

# 2017 Program

Australian  
**Festival of  
Chamber  
Music**

TOWNSVILLE  
28/07—05/08/2017

*Piers Lane AO*  
Artistic Director



**IT'S LIVE!**  
*in Queensland*

Explore the natural beauty that is Townsville, its stunning coastline and lush tropical forests. Take a dip in the ocean, and then immerse yourself in Bach or Haydn, Brahms or Schubert. The Australian Festival of Chamber Music presents a unique and internationally acclaimed nine-day program featuring some of the world's finest chamber musicians in exclusive performances.

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# 2017 Festival at a glance

## DAY 01: FRIDAY 28/07

**7:30PM**  
**THE JAMES COOK UNIVERSITY OPENING NIGHT CONCERT — BEGINNINGS**

TOWNSVILLE CIVIC THEATRE

*Many 'beginnings' tonight! It is the Opening of the 2017 AFCM, Piers' final one. It marks the Festival debut of Poul, Orli, Francis, Henk and Francesca. It features a world premiere by our Composer-in-Residence, played by our Quartet-in-Residence.*

## DAY 02: SATURDAY 29/07

**10:15AM**  
**CONCERT CONVERSATIONS**  
*with Piers Lane 1*

C2, TOWNSVILLE CIVIC THEATRE

**2:30PM**  
**CURRAJONG HOUSE GARDEN PARTY**

### SPECIAL EVENT

TOWNSVILLE HERITAGE CENTRE

*Slip back in time to the 1880s. The concert in the gardens will be followed by a traditional afternoon tea (think scones with jam and cream) and lawn games like croquet, quoits, skittles and bocce for those who would enjoy them. Quintessential Townsville heritage! Feel free to dress in period costume...*

**7:30PM**  
**GOVERNOR'S GALA — FANDANGO**

TOWNSVILLE CIVIC THEATRE

*An entertaining program that covers a wide span of music in a short time. The lighter side of classical music is certainly touched on here, but there are shadows and depths in the de Falla and Dvořák which nonetheless uplift and make us smile through tears.*

## DAY 03: SUNDAY 30/07

**11:00AM**  
**PRELUDE TO THE AFTERNOON...**

MARY MACKILLOP CHURCH

*Sensuous French music and German Romanticism at its height – we can have it all this Sunday morning!*

**3:00PM**  
**QUEENS GARDENS CONCERT**

### FREE EVENT

QUEENS GARDENS

*Presented by Townsville City Council and AFCM*

**5:30PM**  
**AFCM WINTERSCHOOL — YOUNG STRING ENSEMBLE WORKSHOP PERFORMANCE**

### FREE EVENT

ST JAMES' CATHEDRAL

**7:30PM**  
**CONCERT CRAWL — STORIES AND MUSIC**

### SPECIAL EVENT

ST JAMES' CATHEDRAL AND ST JOSEPH'S CHURCH (THE STRAND)

*A social evening with two concerts performed in two Townsville churches. Enjoy a stroll between the two!*

## DAY 04: MONDAY 31/07

**10:15AM**  
**CONCERT CONVERSATIONS**  
*with Piers Lane 2*

C2, TOWNSVILLE CIVIC THEATRE

**1:00PM**  
**AFCM WINTERSCHOOL — ADVANCED PUBLIC MASTERCLASS 1**  
*with Orli Shaham (piano)*

### FREE EVENT

ST JAMES' CATHEDRAL

**5:00PM**  
**RAY GOLDING SUNSET SERIES — OH LÀ LÀ!**

TOWNSVILLE CIVIC CENTRE

**7:30PM**  
**EVENING SERIES — VIENNESE MASTERPIECES**

TOWNSVILLE CIVIC THEATRE

## DAY 05: TUESDAY 01/08

**1:00PM**  
**ORPHEUS ISLAND CONCERT**

### SPECIAL EVENT

DEPART SEALINK BREAKWATER FERRY TERMINAL

**8:00PM**  
**FALLING IN LOVE AGAIN SPECIAL EVENT**

TOWNSVILLE CIVIC THEATRE

*Jennifer Ward-Lealand pays tribute to the iconic Dietrich with songs by Cole Porter, Edith Piaf, Frederic Hollander and Pete Seeger.*





