where the strings are treated almost percussively to support the oboe line, is recapitulated at the work's close. Internal episodes, in which the thematic material is developed, consist of contrastingly frenetic and spaciouly lyrical sections.

Gordon Kerry © 2011

Igor STRAVINSKY (1882-1971)

THE SOLDIER'S TALE (HISTOIRE DU SOLDAT)

Damien Beaumont (Narrator)

Jack Liebeck (Violin)

Kees Boersma (Double Bass)

Michael Collins (Clarinet)

Matthew Wilkie (Bassoon)

Sarah Wilson (Trumpet)

Jason Redman (Trombone)

Timothy Constable (Percussion)

Madonna Davies (Devil)

Todd Barty (Soldier)

Stravinsky composed his *Soldier's Tale* while living in the Swiss town of Morges, on Lake Geneva, in 1918. His literary collaborator on the project was his friend and neighbour, the Swiss novelist C.F. Ramuz, who had recently produced French-text versions of Stravinsky's Russian theatre works *Reynard* and *Les Noces*. The new work, composed in 1918, was a short mixed-media theatre piece, but with a spoken narration (originally in French). With an eye to the wartime restrictions still then affecting even neutral Switzerland, it was designed to be performable under the most makeshift of conditions, by only a small company of actors, dancers, and instrumentalists. Even so (after a heavily subsidised single performance in Lausanne on 28 September 1918, conducted by Ernest Ansermet) plans to tour the work to Geneva and beyond had to be abandoned almost immediately as a result of a further unexpected complication, the local onset of the international influenza epidemic. By the end of that year, the same scourge reached as far as Australia, and in May 1919, even Townsville!

The work's scenario is based loosely on a Faust-like story from Alexander Afanasiev's collection of Russian folk tales, about a violin-playing soldier who sells his fiddle to the devil in exchange for a promise of vast riches. The soldier is quickly disillusioned with the devil's riches, which bring him little happiness. Eventually, challenging the devil to a game of chance, the soldier wins back his fiddle. He then cures a princess from her illness by playing to her, after which she dances to the tune of his fiddle. When the devil tries to thwart their marriage, the soldier forces the devil to dance to the tune of his fiddle too, until he is exhausted. The devil capitulates and grants the couple future happiness, so long as the soldier never attempts to leave the princess' side. As the couple embrace, the narrator announces the moral of the story to the accompaniment of a grand chorale: 'Don't try to claim back happiness that you once had, on top of the happiness you have now'. But later the soldier forgets, and does try to recapture one apparently harmless past happiness, by visiting his mother, only to find the devil waiting, as promised, to reclaim his fiddle and his soul.

As far as Stravinsky was concerned, *The Soldier's Tale* in its original dramatic format was far from being his ideal vehicle of happiness. In an attempt to ensure the wider utility and saleability of the music alone, the cash-strapped composer extracted two suites from the score. The larger concert suite was first heard in an all-Stravinsky concert in London's Wigmore Hall on 20 July 1920, with Ernest Ansermet again conducting, and an ensemble in which the violinist Jelly d'Arányi took the starring role. Being Hungarian, she was a perfect choice for a score whose musical origins were largely Eastern

European, including recollections of traditional Russian, Hungarian, Gypsy and even Jewish *Klezmer* street music. Stravinsky also included his own original recreations of an Argentinian tango, a Spanish *pasadoble* and an American rag. His grand German chorale is actually (and audibly) based on the tune of Luther's *Ein' feste Burg ist unser Gott* ('A Stronghold Sure is Our Great God'), though with the suitably ironic twist of wrong-note harmonies.

Graeme Skinner © 2011

I N T E R V A L

Franz SCHUBERT (1797-1828)

QUINTET IN C MAJOR FOR TWO VIOLINS, VIOLA AND TWO CELLOS, D 956 (1828)

Allegro ma non troppo

Adagio

Scherzo: presto Trio: andante sostenuto

Allegretto

Goldner String Quartet

Louise Hopkins (Cello)

Just why Schubert wrote his celebrated String Quintet is unclear, and, sadly, he never heard it performed; the première had to wait, it seems, until 1850. Nor do we know why he chose to add a second cello, echoing the works of Boccherini, rather than the extra viola preferred by Mozart and Beethoven and various later composers.

As does Beethoven's *Eroica*, Schubert cultivates a nice ambiguity at the work's opening: long-held chords establish neither speed nor metre, and are, significantly, not played by all five instruments. We gradually become aware that the seemingly slow introduction was in fact in the same metre as the *allegro* material that follows, and that material expands in short motifs on the implications of the two chords heard at the start. By contrast, there follows one of Schubert's most beautiful tunes, given to the two cellos in what Peter Gülke calls the 'radiantly 'illegal' key of E flat, accompanied by a short, repeated rhythmic motif in the upper parts. It is such juxtaposition of the lyrical and the motivic, the huge range of textural changes and the sudden and colourful gearshifts into remote keys that partly explains how Schubert sustains this immense structure.

In the *adagio* the greatest songwriter of his time seems, at first, to have abandoned melody, when in fact he has miraculously slowed it almost to a standstill, enlivening the texture, again, with repeated short rhythmic figures. The impassioned central section is in F minor, in contrast with the main key of E major: so close, and yet so far.

The almost unbearable spell of the *adagio* is broken by an earthy, cantering scherzo in C, but this in turn is compromised by the central Trio section, a brooding interlude – again in a paradoxically close but remote key, D flat – with falling melodies and darkly glowing timbres. The shimmering return of the scherzo can't erase the sense of underlying tragedy.

Dvorák believed Schubert to have been among the first to introduce Hungarian elements into 'art music', and the main theme of the finale bears him out. Its genial swing is offset by frequent, unexpected changes of key and the emphatic repetition of short motifs. And in the work's final moments the acceleration becomes alarming before the almost brutal minor gesture with which it concludes.

Gordon Kerry © 2011

TUESDAY 2ND AUGUST 2011

8:00pm

**PEPPERS BLUE ON BLUE RESORT
ISLAND CABARET**

A journey through the great American Songbook with Sharny Russell and George Golla on Magnetic Island. Also featuring David Nuttall.

WEDNESDAY 3RD AUGUST 2011

10:30pm

**JUPITERS TOWNSVILLE
GRAND BALLROOM
CONCERT CONVERSATIONS 3
WITH PIERS LANE**

Piers Lane chats with Michael Collins, Louise Hopkins and Martin Wesley-Smith.

Antonín DVORÁK (1841-1904)

arranged by Steven ISSERLIS

**ROMANTIC PIECES, OP.75/B 150, NO.4
LARGHETTO**

Jean SIBELIUS (1865-1957)

MALINCONIA, OP.20

Louise Hopkins (Cello)

Piers Lane (Piano)

The mid-1880s were busy for Dvorák, with travel as far afield as Britain to present major works like the Symphony No.7. He wrote little chamber music for four years, though in 1887 returned to it with his Piano Quintet, a more modest Terzetto for two violins and viola, and a set of Miniatures – a *Cavatina*, *Capriccio*, *Romance* and *Ballade* – for the same group. He then rescored these as the Romantic pieces for violin and piano and published them without their subtitles.

Malinconia dates from 1900, when Sibelius was experiencing international fame, and mourning the death of his infant daughter. It presents the two instruments separately at first: the cello has a chromatic, stepwise melody that laboriously climbs through nearly two octaves, which is answered by flamboyant passage work from the piano.

This introduces the work's main theme, given out in B flat major by the cello over repeated syncopated chords. The tune has many Sibelian hallmarks, notably the use of stepwise movement with a narrow compass of five or six notes. The piano interrupts with more bravura writing, answered by the cello's rapid arpeggios, before a more extended version of the melody in the work's home key of D minor. The central section shows the tune doing service as a bass, and the cello playing at times in two-part counterpoint. The melody makes a triumphant return in E flat, but the music gradually returns to the quiet darkness of D minor and the lowest reaches of both instruments.

Gordon Kerry © 2011

Martin WESLEY-SMITH (born 1945)

FOR CLARINET AND TAPE

Michael Collins (Clarinet)

In late 1982 I was experimenting with 'Music Composition Language' on a Fairlight CMI (Computer Musical Instrument), trying to make it send a tone, *portamento*, from one particular note to land on another specified note three and a half bars later. When I'd worked

out how to do it I found I had a promising beginning to a piece of computer music. I did a bit more, then another bit, till after a few months of work – whenever I could fit it in between teaching and other commitments – I had a few minutes of music. I noticed that one of the parts was taking on a character that would suit a clarinet, so I decided to make a piece for clarinet and tape (a technology that has now been superseded by CDs, DVDs, HD DVDs, BDs etc). It was to be for an American clarinettist friend of mine, Gerry Errante, who had been pestering me for a piece for years.

After another few months – a year after I started – the piece was nearly finished. The ensemble Flederman, about to embark on a USA tour, asked me if I had a new piece they could take with them (a couple of pieces they had commissioned hadn't materialised in time). 'No', I said. 'Well, what about the thing we've heard you fiddling with in the studio?' 'That's for clarinet and tape - and you don't have a clarinet!' 'But we've got a marimba - would that do?'

I thought about it, realised that the clarinet part would suit marimba, so quickly finished the piece. Three weeks later, Graeme Leak premièred *For Marimba and Tape* in Las Vegas. Later, I turned it back into *For Clarinet and Tape*. Other versions now exist, including *For Recorder and Tape*, *For Saxophone and Tape*, and *For Bassoon and Tape*.

Martin Wesley-Smith © 1983

Martin WESLEY-SMITH (born 1945)

MERRY-GO-ROUND

FOR CLARINET, CELLO, SOUNDS AND IMAGES ON COMPUTER [2002]

Michael Collins (Clarinet)

Louise Hopkins (Cello)

Martin Wesley-Smith (Computer)

music, lyric, A-V programming: Martin Wesley-Smith
photography: George Gittoes

additional photography: Alice Wesley-Smith

model: Holly Berry

A lot of my work has been in the audio-visual area using, in the olden days, multiple computer-controlled slide projectors and, these days, since the late 90s, laptop computer and data projector. *Merry-Go-Round*, from 2002, was commissioned by the group Charisma (Ros Dunlop, clarinet, and Julia Ryder, cello) and premièred in Darwin. Its title comes from a wooden merry-go-round photographed in Afghanistan by Australian artist George Gittoes, whose Afghan photographs and notebooks inspired the piece. But it also represents what life must be for the ordinary Afghan: a merry-go-round spinning from one invasion to the next. As John C. Griffiths puts it in his *Afghanistan, A History of Conflict* (Andre Deutsch Ltd, 2001):

Outsiders sticking their fingers in the Afghan pie find it a damn sight hotter than they thought, and they ruin the pie for the Afghans. Persia, Russia, Britain and now the United States have all found their goals unobtainable and the cost of seeking them unsustainable, but the greatest price has always been paid by the poor, bloodied people of Afghanistan.