Hinchinbrook Island

#### DAY 06: WEDNESDAY 02/08

**10:15AM**  
**CONCERT**  
**CONVERSATIONS**  
with Piers Lane 3

C2, TOWNSVILLE CIVIC THEATRE

**1:00PM**  
**AFCM WINTERSCHOOL —**  
**ADVANCED PUBLIC**  
**MASTERCLASS 2**  
with Martin Owen (Horn)

ST JAMES' CATHEDRAL

**4:00PM**  
**AFCM BUSKING**  
**COMPETITION**

THE STRAND

*Join us for an afternoon along The Strand to hear some of Townsville's up-and-coming young musicians.*

**5:00PM**  
**RAY GOLDING**  
**SUNSET SERIES —**  
**BACH BY CANDLELIGHT 1**

TOWNSVILLE CIVIC THEATRE

**7:30PM**  
**EVENING SERIES —**  
**BACH BY CANDLELIGHT 2**

TOWNSVILLE CIVIC THEATRE

#### DAY 07: THURSDAY 03/08

**10:15AM**  
**CONCERT**  
**CONVERSATIONS**  
with Piers Lane 4

C2, TOWNSVILLE CIVIC THEATRE

**1:00PM**  
**AFCM WINTERSCHOOL —**  
**ADVANCED PUBLIC**  
**MASTERCLASS 3**  
with Jiří Bárta (cello)

#### FREE EVENT

ST JAMES' CATHEDRAL

**5:00PM**  
**RAY GOLDING**  
**SUNSET SERIES —**  
**PHOENIX RISING**

SACRED HEART CATHEDRAL

**7:30PM**  
**EVENING SERIES —**  
**FROM RUSSIA WITH LOVE**

TOWNSVILLE CIVIC THEATRE

#### DAY 08: FRIDAY 04/08

**10:15AM**  
**CONCERT**  
**CONVERSATIONS**  
with Piers Lane 5

C2, TOWNSVILLE CIVIC THEATRE

**1:00PM**  
**AFCM WINTERSCHOOL —**  
**ADVANCED CONCERT**

#### SPECIAL EVENT

ST JAMES' CATHEDRAL

**2:30PM**  
**GOLD PASS EVENT —**  
**IN ALL DIRECTIONS**

ST JAMES' CATHEDRAL

*Four festival directors discuss the joys and difficulties of artistic direction — exclusively for purchasers of a 2017 Gold Pass.*

**5:00PM**  
**RAY GOLDING**  
**SUNSET SERIES —**  
**SUBLIME SCHUBERT**

TOWNSVILLE CIVIC THEATRE

*Schubert's final piece of chamber music, completed just two months before his premature death in 1828, never fails to move and inspire.*

**7:30PM**  
**EVENING SERIES —**  
**GERMAN ROMANTICS**

TOWNSVILLE CIVIC THEATRE

*Three masterpieces in one concert! Brahms, Strauss and Schumann.*

#### DAY 09: SATURDAY 05/08

**10:15AM**  
**CONCERT**  
**CONVERSATIONS**  
with Piers Lane 6

C2, TOWNSVILLE CIVIC THEATRE

**1:00PM**  
**FAMILIES' CONCERT —**  
**BRUNDIBÁR (BUMBLEBEE)**

#### SPECIAL EVENT

TOWNSVILLE CIVIC THEATRE

*Brundibár is a Children's Opera about hope and justice first performed in the Theresienstadt Concentration Camp. It brings together star AFCM performers and young local singers.*