The lullaby that is heard a couple of times is accompanied by the following words on screen:

*Go to sleep, my son, it's time for everyone
to dream, and let the troubles fly away.
When your Daddy comes again we'll be together
in another place somewhere;
we'll all be safe, we'll be happy to stay
where the people are so friendly and will welcome us to share
a land where one can live without a care,
somewhere, some day,
we will leave this merry-go-round - your Daddy will come for you and
me ...
fly away 'cross the sea, away from this misery,
we'll live ... free*

Australia's recent history of care, or lack of it, for Afghan and other refugees shames us all.

Martin Wesley-Smith © 2002

1:00pm

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AFCM WINTERSCHOOL

ADVANCED MASTERCLASSES – PUBLIC MASTERCLASS 1

5:30pm

TOWNSVILLE CIVIC THEATRE

BACH BY CANDLELIGHT ONE



Johann Sebastian BACH (1685-1750)

CONCERTO IN C MAJOR FOR THREE PIANOS (BWV 1064)

Allegro

Adagio

Allegro

Daniel de Borah (Piano)

Danny Driver (Piano)

Piers Lane (Piano)

The etymology of *concerto* is warmly contested, which is much as it should be! 'Contest' is one possibility, so too the less confrontational 'in concert', or 'in consort'. Most of Bach's concertos can be made to make sense one way or the other, whether he is massing his forces to present a unified musical front, or separating them out into skirmishing counterpointed sub-groups: soloists, basses, and accompanimental in-fill. And it seems to be such musical relationships that ultimately mattered most to Bach himself, while the exact identities of the instruments involved was a matter of lesser concern. In the case of this concerto, it is generally assumed that Bach originally composed it for three solo violins, probably sometime around 1720, while he was still caught up in his early fascination with the music of Vivaldi. Only later, in Leipzig, did he rearrange the solo violin parts for three harpsichords.

No one has ever conclusively explained why Bach started rewriting his earlier concertos for performance by two, three and even four harpsichords, entailing, moreover, a good deal of moving and lifting to gather the bulky instruments together in one place. Probably, there was a measure of sheer showmanship involved, in what may well have been akin to Bach family jam sessions, sons Friedemann, Emanuel, or Bernhard joining Old Bach at the keyboards. Otherwise, Bach's approach to these refurbishings seems to have been to expend minimum time and maximum ingenuity. In this case he transforms the single-threads of the original violin parts into double-thread keyboard parts, variously by doubling them in octaves or sixths, borrowing the orchestral bass for the left hand, or inventing new idiomatic keyboard figurations.

Gordon Kerry © 2011

SONATA IN E FLAT MAJOR (BWV 1031)

Allegro moderato

Siciliano

Allegro

Amy Dickson (Saxophone)

Timothy Constable (Percussion)

Julian Smiles (Cello)

TRIO SONATA IN G MAJOR (BWV 530)

Vivace

Lento

Allegro

Timothy Constable (Percussion)

Bree van Reyk (Percussion)

Julian Smiles (Cello)



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Bach's somewhat permissive approach to instrumentation was not limited to his concertos. He regularly reworked his sonatas into a variety of solo, duo, trio, or quartet configurations. The surviving 'original' of the first of these two sonatas, BWV 1031, comes down to us scored for flute and harpsichord duo. However, there is good reason to believe that some of it was based on a lost original for flute, violin, and basso continuo (probably shared between harpsichord and cello). The sonata's lovely, lilting *Siciliano* is often played separately, in even more radical instrumental transformations (for example, as a string orchestra *adagio*). The young Astor Piazzolla famously started out in music by playing Bach on a button accordion, and there need be little doubt that he would have made a good fist of this movement. So why not, as here, redeploy the two upper voices to saxophone and tuned percussion, with cello to carry the bass?

Meanwhile, the surviving manuscript of the second sonata, BWV 530, is scored for solo organ. It is clearly laid out as a trio, however the two upper parts played by the right and left hands on two separate keyboards, and the bass part on the pedals. Yet again, the musical evidence points towards a lost 'original' for an instrumental trio of some sort, probably two violins and bass. But, again, why not experiment? Since baroque pipe organ makers in Bach's own day sometimes added genuine percussion mechanisms, like glockenspiels, to their instruments, playing the two upper voices of this sonata on paired tuned-percussion instruments may not be so far from Bach's sound world as it might first appear!

Graeme Skinner © 2011

CONCERTO IN C MAJOR FOR TWO PIANOS (BWV 1061)

Allegro

Adagio ovvero Largo

Fuga

Richard Contiguglia (Piano)

John Contiguglia (Piano)

The two outer movements of this concerto come down to us scored for two harpsichords and strings. Uniquely among all of Bach's orchestral harpsichord concertos, however, this one seems to have been based on a lost original for two harpsichords alone, without any supporting ensemble. Bach, anyway, retained his original unsupported duo configuration in the central slow movement. And accordingly, in this performance, the string parts of the outer movements have also been stripped away, leaving only the two keyboards. Though some detailing of the later version is thereby lost, what is left is far more than just bare bones. The final fugue is especially brilliant and fully-fledged in its 'original' keyboard-only format.

Graeme Skinner © 2011

8:00pm SACRED HEART CATHEDRAL BACH BY CANDLELIGHT TWO



Johann Sebastian BACH (1685-1750)

CONCERTO FOR OBOE AND VIOLIN IN D MINOR (BWV 1060)

Allegro

Adagio

Allegro

David Nuttall (Oboe)

Philippe Graffin (Violin)

Goldner String Quartet

Kees Boersma (Double Bass)

All the notes of this concerto come down to us in a manuscript in which the solo parts are scored for two keyboard instruments. Bach produced it for performance at a weekly meeting of a Leipzig musical club of which he was director during the 1730s. This club, consisting of university students and professional musicians, met at Gottfried Zimmermann's *Kaffeehaus* in Catherinen-strasse, a venue whose pleasant odours Bach commemorated for posterity in his *Coffee Cantata* (BWV 211).

It was the 19th century Bach biographer, Philipp Spitta, who first proposed that this 'gloomy work' (his description) might be traceable back to a lost earlier Bach concerto. Spitta thought the original solo instruments were two violins. Early last century, another German musicologist, Max Seiffert, was trying to make sense of a disparity he heard between the roles of the two soloists. The fact that one of Bach's harpsichord parts bore all the hallmarks of a flashy violin original, literally bouncing across the fingerboard, made it seem more likely that its relatively staid neighbour must have been some other, contrasting instrument. Seiffert prompted for the oboe, and today his oboe-and-violin solution is generally accepted, though various reconstructions disagree on minor details. Luckily, we can observe how Bach himself went about the arrangement process in reverse, thanks to those concertos which survive in both original melody instrument versions and his own later keyboard arrangements.

Graeme Skinner © 2011

UNACCOMPANIED SUITE IN G MAJOR (BWV 1007)

Prélude

Allemande

Courante

Sarabande

Menuets I - II (minore) - I

Gigue

Rivka Golani (Viola)

Quite a few of Bach's works survive only in manuscripts copied by his students or members of his family. The 'original' manuscript of the concerto we have just heard is in the handwriting of his son-in-law, while the manuscript of this suite is in the hand of his second wife, Anna Magdalena Bach. The family friend for whom she made the manuscript, Georg Schwanenberger, duly inscribed on the cover of the suites that they were 'composée par Sr. J. S. Bach' and 'écrit par Madame Bachen Son Epouse'. However, in his recent book, *Written by Mrs Bach* (Harper Collins, 2011), the Darwin-based conductor and academic Martin Jarvis has proposed that Anna Magdalena did more than merely 'write' the suites out; rather that she, and not her famous spouse, may actually have composed them.

Whatever the precise division of labour in the Bach household, the six 'unaccompanied' suites that emanated from it sometime in the later 1720s have long since acquired the status of musical conundrums, problems waiting to be solved. On the principle that nature abhors a vacuum, Robert Schumann was so affronted by the idea that Bach had omitted to write a keyboard part into the originals, that he devised and published his own piano accompaniments. Though the original manuscript is for cello - mostly playing a single melodic stand, one note at a time - there is another authorised version of one of the suites for the lute, lightly harmonised with chords. Many other instrumentations have also been tried, on the reasonable grounds that Bach himself was famously open to such alternatives. Australian baroque specialist, Winsome Evans, has recently arranged the suites for solo harpsichord, a process requiring the same sort of ingenuity Bach displayed in rearranging his concertos for keyboards.

By comparison, playing the cello suites on viola requires minimal intervention. The predominantly single-thread stream of the original is preserved intact, and the viola strings are tuned to the same sequence of pitches as those of the cello (C-G-D-A), only an octave higher. Moreover, the viola was reportedly the instrument that Bach himself preferred to play, and it requires little stretch of the imagination to envisage him (assuming it was him, and not Anna Magdalena) testing out passages of the work, as he composed them, on his viola.

Graeme Skinner © 2011

'AUS LIEBE WILL MEIN HEILAND STERBEN'

FROM *ST MATTHEW PASSION* (BWV 244)

Louise Page (Soprano)

Vernon Hill (Flute)

BIST DU BEI MIR (BWV 508)

Louise Page (Soprano)

Michael Goldschlager (Cello)

Danny Driver (Piano)

MEIN GLAUBIGES HERZEN (FROM BWV 68)

Louise Page (Soprano)

Victoria Sayles (Violin)

Vernon Hill (Flute)

David Nuttall (Oboe)

Michael Goldschlager (Cello)

Kees Boersma (Double Bass)

Danny Driver (Piano)

Of the three Bach vocal items on this programme, the odd one out is definitely the first, an excerpt from Bach's *St Matthew Passion*. Into the gospel's crucifixion narrative, while Pilate considers Jesus' fate, Bach inserts this strangely-scored reflective aria, 'For Love my Saviour is Dying'. The absence of any accompanying string or bass instruments suggests, as Bach sincerely believed, that the world was, at that moment, on the verge of losing its very foundation.

There could hardly be a greater contrast between the desolation of *Aus Liebe*, and the quiet confidence of *Bist du bei mir* ('If thou art near, I go with joy to death and to my rest'), a short aria with standard basso continuo accompaniment from the *Notebook for Anna Magdalena Bach*. The melody turns out not to derive from the Bach household at all, but from an opera by Gottfried Heinrich Stölzel (1690-1749). Whether Bach himself had any hand in this arrangement is unclear. It was certainly written out by his wife, and she may well have devised the supporting bass herself, as a lesson exercise set by her husband.

The final aria, 'My heart ever faithful', is again unquestionably by Johann Sebastian. In fact, he could be said to have composed it not once, but twice. The first version appears in the so-called 'Hunt' cantata (BWV 208), a secular piece he wrote in 1713. For this second version with a sacred text, composed in 1725, he retained the distinctive cello part of the 1713 original, but wrote both a new voice part above it, and a new separate bass part below it. And at the end, he added a lovely *sinfonia*, introducing further new instrumental colours.