**7:30PM**  
**FESTIVAL**  
**FAREWELL —**  
**FINAL JAMBOREE!**

TOWNSVILLE CIVIC THEATRE

*The Festival Farewell is always something of a celebration and this year even more so as we give Piers Lane a rousing send-off. Lots of duos, a couple of trios and a pair of large-scale ensembles involving all of the artists still standing! Guaranteed to be energetic, entertaining and emotional, this finale is not to be missed.*

#### DAY 10: SUNDAY 06/08

**3:30PM**  
**AFCM AFTER PARTY**  
PEPPERS BLUE ON BLUE RESORT,  
MAGNETIC ISLAND



**Artistic  
Director**

### Piers Lane AO

By now, most of you will be aware that this is my final AFCM as Artistic Director. It's bound to be a highly charged time, 'big' both musically and socially, full of nostalgia and fun in equal measure. I am delighted that my successor as Artistic Director, Kathryn Stott, joins us this year as a performer. Kathy is a dear friend and hugely distinguished pianist, whom many of you will remember from previous Festivals. Friends asked what I would program for this momentous AFCM, thinking perhaps I would invite only my closest friends and favourite artists. But I have too many friends and favourites for that – so I decided just to treat 2017 the same as every other festival I have curated and present a democratic mix of old and new, borrowed and due!

I should like to take this opportunity to thank everyone who has made my eleven years at the helm of the AFCM such an enriching and enjoyable time. I shall much miss the rhythms of the past decade, when different months of the year have represented recurring AFCM deadlines. There have been all sorts of ups and downs during my tenure, and quite a range of staff and Board members to deal with too, but any challenges have been overcome with the touching support of continually expanding audiences, the inspiration of the festival's musical goals and Townsville's own proud recognition of what it has in the AFCM. May it long continue to grow and blossom! Without further ado, let the music begin...



**Governor of  
Queensland and  
Festival Patron**

### His Excellency the Hon. Paul de Jersey AC

The threat of Cyclone Debbie's torrential rain and destructive winds may have forced the cancellation of the launch of this year's Australian Festival of Chamber Music, but in true show-business fashion, the show has gone on!

It is my great pleasure, as Governor of Queensland, to welcome visitors from throughout Australia and around the world to North Queensland for this unique annual event and the spectacular 11th anniversary program of Mr Piers Lane AO.

The program and list of guests Piers has assembled for his final Festival challenges perceptions of chamber music and showcases the great breadth and depth of the genre today.

Exciting and immensely varied, it ranges from world premieres of contemporary classical works performed by traditional chamber musicians and ensembles, to performances on instruments as varied as harp, recorder, accordion and rhythm bones.

The works include not only conventional offerings from the likes of Beethoven and J.S. Bach, but mischievous inclusions from Cole Porter, Rodgers and Hammerstein and even P.D.Q. Bach, the fictional twenty-first century son of the great Johann Sebastian Bach, created by musical satirist Peter Schickele.

Piers' contribution to the Australian Festival of Chamber Music and to chamber music in Queensland during his eleven years as Artistic Director has been outstanding. I congratulate and thank him for his stewardship over that decade. I further acknowledge and thank Festival board members, staff, volunteers and supporters, including sponsors, donors and members. Through your combined, uplifting efforts, memories of the 2017 Festival certainly promise to endure long after the curtain falls on 'Final Jamboree!' on 5 August.





## Premier of Queensland and Minister for the Arts

### Annastacia Palaszczuk MP

I am delighted to welcome you to the 2017 Australian Festival of Chamber Music, Queensland's world-class musical festival held in the spectacular event destination of Tropical North Queensland.

Now in its 27th year, the Festival has established a solid international reputation as a result of its distinctive blend of chamber music, programming and experiences, all set against the natural beauty of Townsville.

Over nine days, this festival of concerts, collaborations, conversations and masterclasses will be performed by the world's best chamber musicians in a global gathering of internationally-acclaimed classical musicians, artists and music lovers.