Graeme Skinner © 2011

I N T E R V A L

Carl Philipp Emanuel BACH (1714-1788)

UNACCOMPANIED SONATA IN D MINOR
(WQ 132/H 562)

Poco adagio

Allegro

Allegro

Matthew Wilkie (Bassoon)

Bach's second son, Emanuel, spent thirty years as keyboard player at the court of the Prussian king, Frederick the Great (1738-68). Frederick, an enthusiastic flautist, frequently required Emanuel to accompany him, and one might imagine that Bach often composed music for the king to play. This may not have been the case, however. Emanuel complained that the king's playing was erratic, and, what's worse, that he preferred music by his other court composers - Quantz and Graun - to Emanuel's own. Indeed, there is evidence to link Frederick personally with only one of Bach's 18 or so known flute sonatas - this one, originally for (unaccompanied) flute was composed in 1747. When a young French flautist played the same work to him 36 years later, Bach reportedly said to him: 'Isn't it curious: the person for whom I wrote this piece couldn't play it; yet, you, the one for whom I did not write it, can!'

Graeme Skinner © 2011

Johann Sebastian BACH (1685-1750)

TWO-PART INVENTIONS NOS. 1, 6, 8, 13, 14, 15

Philippe Graffin (Violin)

Michael Goldschlager (Cello)

Probably borrowing the term from Ciceronian oratory, Bach's title signifies that 'invention' was the first stage of musical creation - for both composer and performer - involving the relatively simple resources of just two counterpointed voices, treble and bass (later, the pupil would go on to essay three voices in three-part 'inventions' that Bach actually originally called *sinfonias*, from the Greek *symphonia*, meaning 'consonance', or 'all sounding together'). In this case, the

original manuscript of the complete set of 12 inventions is in Bach's own handwriting, as is the title:

'Straightforward Instructions, in which lovers of the keyboard, and especially the eager ones, are shown a clear way ... of learning to play cleanly in two voices ... at the same time not only getting good inventions, but developing the same satisfactorily, and above all arriving at a cantabile manner in playing, all the while acquiring a strong foretaste of composition.'

Bach also signed and dated the score 1723. We can learn a little more about his original intentions from earlier versions of some of the inventions included in the so-called *Clavierbüchlein* (Little Clavier Book) compiled for his eldest son, Wilhelm Friedemann Bach. According to its cover, that book was copied in 1720, indicating that Bach gave these pieces to Friedemann to play when he was only nine years old.

Graeme Skinner © 2011

VIOLIN CONCERTO IN A MINOR (BWV 1041)

[Allegro]

Andante

Allegro assai

Jack Liebeck (Violin)

Goldner String Quartet

Kees Boersma (Double Bass)

Bach's earliest concerto to feature solo violin was composed in Weimar in the wake of his decisive first exposure to the music of Vivaldi. Unfortunately, the work is now lost, though its music can still be appreciated thanks to two quite reliable adaptations of it as a harpsichord concerto, one by Bach himself (BWV 1052), and another by his son, C.P.E. Bach. The A minor Violin Concerto performed here, was probably written only a little later, maybe for Bach himself to play, or perhaps for his Dresden-based acquaintance, the violinist Johann Georg Pisendel, another keen Vivaldi enthusiast. Among its notably Vivaldian features are the gently rocking major-keyed *Andante* (somehow reminiscent of Vivaldi's Venice, though Bach himself never visited the city), and the spectacular violin writing in the brisk finale (*Allegro assai*). As with the lost earlier violin concerto, there is a second version of this work as a solo keyboard concerto (in G minor, BWV 1058), adapted for performance in Leipzig in the late 1730s.

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THURSDAY 4TH AUGUST 2011

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS 4

WITH PIERS LANE

Piers Lane chats with Kees Boersma, Daniel de Borah, Rivka Golani, Vernon Hill and Simon Oswell.

Béla BARTÓK (1881-1945)

FIFTEEN HUNGARIAN PEASANT SONGS,

BB 79 SZ.71

arranged for flute and piano by Paul Arma

Rubato

Andante

Poco rubato

Andante

Scherzo: allegro

Ballada: Tema con variazioni

Allegro

Allegretto

Allegretto

L'istesso tempo

Assai moderato

Allegretto

Poco piu vivo

Allegro

Allegro

Vernon Hill (Flute)

Daniel de Borah (Piano)

In 1912 and 1913 Bartók travelled as far afield as Norway, North Africa and France, but the outbreak of World War I in 1914 effectively confined him to Hungary. He was devastated at the humanitarian crisis of the war and also of its effect on his research. The Fifteen Hungarian Folksongs, products of that research, were composed during the war years and published as a set of piano miniatures in 1918. The first four are designated 'old tunes' - that is, songs; the Scherzo and Ballada are 'free-standing' and the final nine are 'old dance tunes'.

Gordon Kerry © 2011

Sergei PROKOFIEV (1891-1953)

ROMEO AND JULIET, OP.64

EXCERPTS ARRANGED FOR VIOLA AND PIANO

BY VADIM BORISOVSKY (1900-1972)

Introduction

The young Juliet

Dance of the Knights

Mercutio

Rivka Golani (Viola)

Daniel de Borah (Piano)

Between 1932 and 1936 Prokofiev spent increasingly long periods back in the USSR, having gone abroad in 1918. The Soviet system had created a vast new, but largely inexperienced, audience for classical music, and, as he said in an interview with *Izvestia* in 1934, needed "light serious" or "serious light" music; it is by no means easy to find the term which suits it. Above all, it must be tuneful, simply and comprehensively tuneful, and must not be repetitious or stamped with triviality.'

Prokofiev may often have regretted the decision to return permanently in 1936. Many of his first attempts to write for the new Soviet man and woman were derided as 'simplistic' or, at the same time, 'formalist' (Soviet-speak for 'nasty and modern'). Certain works however, achieved the ideal of 'light-serious' music and ensured a precarious period of grace for the composer at the end of the 1930s. The greatest among them was the ballet, *Romeo and Juliet*, yet it had a difficult birth. Leningrad's Kirov Theatre rejected the proposal because of the tragic ending ('the dead cannot dance') leading Prokofiev to consider a happy ending. Moscow's Bolshoi Theatre commissioned the work, but found it too complicated, so the première was given in Brno, Czechoslovakia in 1938. After much revision it finally made it to the stage in 1940 in Moscow.

As founding violist of the Beethoven Quartet and a professor at the Moscow Conservatory from the late 1920s, Vadim Borisovsky was closely involved with some of the greatest Soviet composers and, aware of the limited solo repertoire for his instrument, made many transcriptions for it. With the composer's permission he made versions for viola (or two violas) and piano of 13 numbers from *Romeo and Juliet*. Today we hear the introduction and three pieces from Act I scene ii. These show an intimate knowledge of the original score and of the expressive and technical compass of the viola, as well as making the relationship between viola and piano a genuine partnership.

Gordon Kerry © 2011

Tom JOHNSON (born 1939)

FAILING: A VERY DIFFICULT PIECE FOR

DOUBLE BASS

Kees Boersma (Double bass)

US-born, but resident in France since 1983, Tom Johnson studied with the late Morton Feldman and was among the first and most rigorous minimalists: his *Four Note Opera*, for instance, really does only use four notes. His 1975 work for solo double bass, *Failing*, is one of his best-known pieces, and is, quite literally, self-explanatory.

Gordon Kerry © 2011

Erwin SCHULHOFF (1894-1942)

**CONCERTINO FOR FLUTE, VIOLA AND
DOUBLE BASS**

Andante con moto

Furiant: allegro furioso

Andante

Rondino: allegro gaio

Vernon Hill (Flute)

Simon Oswell (Viola)

Kees Boersma (Double bass)

When Czech composer Erwin Schulhoff died of tuberculosis in a Nazi concentration camp his music nearly died with him. Declared *entartete Musik* (degenerate music) by the regime, his work was only rediscovered in the 1980s. Schulhoff's earliest music shows the influences of the major trends in early 20th century music, and his brief period of study with Debussy in 1913 left its mark permanently. World War I, in which he served as a soldier for four years, led Schulhoff to reject Romanticism as tainted, and during the next decade he embraced both the expressionism of the Schoenberg circle and the extremes of Dadaism, and was open to the influence of jazz.

Schulhoff had lived, studied and worked in various German cities until the early 1920s when he returned to Prague, the city of his birth. It was there that Dvorák had recommended a career in music for Schulhoff; the folk elements that were so important to such composers as Dvorák and Janáček were still palpable in Prague's musical life and found their way into Schulhoff's subsequent work.

Composed in 1925, the Concertino brings a number of these musical preoccupations together. Despite its relative brevity, it deserves the title, as each of the three players are treated as soloists, as well as constantly combining to form a wonderful array of accompanying textures.

The first movement is the most expansive, finding room for deceptively simple melodies, echoes of Debussy (especially in the flute writing) and the alternation of pensive and frenetic passages. The short *furiant*, a dance form much loved by Dvorák, has a mercurial charm – enhanced by the use of piccolo, while the following *andante* conjures something of the harmonic and contrapuntal strangeness found in Viennese music on the cusp of Romanticism and atonality. This mood is, however, swept away by another energetic dance in the final *rondino*.

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1:00pm

**PERC TUCKER REGIONAL GALLERY
AFCM WINTERSCHOOL –
PUBLIC MASTERCLASS 2**

5:30pm

**TOWNSVILLE CIVIC THEATRE
SUNSET SERIES – M&Ms**



Wolfgang Amadeus MOZART (1756-1791)

DUO IN G MAJOR (K 423) (1783)

Allegro

Adagio

Rondeau (Allegro)

Jack Liebeck (Violin)

Simon Oswell (Viola)

Mozart's pair of duos for violin and viola (K 423 & 424) were musical gifts for his former Salzburg court orchestra colleague, Michael Haydn, younger brother of the famous Joseph. In summer 1783 Mozart had returned home from Vienna, partly to try to heal the rift between himself and his father caused by the latter's disapproval of his recent marriage. While Mozart was in Salzburg, Michael Haydn fell ill, and Mozart offered to deputise in some of his duties. In particular, Haydn needed to meet a paid commission to compose some duets for violin and viola; and Haydn being too sick to do so, Mozart 'ghosted'

the works for him. Though we do not know if the commissioner was ever informed of their real composer, the duets more than adequately match Mozart's own admiring description of Michael Haydn's instrumental style as being full of 'fire, spirit, and precision'. Despite their severely limited scoring, Mozart certainly did not conceive these counterfeit Haydn duos as miniatures. Indeed, he deploys the two string instruments in a manner remarkably similar to that of his own keyboard sonatas.

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Gustav MAHLER (1860-1911)

**KINDERTOTENLIEDER ('SONGS ON THE DEATH
OF CHILDREN')**

1. *Nun will die Sonn' so hell aufgeh'n
(Now will the sun rise as brightly)*
2. *Nun seh' ich wohl, warum so dunkle
Flammen (Now I see clearly)*
3. *Wenn dein Mütterlein tritt zur Tür herein
(When your dear mother)*
4. *Oft denk' ich, sie sind nur ausgegangen!
(I often think they have only gone out)*
5. *In diesem Wetter, in diesem Braus (In
this weather, in such a storm)*

Louise Page (Soprano)

Daniel de Borah (Piano)

Friedrich Rückert (1788-1866) experienced the upheavals of Europe during the Napoleonic wars and held the position of professor of oriental languages at various German universities before retiring to the country to concentrate on poetry.

Mahler started setting poetry by Rückert in 1901, at the same time as he began work on his Fifth Symphony, and ultimately produced two sets of songs to Rückert's verse. The *Kindertotenlieder* of 1904 has been described as Mahler's greatest song-cycle, though at the time he was accused of 'self-tormenting exhibitionism'. The poetry grew out of Rückert's own grief at the loss of his two children; Mahler responds to five of Rückert's elegies (which number more than one hundred) in music by memorialising his own brother who died in childhood. According to Natalie Bauer-Lechner, Mahler said of the songs 'it hurt me to write them, and I grieve for the world which will one day have to hear them'.

In fact though, Rückert's verse and Mahler's music both seek to find consolation in grief. The first song moves from the radical loneliness of bereavement to a blessing on the 'joyful Light of the World'. Light forms a constant image in the poems: the lost children are transfigured into stars in the second song; the child's life is compared to a candle in the third; in the fourth the poet imagines the children walking on sunlit hills. Finally, taken by the unavoidable storm that is life, the children rest in the hand of God.

As so often in Mahler's music, the songs are related to their contemporary symphonies, in this case the Fifth and the Sixth. Scholar Donald Mitchell believes the first two songs are closest to the Fifth and the remaining three to the Sixth. But their influence stretches as far as the closing moments of the Ninth Symphony, where the music remembers a line from the fourth song, describing how 'up there on the heights, it's a beautiful day.'

Gordon Kerry © 2011

Gian Carlo MENOTTI (1911-2007)

SUITE FOR TWO CELLOS AND PIANO

Introduction

Scherzo

Arioso

Finale

Louise Hopkins (Cello)

Michael Goldschlager (Cello)

Daniel de Borah (Piano)

Menotti (for 30 years, partner of the American composer Samuel Barber) is best known for having been the librettist of Barber's opera *Vanessa*, and as a composer in his own right for his American modernist *verismo* operas, in particular the chamber operas *The*

Medium and *The Telephone* and his 1950 Broadway success *The Consul*. He also pioneered the new genre of television opera with his *Amahl and The Night Visitors* in 1951. His *Suite for Two Cellos*, commissioned by the Chamber Music Society of the Lincoln Centre, was composed in 1973 for a special New York concert in honour of the cellist Gregor Piatigorsky, who decades earlier had championed Barber's Cello Sonata. Piatigorsky, in turn, also played the Suite with his young Canadian student and assistant, Denis Brott, at Menotti's Spoleto Festival in Italy.

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8:00pm

TOWNSVILLE CIVIC THEATRE

EVENING SERIES – HUNGARIAN RHAPSODY



Maurice RAVEL (1875-1937)

STRING QUARTET IN F

Allegro moderato – très doux

Assez vif – très rythmé

Très lent

Vif et agité

Goldner String Quartet

Stravinsky called Ravel the 'Swiss watchmaker of music' and Ravel's stated aim was indeed 'technical perfection', a preoccupation carried over into a lifelong obsession with things mechanical. Late in life, Ravel was inclined to disparage his early works, and there is indeed a notable change in style in the works that post-date the first world war. After 1918 his music becomes more sparse and crystalline in texture, and frequently appropriates idioms such as jazz. The String quartet in F however, is an early work, and near the time of his death, Ravel lamented its 'imperfect musical construction'.

The piece was composed in 1902-3 and first performed in 1904 and is dedicated to 'my dear master, Gabriel Fauré'. Born in the Basque regions of south-western France, the young composer grew up to Paris and in 1889 began studies at the Paris Conservatoire. Failing to win any prizes he was dismissed in 1895, but returned two years later to study composition under Fauré. In the years 1900-1905 he failed on five occasions to win the prestigious Prix de Rome. The scandal led to Fauré's installation as director of the Paris Conservatoire and gained Ravel considerable support from the musical public and from major critics.

One of these was Claude Debussy, a composer with whom Ravel is often unhelpfully bracketed. Hearing the quartet, Debussy forcefully told Ravel 'not to change a single note'. Debussy's enthusiasm may reflect the fact that in this work Ravel comes as close to his older contemporary's aesthetic as he ever would. Ravel, never understating the importance of learning from extant works, would not have disagreed that Debussy's only quartet was immensely influential. Certainly there is a lyrical, discursive quality to the opening movements of both works, though Ravel's is a kind of farewell to the kind of music written by Fauré. Ravel, like Debussy (and Fauré in his First quartet), places the dance-inspired scherzo second, and in both cases the music gains a tensile strength from the rhythmic use of plucked strings. Ravel's slow movement has a similar expansive rapture to Debussy's, and both conclude with vibrant energy.

Gordon Kerry © 2011

Philippe HERSANT (born 1948)

11 CAPRICES POUR DEUX VIOLONS (1993-94)

1. *Continued ...*
2. *An unfinished silhouette...*
3. *A daily occurrence ...*
4. *A dream in tatters ...*
5. *A partial narrative ...*
6. *A fight ...*
7. *First pain ...*
8. *The silence of the sirens ...*
9. *A thorn bush*
10. *Dreary fields ...*
11. *Another little ornament ...*

Philippe Graffin (Violin)

Dene Olding (Violin)

The composer writes:

The 11 *Caprices* derive in part from music I composed for a theatrical performance piece, *Kafka Fantasies*, by John Jourdeuil and Jean-François Peyret, in Bobigny in 1993. They have since been substantially modified (some are entirely new) to become a concert work, written at the request of Philippe Graffin. Like the duos of Bartók (which are models of their kind), they are very short pieces, each about a minute, and all carry through, obsessively, a single pattern (rhythmic or melodic), and single instrumental formula. As a recollection of the theatrical production that gave birth to the *Caprices*, I gave them titles, all taken from short stories, or fragments of stories, by Franz Kafka.

Francis POULENC (1899-1963)

SEXTUOR (SEXTET) FOR PIANO, FLUTE, OBOE,

CLARINET, HORN AND BASSOON

Allegro vivace (Très vite et emporté)

Divertissement (Andantino)

Finale (Prestissimo)

Danny Driver (Piano)

Vernon Hill (Flute)

Michael Collins (Clarinet)

David Nuttall (Oboe)

Matthew Wilkie (Bassoon)

Ben Jacks (Horn)

Poulenc wrote to his friend Suzanne Peignot in March 1931: 'I have just booked the Salle Chopin, and invited all the right people, for a Poulenc Festival in June'. On the projected programme was the première of this Sextet for winds and piano. But events overtook Poulenc, and only part of the sextet was ready to be played. Even after he finished it, in 1932, it underwent further change. In August 1939, as he anxiously awaited news of his call-up into the French armed forces, Poulenc wrote: 'I have completely revised the whole of my sextet for my publisher Chester-Hansen (it's very good now)'. He held on to the score, however, until late in the war, when he could be sure he could post it to Hansen in Denmark in absolute safety, and so it was 1945 before it was published.

According to a young American friend, Ned Rorem, Poulenc 'sang through his own lips with other men's voices. His very lack of originality became the unabashed signature of unique glories ... His taste was biased towards everything French ... all this with the nasal twang so characteristic of both his voice and his music'.

The sextet's kaleidoscopic sequence of melodies and moods has been likened to a musical *tour de Paris*, each subdivision like entering another wide boulevard, or shadowy laneway. As tour guide, Poulenc is whimsical rather than well-organised, his route wandering from a sort of A major at the start, to D-flat and A-flat in the middle movement, and into C to close. Yet the principal intersections are easily discernible. The first significant turn in the first movement is signalled by a lone bassoon, after which the piano ushers in a slow episode (marked *double plus lent*). The main tempo returns, the music straining toward a shrieking halt on a chord marked *fff*; at which point the horn and piano launch the coda. The second movement is a simple ternary (A-B-A) structure. The melancholy outer parts are headed up by a solo for oboe in the first instance and clarinet in the reprise; while the horn again incites the ensemble to *double plus vite* tempo of the fast central section. Yet again, the horn calls the tune in the third movement. The piano brings in a contrastingly steady central episode, and the end (rather than reprise the bright opening) is curiously melancholy.

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I N T E R V A L

Béla BARTÓK (1881-1945)

**SONATA FOR TWO PIANOS AND PERCUSSION,
BB115 SZ.110**

Assai lento – Allegro molto

Lento, ma non troppo

Allegro non troppo

John Contiguglia (Piano)

Richard Contiguglia (Piano)

Timothy Constable (Percussion)

Bree van Reyk (Percussion)

Bartók and his wife, Ditta Pásztory, spent the summer of 1937 in the Austrian region of Carinthia, where Bartók spent the time composing his Sonata for two pianos and percussion to a commission from Paul Sacher. Pásztory was a fine pianist, and as Bartók's health declined took over his role as foremost interpreter of his work, and the Third Piano Concerto was written for her. The première performance of the Sonata in 1938 was also Bartók and Pásztory's début as a piano duo. Malcolm Gillies has noted that the work, like its companion the *Music for strings, percussion and celesta*, moves from tight chromatic writing at the start to 'open, 'acoustic' scale' patterns in the finale. Bartók's own programme note stresses the classical nature of the composition:

The first movement opens with a slow introduction that anticipates a motive of the *Allegro*. The *Allegro* itself, in C, is in sonata form. The exposition presents the principal subject group consisting of two themes (the second of which has already been mentioned in connection with the introduction); then there follows a contrasting theme which gives rise to a broadly fashioned concluding section, at the end of which the contrasting theme again appears briefly. The development section, after a short transition with fourths overlaying each other, consists basically of three sections. The first of these uses the second theme of the principal subject group, in E, as an ostinato motif, above which the imitative working out of the first theme of the principal group takes on the character of an interlude. After this, the first section – with the ostinato in G flat and inverted – is repeated in greatly altered form. The recapitulation has no real final

section; this is replaced by a fairly extensive coda that (with a *fugato* opening) is based on the concluding theme, to which the principal theme is eventually added. The second movement, in F, is in simple ternary form. The third movement, in C, represents a combination of rondo and sonata form. Between the exposition and the reprise there appears a new thematic group fashioned from two motifs of the first theme, treated in imitation. The coda, which dies away, *pianissimo*, concludes this movement and the work.

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Franz LISZT (1811-1886)

**HUNGARIAN RHAPSODY NO.15 IN A MINOR,
RÁKÓSZI MARCH, S 608**

Danny Driver (Piano)

Daniel de Borah (Piano)

Piers Lane (Piano)

Richard Contiguglia (Piano)

When Liszt revisited Hungary in 1839, the revolutionary currents that would stir in many parts of Europe during the 1840s were already strong: Hungary sought independence from Austria. Not surprisingly, Liszt was welcomed home as a national hero. In Pressburg, (known as Pozsony to Hungarians and Bratislava to Czech speakers) Liszt played a version of the *Rákóski March* – an act of defiance of Imperial censorship, as the march commemorates the hero of an early 18th century insurrection.

At around the same time as Berlioz was using the *Rákóski March* to depict the boundless plains of Hungary in *The Damnation of Faust*, that is 1846, Liszt was using the piece to build the fifteenth *Hungarian Rhapsody*. As with so many of Liszt's works, there are several versions: the original for solo piano of which there was a simplified version made in 1852; a second version composed in 1865 but revised in 1870, the same year in which the version for piano, four hands, was made.

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FRIDAY 5TH AUGUST 2011

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS 5

WITH PIERS LANE

Piers Lane chats with Amy Dickson, the Goldner String Quartet, Louise Page and Diana McVeagh (a world authority on Elgar and Finzi).

Erich Wolfgang KORNGOLD (1897-1957)

THREE LIEDER, OP.22

1. *Was Du mir bist (What are you to me?)*
2. *Mit Dir zu schweigen (To be silent when I'm with you)*
3. *Welt ist stille eingeschlafen (The world has gone to sleep)*

Louise Page (Soprano)

Phillipa Candy (Piano)

When Richard Strauss hailed the 13-year-old Korngold's Opus 1 as the work of a 'boy genius', his words were considered newsworthy enough to reprint half a world away in Australia, in the *Adelaide Advertiser* of 27 May 1910: 'The first feeling I had was one of awe and apprehension, succeeded by a fervent wish that so precocious a manifestation of genius may have an opportunity for normal development. What assurance of style, mastery of form, individuality of expression ... it is all genuinely astounding.'

More mature successes came for Korngold with the operas *Violanta* (1916), and at age 23, *Die tote Stadt* (1920) ('The Dead City' to a libretto by his father) which within a year of its simultaneous Hamburg and Cologne premières had also been performed at the Vienna State Opera and the Met in New York. By the late 1920s, when he composed these three songs, Korngold was being described as the 'Viennese Puccini'. The first song, to words by Eleonore van der Straten (author of several Viennese operetta librettos), is dedicated to the composer's mother, its sentiment summed up in the concluding couplet: 'What you are to me? My belief in happiness'. The other two songs are to lyrics by Karl Kobald, author of a recent biography of Schubert. Both again take sentimental ideas from the Viennese operettas Korngold was often called upon round this time to conduct, and treats them in more serious guise. In the slow second song (more than likely addressed to his wife Luzi), Korngold muses: 'To be silent when I'm with you is to hear endless melodies, endless love'; and in the third: 'When God's violin sings sweetly; my love, I think of you'.

Graeme Skinner © 2011

Cecilia McDOWALL (born 1951 England)

DANCING FISH

Amy Dickson (Saxophone)

Goldner String Quartet

Reviewing the 2006 recording of Cecilia McDowell's music on which Amy Dickson performed *Dancing Fish*, *Gramophone* magazine described the composer as one of: 'the new generation of highly communicative musicians who... favours writing which, without being in any way facile, is brightly cogent freshly witty and expressive in its own right. She often uses minimalist ostinatos - the spirit of Steve Reich hovers - but constantly tweaks the ear with her range of spicy rhythms and colours, then suddenly produces a highly atmospheric and grippingly expressive interlude which is just as compelling.'

The composer writes:

This work for soprano saxophone and strings was inspired by *Dancing Fish*, a Russian fable written by Ivan Krylov. Krylov worked in government before abandoning the post in 1807 to devote himself exclusively to a literary career. His famous *Fables*, published in 1809, were immediately successful. His tales expose human weaknesses, particularly those which are typically Russian, and are directed against injustice and corruption, rife in the government and professions of the time.

Dancing Fish tells of the piscine race, contentedly getting on with their fishy business in the stream. The fox is elected by the Lion, ruler of all beasts, to oversee the finny tribe as governor. However, the waters grow murky as the fox helps himself to a fishy meal or two. The Lion, passing by one day, sees the fox is growing fat and asks why the fish 'wag their tails and heads that way?' The fox replies that the Lion's presence has brought the fish joy and set them all a-dancing. The Lion, suspecting foul play, makes the fox pay, but too late for the fish who are now having their last dance - in the frying pan.

A fragment of a Russian folk song is first heard on the saxophone in the opening section and makes further melancholic appearances as the piece progresses, moving from aquatic tranquility to somewhat frantic dancing.

Edward ELGAR (1857-1934)

STRING QUARTET IN E MINOR, OP.83

Allegro moderato

Piacevole (poco andante)

Allegro molto

Goldner String Quartet

On the strength of *Land of Hope and Glory* and the *Pomp and Circumstance* marches, Elgar is often stereotyped today as a bellicose British patriot (an image only enhanced by the sergeant-major moustache he sported in later life). On the verge of 60, during the First World War he joined the army reserve in Hampstead. He also composed his share of new patriotic works, including in 1916 a setting of verses by that other stereotyped patriot, Rudyard Kipling, in *Fringes of the Fleet*. A very different Kipling went on in 1918 to atone personally for the death of his soldier son, Jack, in what became his most famous couplet: 'If any question why we died / Tell them, because our fathers lied'. Meanwhile, for Elgar, writing to a friend in 1917, the war made it seem as if: 'Everything good and nice and clean and fresh and sweet is far away - never to return'.

In Hampstead in March 1918, while convalescing from a tonsillectomy, Elgar began work on this quartet, and in April he confided to his diary that he was writing 'E minor stuff'. A reviewer of the first performance in 1919 characterised the first movement as 'restless and charged with emotion, the dominant mood ... passionate questioning'. By the time he started work on the second movement, he and his wife, Alice, had retreated from bleak wartime London to a cottage in the Sussex countryside. It was begun on 8 October as news filtered through that Germany was on the verge of capitulating. Alice wrote in her diary that day: 'Fine sunny, cold wind. E. possessed with his wonderful music, 2nd movement of 4tet', and she would later describe its music as 'captured sunshine'. The movement would be played at her funeral in 1920. By contrast, Alice described the finale as being like the 'galloping of stallions'. In it, Elgar seems to register decisively the post-war return of 'everything good and nice and clean and fresh', so much so that another early reviewer of the work quibbled, 'A stab of crude ugliness would be a relief from that overwhelming sense of beauty'.

Graeme Skinner © 2011

1:00pm

PERC TUCKER REGIONAL GALLERY

AFCM WINTERSCHOOL

ADVANCED MASTERCLASSES -

PUBLIC MASTERCLASS 3

5:30pm

TOWNSVILLE CIVIC THEATRE

SUNSET SERIES -

THROUGH THE LOOKING-GLASS

Charlie CHAPLIN (1889-1977)

SMILE

Amy Dickson (Saxophone)

Timothy Constable (Percussion)

Danny Driver (Piano)



Charlie Chaplin composed this melody for his film *Modern Times* in 1936; it gains its title and lyrics from John Turner and Geoffrey Parsons in 1954.

Martin WESLEY-SMITH (born 1945)

WHITE KNIGHT AND BEAVER FOR ONE OR TWO SOLOISTS AND TAPE

Amy Dickson (Saxophone)

Timothy Constable (Percussion)

It is as if the Rev Charles Lutwidge Dodgson (Lewis Carroll, or the White Knight, as he portrayed himself in *Through the Looking Glass*) is showing Alice (the Beaver in *The Hunting of the Snark*) how one can play nursery rhymes backwards and upside-down on music-boxes (or, in this case, on a Fairlight Computer Musical Instrument, which is a veritable Pandora's music-box). He begins with 'Polly Put the Kettle On' and 'Ride a Cock Horse' together, playing some of the snippets of melody that emerge and encouraging her to join in. Tiring of this, and after a rendition of 'Humpty Dumpty' backwards (surprisingly, a beautiful tune), he proceeds to demonstrate a musical representation of a thousand or so nucleotides of plasmid pBR322 of *Escherichia coli*, a bacterium in his stomach. As you do.

White Knight and Beaver was composed partly as a study for *Boojum!*, a music-theatre piece premièred at the 1986 Adelaide Festival of Arts in front of HM The Queen! This piece has had several concert performances, but just one other fully-staged production: last year in Chicago by Chicago Opera Vanguard.

My thanks to Seth Grant, a molecular biologist with whom I worked, for a while, on DNA interpretation through acoustic modelling; to the Electronic Music Studio of the Sydney Conservatorium of Music for the use of its studio facilities; to Miles Anderson and Erica Sharp, who commissioned the piece (it was originally for trombone and violin/viola); and to the Music Board of the Australia Council for financial assistance.

Martin Wesley-Smith © 1984

Arvo PÄRT (born 1935)

SPIEGEL IM SPIEGEL

Amy Dickson (Saxophone)

Timothy Constable (Percussion)

Danny Driver (Piano)

Pärt famously experienced a crisis of style, passing from the officially sanctioned sounds of 'Socialist Realism' in his native Estonia, through a period of creative silence, to works that established his individual voice and international reputation in the mid-1970s. *Spiegel im Spiegel* ('Mirror(s) in the Mirror') dates from 1978, and is a classic of what Pärt calls the *tintinnabuli* (from the Latin for bell-ringing) style. This derives from the use of very simple rhythm, a drone bass, a simple stepwise melody and a superimposed line that sounds the notes of the prevailing harmony's chord. In discussions with Paul Hillier, Pärt explained that the melodic part 'always signifies the subjective world, the daily egoistic life of sin and suffering'; the voice which outlines the chord, by contrast represents 'the objective realm of forgiveness...This can be likened to the eternal dualism of body and spirit, earth and heaven; but the two voices are in reality one voice, a twofold entity.'

Gordon Kerry © 2011

James MacMILLAN (born 1959)

KISS ON WOOD

Amy Dickson (Saxophone)

Piers Lane (Piano)

Kiss on Wood, by Scottish composer James MacMillan, had its première in 1994 at the Harrogate Festival with Madeleine Mitchell, violin and John Lenehan, piano.

The composer writes:

Kiss on Wood is a short, static and serene meditation, originally for violin and piano. Lasting about eight minutes it is an ornamental and highly elongated paraphrase on the Good Friday *versicle*, *Ecce lignum crucis in quo salus mundi pependit: Venite adoremus* (Behold the wood of the cross on which the saviour of the world was hung: come let us adore him). This is sung as the crucifix is slowly unveiled and before the people are invited forward to kiss the wood of the cross. The music and title are devotional in intent but can equally represent a gesture of love on the wooden instruments making this music.

James MacMillan © 1994

Sergei Vasilievich RACHMANINOFF (1873-1943)

SONATA IN G MINOR FOR PIANO AND CELLO, OP.19

Lento – Allegro moderato

Allegro scherzando

Andante

Allegro mosso

Louise Hopkins (Cello)

Piers Lane (Piano)

'I remember Rachmaninoff's earliest compositions. They were water-colours, songs and piano pieces freshly influenced by Tchaikovsky. Then at twenty-five he turned to oils ...' - Igor Stravinsky

The official title of this 1901 sonata follows the precedent of a century earlier in listing the piano first, then cello. It was composed in tandem with the *First Piano Concerto*, Op.18, and Rachmaninoff himself, as pianist, introduced it to the Moscow public on 2 December 1901. However, despite this clear bias in favour of the keyboard (often also audible), the work is dedicated to his associate artist. Cellist Anatoly Brandukov (1856-1930) had been a close friend of Tchaikovsky (and dedicatee of his *Pezzo capriccioso*, Op.62, for cello and orchestra), and was an instructor at Moscow Conservatory. He had collaborated with Rachmaninoff many years earlier in 1892 on his *Two Pieces* for cello and piano, Op.2, a work Stravinsky, no doubt, would have called 'water-colours'. However, the Sonata proved to be a far more significant work in 'oils', gaining, for its time, a special place in the concert repertoire as one of the few notable Russian cello sonatas, coming almost a half a century after those of Anton Rubinstein, and long before those of Shostakovich and Schnittke. The first movement alone is in the home-key of G minor. It establishes the relationship between the piano and cello as one of looming energy on the one hand (Stravinsky, again, described Rachmaninoff as 'a six-and-a-half-foot-tall scowl') and more lyrical reflection on the other. The second movement, in C minor, is a *scherzo*. The warm third movement in E flat major is in song-style, while the fourth movement brings the work to a positive close in a bright G major.

Graeme Skinner © 2011

8:00pm

TOWNSVILLE CIVIC THEATRE

EVENING SERIES – FROM RUSSIA WITH LOVE



Nikolay Andreyevich RIMSKY-KORSAKOV (1844-1908)

QUINTET IN B FLAT MAJOR FOR PIANO

AND WINDS

Allegro con brio

Andante – Fughetta (Poco piu mosso) – Tempo I

Rondo (Allegretto)

Piers Lane (Piano)

Vernon Hill (Flute)

Michael Collins (Clarinet)

Ben Jacks (Horn)

Matthew Wilkie (Bassoon)

By 1876, the 32-year-old Rimsky-Korsakov had yet to compose the works on which his fame rests. His career had progressed from that of a naval officer to a posting in 1873 as inspector of Russia's naval bands. The appointment resulted in several band compositions, including a Concerto for trombone and band (1877), the Glinka Variations for oboe and band (1878), and a Concert-piece for clarinet and band (1878). Naval band solo instruments also feature in this Quintet, one of two new works (the other a String Sextet) Rimsky entered in a chamber music competition in 1876. As his diary records, neither was successful when played anonymously before the jury ('The judges thought my sextet was worth a distinction, but didn't even mention the quintet') and first prize went to a Czech, Eduard Nápravanik, for a piano trio.

With its propulsive three-note upbeat, the opening of the first movement is almost like a naval quick march. The second theme, introduced by the winds alone, is a simple folk-style tune, the cadence of its second phrase inevitably recalling Beethoven's *Ode to Joy*. The second movement opens with a romantic horn solo, while the central section is a very Russian-sounding fughetta. The third movement is a rondo with an infectious fast triple-time theme, passed round repeatedly among the winds, before its family likeness to a Bach keyboard *gigue* is revealed in a contrapuntal piano-solo rendition. Cadenzas for horn, flute, clarinet and finally piano, prepare for the climactic reprise.

Graeme Skinner © 2011

Dmitri SHOSTAKOVICH (1906-1975)

SONATA FOR VIOLA AND PIANO, OP.147

Moderato

Allegretto

Adagio

Rivka Golani (Viola)

Daniel de Borah (Piano)

In July 1975 Shostakovich, suffering from lung cancer and heart disease, was about to go into hospital for treatment. Nevertheless, he 'had an idea to compose a Viola Sonata' as he put it to Feodor Druzhinin, the violist of the Beethoven Quartet. Druzhinin was terrified, knowing that when Shostakovich had 'an idea' it usually meant that the work was almost complete; five days later the composer called to say that the piece was ready. He had dedicated it to Druzhinin and expected him to give its first performance.

Shostakovich, Druzhinin recalled, explained that 'the first movement is a novella, the second a scherzo, and the Finale is an *adagio* in memory of Beethoven; but don't let that inhibit you. The music is bright, bright and clear.' Evidently, Druzhinin goes on, 'Dmitri Dmitriyevich wanted to emphasize that the music was not morbid and should not be regarded as a funeral march.' Nevertheless it does have powerful things to say about life and death. The first movement's sense of latent tragedy recalls the 'Nocturne', with which the composer's First Violin Concerto begins. The disembodied pizzicato figures of the opening bars form a point to which the music returns after excursions into more passionately expressed territory, reining in any tendency to overt emotionalism. The music gains its poignancy from its restraint.

The scherzo which follows is vintage Shostakovich in sardonic, energetic mode. In 1941 Shostakovich had begun work on a new opera, a setting of Gogol's play *The Gamblers*, before realising that Gogol's text was far too long to be set in full. The music was unperformed until 1978; this revealed that Shostakovich had used some of the opera's themes for the second movement of the sonata.

After the burlesque of the scherzo, the *adagio* is almost unbearably sad and seeks to stave off extinction through the loving contemplation of motives from Beethoven's 'Moonlight' Sonata, and half-remembered references to a number of other composers' works. Violist Kim Kashkashian has called this the 'what-happens-after-death movement', and certainly C major has seldom sounded more comforting. With this memorial to his much-loved Beethoven, Shostakovich goes gentle into that good night.

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Peter Ilyich TCHAIKOVSKY (1840-1893)

TRIO FOR PIANO, VIOLIN AND CELLO, OP.50

Pezzo elegiaco

Tema con variazione - variazione finale e coda

Danny Driver (Piano)

Jack Liebeck (Violin)

Michael Goldschlager (Cello)

In his lurid biopic *The Music Lovers*, Ken Russell depicts Tchaikovsky performing his Piano Concerto No.1 with the Moscow Conservatory Orchestra. As the composer, Richard Chamberlain tosses his hair and perspires freely, and has a major hissy fit when Nikolai Rubinstein decries the piece as, among things, 'womanish'. What really happened, though painful in the extreme, wasn't quite like this. Tchaikovsky played the piece through to Rubinstein in private, and, while Rubinstein did make some trenchant criticisms, the rift between the two men was temporary. In fact, this was only one of numerous occasions where Rubinstein's criticism was expressed intemperately, but in private. Moreover, when German conductor and pianist Hans von Bülow gave the work's world première, Rubinstein revised his opinion of it.

Despite their occasional differences, Tchaikovsky and Rubinstein remained friends and colleagues until Rubinstein's death in 1881. Working quickly over two months at the end of that year, Tchaikovsky composed one of his most profound and monumental works, the Piano Trio, in memory of Rubinstein and 'dedicated to the memory of a great artist'. Tchaikovsky had long resisted suggestion that he write a piano trio, feeling that the three instruments were fundamentally incompatible as an ensemble, but his letters to his patron Nadezhda von Meck show how gradually he came to be fascinated by the combination as he wrote the piece. Finally, he admitted, 'I must say I am quite sure that this composition has not turned out at all badly. My only concern is that I may have left it too late to try my hand at this new sort of chamber music, and that some aspects of my writings for orchestra will show themselves'.

Certainly the trio uses the piano both for moments of concerto-style power and virtuosity and for passages of extreme delicacy. The first movement has, to use Tchaikovsky's words, a 'somewhat funeral and mournful tone', and its emotive theme returns at the work's conclusion. The 12 variations that constitute the massive second (and final) movement, pass through a huge range of moods and colours, and have been interpreted as each reflecting some aspect of Rubinstein's life and personality. At no stage do the string instruments ever sound superfluous, and never are they swamped by the piano's tone. This work leaves one in no doubt about the breadth of imagination and technique of which Tchaikovsky was capable, and it is a measure of his artistic courage and integrity that he willingly made revisions suggested by the musicians who first performed the Trio.

Gordon Kerry © 2011

THE GARBAGE MEN

I'M A CATERPILLAR OF SOCIETY (NOT A SOCIAL BUTTERFLY)

Belgian Gardens State School Choir

Belgian Gardens State School String Students

Malcolm Cook (Conductor)

Martin WESLEY-SMITH (born 1945)

PIP!

for narrator, piano, violin and double bass

words by Peter Wesley-Smith (born 1945)

Michael Collins (Piano)

Victoria Sayles (Violin)

Kees Boersma (Double bass)

Pip! was written in 1991 for an American duo consisting of Miles Anderson (trombone) and Erica Sharp (violin/viola). They performed it, accompanied by live electronics and doing all the narration and singing themselves, in over 300 schools in California. Sometime later we did a version for Monica Trapaga and the Sydney Youth Orchestra. The current *Pip!* is a new version for narrator/singer/actor, piano, violin and double bass.

There are three main characters: Pip (a short thin high sound), Blurp (a long thick low sound), and Silence, who is somewhat overweight and does nothing except sleep and snore. Together they act out the story of how sound began.

Martin Wesley-Smith © 1991/2011

Alan RIDOUT (1934-1996)

FERDINAND THE BULL FOR SOLO VIOLIN AND NARRATOR

Philippe Graffin (Violin)

Bernie Lanigan (Narrator)

In 1936 American writer Munro Leaf published his classic children's story, *Ferdinand the Bull*, which was illustrated by Robert Lawson. As a calf, Ferdinand liked sitting under a tree, smelling flowers, rather than taking part in the rough and tumble of bovine life; when he inadvertently sits on a bee - with predictable results - a group of men take his agonised writhing and bellowing for fierceness and enlist him for the bullfights. In the bull ring he ignores the picadors and matador as he smells a patch of flowers, and is sent back to his home in the country.

The story has a chequered career. In 1938, it was made into a film by Disney, but the book's publication just months before the outbreak of the Spanish Civil War made it seem a pacifist tract, and it was predictably excoriated.

In 1971, Alan Ridout, a prolific British composer of vocal, instrumental and electronic music made this version for speaker and violin (or, indeed, speaking violinist).

Gordon Kerry © 2011

SATURDAY 6TH AUGUST 2011

10:00am

TOWNSVILLE CIVIC THEATRE

TOWNSVILLE BULLETIN

YOUNG FAMILIES' CONCERT

WITH BERNIE LANIGAN



Martin WESLEY-SMITH (born 1945)

FREDDIE THE FISH

MY DOG HAS FLEAS

LOST SNAIL

Brian WILSHERE (born 1960)

'HYMN' AND 'DISCOVERY'

Amy Dickson (Saxophone)

Timothy Constable (Percussion)

Brian Wilshere was born in Derby. His earliest musical experiences were as a drummer in a marching band, and his formal musical training began at the age of 16. He subsequently studied music at Surrey University, where his percussion teacher was James Blades. He also studied composition with Reginald Smith Brindle and drums with former Yes and King Crimson drummer Bill Bruford.

Since graduating, he has pursued a career as a composer, performer and teacher, first in the West Country and then in London. He was awarded a PhD in composition by Goldsmiths College in 2006, and also studied composition with David Bedford.

Brian's music has been performed throughout the U.K. and Europe, both in concert and on radio and TV. Past commissions include the London Mozart Players, Piano 40, and the Fine Arts Sinfonia among others. As well as percussion music, including several concertos, he has also written pieces for orchestra, choir, wind band and small ensembles.

Gordon Kerry © 2011

12:00pm
PERC TUCKER REGIONAL GALLERY
AFCM WINTERSCHOOL
ADVANCED STUDENT PUBLIC PERFORMANCE

3:00pm
DANCENORTH THEATRE
NELLIE MELBA: QUEEN OF SONG
A celebration, in music and words, of the great Australian singer for the 150th anniversary of her birth.

Louise Page (soprano)
Phillipa Candy (Piano)
Vernon Hill (Flute)

Traditional (Scottish)
COMIN' THRO' THE RYE

Henry Rowley BISHOP (1786-1855)
'LO! HERE THE GENTLE LARK' (FROM THE COMEDY OF ERRORS, 1819)

Giuseppe VERDI (1813-1901 Italy)
'AH! FORS'È LUI ... SEMPRE LIBERA'
(FROM LA TRAVIATA, 1853)
'CARO NOME' (FROM RIGOLETTO, 1851)

Ambrose THOMAS (1811-1896 France)
MAD SCENE (FROM HAMLET, 1868)

Charles GOUNOD (1818-1893 France)
JULIET'S WALTZ SONG
(FROM ROMEO AND JULIET, 1867)
THE JEWEL SONG (FROM FAUST, 1859)

Giacomo PUCCINI (1858-1924 Italy)
'MI CHIAMANO MIMI' (FROM LA BOHÈME, 1896)

Gaetano DONIZETTI (1797-1848 Italy)
MAD SCENE (FROM LUCIA DI LAMMERMOOR, 1835)

Giacomo PUCCINI (1858-1924 Italy)
'DONDE LIETA' (FROM LA BOHÈME)

Henry Rowley BISHOP (1786-1855)

HOME SWEET HOME (FROM CLARI, THE MAID OF MILAN, 1823)

As reported in *Melbourne Argus*, Helen Mitchell was born in Richmond on 19 May 1861. Her mother, Isabella, was her first music teacher, and she first performed in public at the age of six, singing *Comin' thro' the Rye*, to remain one of her many sentimental popular concert favourites. Otherwise, Helen was schooled and married according to the usual timetable, until she, unexpectedly, made her bid for life on the stage. Still technically an amateur, she gave her début, on 17 May 1884 at a charity concert in the Melbourne Town Hall. According to the *Argus*:

'Mrs Armstrong (née Mitchell) was the only non-professional singer present ... She both surprised and delighted all her hearers. She chose the elaborate cavatina 'Ah! fors'e lui', from the second act in the opera La traviata. She commenced with something like hesitancy of manner, but as she proceeded this evidence of nervousness wore away, and she developed such clear and high and flexible soprano voice, and such well-trained method as a vocalist, that all hearers ... were caught in the charm that belongs only to good singing, so that ... when she came to the conclusion of her song, instead of receiving only that modified approval which greets the best of amateur efforts, was awarded, with good reason, the enthusiastic applause which is the much priced reward of the accomplished artist. This performance was quite an unexpected treat.'

As the *Argus* also reported, 'Ah! fors'e lui' also featured in her first Melbourne Farewell, in March 1886:

'Concerning Mrs Armstrong's remarkably pure and perfect performance of this elaborate scena ... it is such as which makes us look forward with the highest expectations to the results of the enlarged experience she is about to acquire in visiting European schools, and profiting by observance of the best of living models'.

She auditioned in Paris for the great Madame Marchesi, who introduced her to the leading opera composers of the day – Gounod, Delibes, Massenet, Thomas – and, as importantly, fitted her out with a new identity, as Madame Melba. As Melba, she duly made her début in Brussels in October 1887, singing Gilda in Verdi's *Rigoletto*, followed by her Paris stage début as Ophelia in Thomas' *Hamlet* in 1889. Finally, after several false starts with London audiences, she had her first great British success at Covent Garden in Gounod's *Romeo and Juliet* in June 1889, according to the *Musical Times*, 'establishing herself as a favourite for the season'.

In April 1893, Australian newspapers, from capital city to small country towns, reported on her first appearance at La Scala in Milan, 'scoring the greatest triumph in the musical world achieved for the last 20 years'.

Melba is on record as introducing *Home Sweet Home* into her programmes as early as 1887, as an example of an English opera song, alongside an Italian aria from *I puritani* and a French air from *Hamlet*. On the first concert of her first return tour to Australia, in Melbourne Town Hall in September 1902, *Home Sweet Home* and her *Lucia* 'Mad scene' were, according to the press, neck-and-neck in their popular appeal:

'The scena from Lucia d'Ammermoor brought tears to the eyes of many ladies, who were carried away by the all-pervading excitement. Then followed another great outburst of enthusiasm, the audience again rising and wildly cheering, and Madame Melba responded with Home Sweet Home, playing her own accompaniment.'

When, in Federation Year, 1901, Puccini's *La bohème* received its first Australian production, the local press went to Melba – though not herself appearing in it – for her first-hand recollections of the composer:

'... of whom she speaks in terms of the warmest admiration. "Puccini touches one here," she says, pressing her hand upon her heart. "I created his Mimi, and now he is engaged upon an opera for me upon the story of Belasco's Madame Butterfly".'

Though ultimately when Puccini tried to teach Melba the role of *Butterfly* it proved to be beyond her, the Australian press never failed when reporting on *Butterfly*'s rolling successes that it was originally 'written for Melba'.

After the First World War, at the height of her enormous popularity, now Dame Melba gave Music for the People Concerts in Melbourne and Sydney drawing crowds of 70,000. She made her very last Australian appearance in 1928, and returned to Europe for two years. Having only recently arrived back in the country, she died in Sydney on 23 February 1931.

Graeme Skinner © 2011

8:00pm
TOWNSVILLE CIVIC THEATRE
FESTIVAL FAREWELL



Percy GRAINGER (1882-1961)

HANDEL IN THE STRAND

Richard Contiguglia (Piano)

John Contiguglia (Piano)

Jack Liebeck (Violin)

Michael Goldschlager (Cello)

My title was originally *Clog Dance*. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy (the Strand – a street in London – is the home of London musical comedy) – as if jovial old Handel were careering down the Strand to the strains of modern English popular music. I have made use of matter from some variations of mine on Handel's *Harmonious Blacksmith* tune.

– Percy Grainger

Percy GRAINGER (1882-1961)

COLONIAL SONG

Amy Dickson (Saxophone)

Michael Goldschlager (Cello)

John Contiguglia (Piano)

I have wished to express feelings aroused by my thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs 'My Old Kentucky Home' 'Old Folks at Home', etc. I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expressions), which are also reflected here.

– Percy Grainger

Percy GRAINGER (1882-1961)

MY ROBIN IS TO THE GREENWOOD GONE (1912)

Jack Liebeck (Violin)

Michael Goldschlager (Cello)

John Contiguglia (Piano)

Grainger composed this 'room-music ramble upon the first 4 bars of the old tune' in 1912, and dedicated it to his friend and fellow composer, Roger Quilter. He admitted that the folk original, in its entirety 'makes a charming and quite different impression to that produced by my treatment of its first phrase and by the free ramble that follows'. He directs that the piece is to be played with a 'drowsy lilt'.

Percy GRAINGER (1882-1961)

'WILLOW, WILLOW'

'THE PRETTY MAID MILKIN'

'THE SPRIG OF THYME'

Louise Page (Soprano)

Phillipa Candy (Piano)

Willow, Willow was the very first traditional English folk tune that Grainger ever set. He made this voice and piano version in 1898, though later also arranged it more sumptuously with strings. The lyric begins:

*'The poor soul sat sighing by a sycamore tree,
Sing willow willow willow:
With his hand in his bosom and his head upon his knee.
O willow willow willow shall be my garland.'*

Grainger relied on the work of other collectors, like Cecil Sharp, for most of the tunes on this programme. But he also collected some tunes himself, directly from traditional singers in the English countryside. 'The Pretty Maid Milkin' her Cow' was sung to him by George Leaning in Lincolnshire in 1906. However, it was not until 1920 that Grainger worked up the tune into this setting for voice and piano.

Grainger also made his setting of 'The Sprig of Thyme' in 1920, for his mother's birthday. The tune and words had been recorded by Cecil Sharp in Lincolnshire in 1906, from a performance by Joseph Taylor of Saxby-All-Saints. However, the song was originally meant to be sung by a woman:

*'Wunst I had a sprig of thyme,
It prospered by night and by day
Till a false young man came acourtin' te me,
And he stole all this thyme away.'*

Percy GRAINGER (1882-1961)

IRISH TUNE FROM COUNTY DERRY ('DANNY BOY')

Goldner String Quartet

Danny Driver (Piano)

Grainger got to know of this tune thanks to Miss J. Ross, a collector of the folk tunes of County Derry. An ardent supporter of nationalist causes, Grainger believed that the tune's survival was due to the fact that the area from which it came, 'though it has been planted for more than two centuries by English and Scottish settlers', was 'still very Irish . . . and there are few, if any counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved.'

Percy GRAINGER (1882-1961)

GREEN BUSHES (PASSACAGLIA ON AN ENGLISH FOLKSONG)

(composed 1905-06; rescored for two pianos, six hands 1919)

Richard Contiguglia (Piano)

John Contiguglia (Piano)

Piers Lane (Piano)

This is one of the most distinctive of the English folk tunes that became widely known early last century. It appears not only in this setting by Grainger, but also in works by Ralph Vaughan Williams and George Butterworth, among many others. The tune was 'collected' by Cecil Sharp, who heard it sung by one of its traditional 'owners', Mrs. Louie Hooper of Hambridge, Somerset. Grainger wrote:

'Green Bushes' strikes me as being a typical dance-folksong. An unbroken keeping-on-ness of the dance-urge was, of course, the first need in a dance-folksong, so such tunes had to be equipped with many verses (20 to 100, or more) so that the tune could be sung (of course without any break between verses) as long as the dance was desired to last. In setting such dance-folksongs I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else. To this end I consider the passacaglia form as fitting ... With the exception of a momentary break of passagework lasting 8 bars the 'Green Bushes' tune is heard constantly throughout my passacaglia from the opening of the work to the closing tail-piece. Against the folk tune I have spun free counter-melodies of my own - top tunes, middle tunes, bass tunes.

Percy GRAINGER (1882-1961)
**RANDOM ROUND (FOR ELEVEN HANDS)
IN AN ENGLISH COUNTRY GARDEN**

Richard Contiguglia (Piano)
John Contiguglia (Piano)
Daniel de Borah (Piano)
Danny Driver (Piano)
Piers Lane (Piano)
Phillipa Candy (Piano)

According to Grainger's own inventive turn of phrase, Random Round was 'tone wrought [i.e. composed] around 1912-1915 in Holland and tried out in England not very hopefullingly soon after'. In more conventional language, Grainger later described it as 'an experiment in concerted partial improvisation' that:

'... arose out of the possibility of modern musicians being capable of combining the communal improvisation of South Sea Islanders with the harmonic consciousness of our written art-music. Realizing this, I set out to embody some of the experience I had gleaned from familiarity with the primitive polyphony of the Rarotongan part songs ... A fairly large range of personal choice was allowed to everyone taking part, and the effectiveness of the whole thing would depend primarily on the natural sense for contrasts of form, color and dynamics displayed by the various performers, and their judgment in entering and leaving the general ensemble at suitable moments.'

In New York in 1918, Grainger made his first arrangement of 'Country Gardens'. Many years later he tried to counter the popular 'hollyhocks and roses' picture of the piece by reminding listeners: 'The typical English country garden ... is more likely to be a vegetable plot. So you can think of turnips as I play it.' It is based on an old morris-dance, made up of four short traditional tunes, which Grainger found in one of Cecil Sharp's folk-music anthologies. Trying to be fair, Grainger wanted Sharp to accept half of the royalties, but he refused, and so missed out on a considerable windfall.

I N T E R V A L

Franz SCHUBERT (1797-1828)
OCTET IN F MAJOR, D 803
Adagio - Allegro
Andante un poco mosso
Allegro vivace - Trio - Allegro vivace
Tema (Andante) con [7] variazioni
Menuetto (Allegretto) - Trio - Menuetto - Coda
Andante molto - allegro
Philippe Graffin (Violin)
Dimitry Hall (Violin)
Michael Collins (Clarinet)
Ben Jacks (Horn)
Matthew Wilkie (Bassoon)
Rivka Golani (Viola)
Louise Hopkins (Cello)
Kees Boersma (Double Bass)

Schubert now keeps a fortnight's fast and confinement. He looks much better and is very bright, comically hungry, and writes quartets and German Dances and variations endlessly. . . He's long been zealously busy on an octet, too. If you visit him during the day, he says, 'Hello, how are you? - Good!' and goes on working, whereupon you are expected to leave . . .

So Schubert's friend, Moritz von Schwind, discovered as the Viennese winter of 1842 turned tentatively toward spring. Though still convalescing from a serious illness of the previous year, Schubert had accepted a commission from Ferdinand Troyer, an amateur clarinetist, to compose a companion work for Beethoven's popular Septet. So that Troyer could make full use of Ignaz Schuppanzigh's string quartet, however, there was to be an extra violin. Schuppanzigh had played in the première of Beethoven's septet in 1799, and 25 years later he and Troyer jointly led the first private reading of Schubert's work in March 1824. The Octet is easily approachable and unrepentantly lyrical; or, as a press review of the 1827 public première put it: 'agreeable and interesting'!

The introduction to the first movement contains the 'motto' idea that recurs to bind together much of the six-movement design. This bouncy three-note pattern is perhaps the single most lingering feature of all of the lovely melodies Schubert concocted around it. Other features introduced at this early stage and later to recur are the long, held notes from the winds; and the developing dialogue between the two leading instruments of the ensemble, clarinet and first violin.

The theme of the lyrical second movement is begun by the clarinet and immediately repeated as a duet with the violin. Throughout the movement's arching course (gently intensifying towards its centre) it is not so much developed as re-coloured through various instrumental scorings. The third movement is a lively *German Dance* (traditionally performed by lines of couples), making full use of the bouncy 'motto'. Its *Trio* is a study in legato restraint (note, however, the propulsive tread of the cello part).

For his theme-and-variations fourth movement, Schubert takes a tune from his teenage opera *The Friends from Salamanca*. The first four variations stay relatively close to their theme, each led by a different instrument. Variation 5 is in the minor key, and No.6 is a soft and luminous piece with its own reflective coda. The theme returns in the lively Variation 7 and coda. The fifth movement is a minuet set, completed with a coda begun by the horn. The introduction to the sixth movement is almost melodramatic. Yet its overblown, quasi-orchestral effects find a well-calculated foil in the evenly unfolding *Allegro*. Schubert deploys the theme's measured bass tread to give impetus to the steadily brightening mood. A sudden return to the dramatic rhetoric of the introduction prefaces the scintillating coda.

Graeme Skinner © 2011

E N D O F P R O G R A M M E



Special Events

O

Special Events

CHEFS IN THE NORTH DINNER

Chefs in the North Dinner - Hosted by Maggie Beer
6:30pm, Thursday 28th July 2011
Jupiters Townsville
SOLD OUT

Held annually in July, the night before the opening of the Australian Festival of Chamber Music, Chefs in the North has become one of the most sought after events in town.

The sixth annual Chefs in the North Dinner, held on the lawns of presenting partner Jupiters Townsville under a spectacular marquee, will feature a tantalising four-course degustation menu highlighting the best local produce accompanied by fine Australian wines.

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"The Chefs in the North dinner offers those things I love most in life: the best of food, wine, conversation and music, a recipe that will be even greater than the sum of its parts. It means so much to me to be able to take part in this dinner, especially in the aftermath of the truly devastating start to the year that many Queenslanders endured. Let's pop the corks and toast the spirit and produce of these communities."

Maggie Beer

CHEFS

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REEF TALK

11:30am, Sunday 31st July 2011

C2, Townsville Civic Theatre

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

This year, the Reef Talk will feature George Crumb's "Voice of the Whale" performed by Vernon Hill, Julian Smiles and Daniel de Borah with guest speakers from James Cook University, Dr Mark Hamann, tracking turtles and Dr Alastair Birtles discussing minke whale behaviour. An intriguing, entertaining and informative session for all age groups.

For tickets please phone the TicketShop on 07 4727 9797.



LIBRARY CHAT

1:00pm, Monday 1st August 2011

Flinders Street Library

This is a FREE event

'Changing Popularity' - ABC Classic FM's Damien Beaumont chats with two eminent musicians, Diana McVeagh and Martin Wesley-Smith. They discuss "how public appreciation of performers and composers and their works changes as time goes on".

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Image: Murray Griffin, *Cannas* (detail), 1935, Purchased 1978
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ISLAND CABARET

8:00pm, Tuesday 2nd August 2011
Peppers Blue on Blue Resort
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TOWNSVILLE BULLETIN YOUNG FAMILIES' CONCERT

10:00am, Saturday 6th August 2011
Townsville Civic Theatre
AFCM Member \$12, Adult \$15, Child/Concession \$10

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Experience Australia's finest emerging talent at a FREE lunchtime concert series held at the Perc Tucker Gallery.

1:00pm Wednesday 3rd, Thursday 4th and Friday 5th August – Public Masterclasses

12:00pm Saturday 6th August – Advanced Student Public Performance

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Saturday 30th - Sunday 31st July 2011

The Young String Ensemble workshop provides local high school musicians with the opportunity to attend a weekend of professional workshops at Townsville Grammar School. Students will enjoy four sessions of first-rate musical coaching with renowned violinist, Victoria Sayles who returns by popular demand.

YOUNG STRING ENSEMBLE PERFORMANCE

3:00pm, Sunday 31st July 2011

C2, Townsville Civic Theatre

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Explore the Queens Gardens and Anzac Park; enjoy the wonderful views from the top of Castle Hill; stroll along the Strand or visit Palmer and Gregory Street for exclusive boutique shopping and open-air café dining. On the outskirts of the city, get close to nature at Billabong Sanctuary – hold a koala, hug a wombat, wrap a python around your neck or stop by the crocodile enclosure at feeding time for a photographic opportunity unlike any other.

CITY ATTRACTIONS

Attractions located in Townsville's city heart are easily explored by foot. Reef HQ Aquarium is the world's largest living coral reef aquarium and is your opportunity to visit the reef without getting wet. Just next door, visitors of all ages can discover the natural

and cultural heritage of North Queensland as well as learn about the HMS Pandora at the Museum of Tropical Queensland. Other historical centres well worth discovering include the National Trust Heritage Centre and the Maritime Museum.

The Townsville Cultural Centre offers an authentic indigenous experience showcasing regional artists with performances of dance, music and storytelling. The Perc Tucker Regional Gallery is housed in one of Townsville's finest heritage buildings and hosts exhibitions with a special focus on North Queensland art.

For more information on Townsville visit the Townsville Tourism website at www.townsvilleenterprise.com.au.

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Located within the Great Barrier Reef Marine Park just 8km off the coast of Townsville, Maggie is the perfect island escape. With 23 beaches and bays, Magnetic Island has the natural beauty and serenity of untouched paradise and all the luxuries of today's modern cities.

Sunferries provides the quickest link between Townsville and Magnetic Island with 19 ferry services a day. Sunferries can offer an expansive range of tours, transport and accommodation options for the Townsville region. For more information on tours and travel packages, call your North Queensland Travel Specialists – Sunferries Travel on 07 4726 0888 or visit www.sunferries.com.au.

Festival Venues



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C2, Townsville Civic Theatre
 41 Boundary Street, South Townsville

Jupiters Townsville
 Sir Leslie Thiess Drive, Townsville


Sacred Heart Cathedral
 270 Stanley Street, Townsville


Perc Tucker Regional Gallery
 Cnr Denham & Flinders Street,
 Flinders Mall, Townsville

Dancenorth Theatre
 Cnr Stanley & Walker Street, Townsville

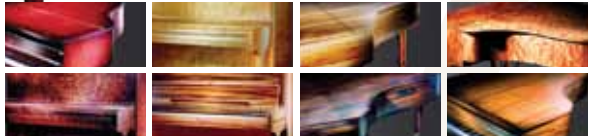
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Chefs Project Manager – Choity Ahmed
Chefs Liaison – Matt Merrin, Wayne Gilray
Programme notes – Gordon Kerry & Graeme Skinner
unless otherwise credited
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Mrs Patricia Nordine
Miss Lauren O'Keefe
Mrs Jacqueline Owen
Ms Elizabeth Pegg
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