The 2017 program continues the festival's commitment to sharing much-loved pieces with rare and new works; including a world premiere by Matthew Hindson; inspiring young and emerging musicians through its Winterschool program and bringing chamber music to families with dedicated concerts and performances that will delight.

The Queensland Government is a proud supporter of the Australian Festival of Chamber Music, and I congratulate all involved in staging this celebration of music.

I also extend my thanks to outgoing Artistic Director Piers Lane AO, under whose leadership the festival has doubled in size, and I welcome Artistic Director designate, UK pianist Kathryn Stott who will build on the festival's success from 2018.

Enjoy your time at the Australian Festival of Chamber Music. I'm sure the beauty of the performances will be enhanced by this wonderful destination.



## Minister for Tourism and Major Events

### The Hon. Kate Jones MP

Welcome to Townsville North Queensland for the 2017 Australian Festival of Chamber Music.

Townsville is the perfect host for this nine-day cultural experience which inspires national and international visitors to witness some of the world's best artists in one of the world's best destinations.

The Palaszczuk Government proudly supports the 2017 Australian Festival of Chamber Music through Tourism and Events Queensland's major events calendar.

This year's festival will see thousands of visitors witness the fantastic program of artists and performances.

I wish artists the best of luck and thank the organisers and volunteers for providing Queensland with such a fantastic event.

I encourage visiting participants and supporters to stay on and explore the many great experiences on offer throughout the destination.



## Mayor of Townsville

### Cr Jenny Hill

It is with great pleasure that I welcome you to the 27th Australian Festival of Chamber Music.

This gathering has earned its place as a signature event for Townsville and Australia, drawing together some of the best musical talent from throughout the world to showcase their abilities in our glorious tropical 'winter'.

This year's Festival is the final one to be guided by the Artistic Director, Piers Lane AO, who has been at the helm for the past 10 years.

For his finale, Piers has assembled an exceptional program, inviting more than 40 artists to perform over nine days. Some 25 concerts and five special events, including a concert on the beach at Orpheus Island, will entertain visitors and locals alike.

Guests can also join Concert Conversations, 'crawl' between concerts in two churches, or slip back in time to the 1880s with a garden party at Currajong House.

A personal favourite is the Queens Gardens Concert which makes the magic of music accessible to all. A further extension is the Winterschool training program for young aspiring musicians and the Advanced Masterclass for emerging artists.

We are fortunate to have such opportunities and I congratulate the Festival for continuing these traditions and its commitment to our city.

Townsville City Council is a proud supporter of the Australian Festival of Chamber Music.

I am very much looking forward to this musical banquet and I extend a warm welcome to you all.



## Chair, Australian Festival of Chamber Music

### Sandra Yates AO

On behalf of my board colleagues, a warm welcome to the 2017 Australian Festival of Chamber Music. This year represents an important milestone in the 27 year history of the Festival. Our much-loved Artistic Director, Piers Lane AO steps down at the conclusion of this year's event after eleven years in the role. He leaves a rich legacy of distinguished and imaginative programming, a raft of new work specially commissioned for the Festival, and innovative programming initiatives such as the Queens Garden Concert, the Families' Concert, and Concert Crawl, to name just a few.

We look forward to welcoming Piers back to Townsville as a guest artist in the years to come, and we are excited to welcome his successor, Kathy Stott, back to Townsville as a performer in this year's program. This is Kathy's third visit to the Festival, so regular attendees already know Kathy as a superlative chamber musician and a pianist of great distinction, particularly in the French repertoire. The 2018 Festival will be Kathy's first as Artistic Director, and we look forward to her contribution in the years ahead.

As ever, we are grateful to the people of Townsville, particularly Mayor Jenny Hill and the Townsville City Council for their steadfast support of the Festival. The Queensland Government continues to support us through Tourism and Events Queensland, and Arts Queensland, and we thank them.

Finally, special thanks to all the people behind the scenes who will be working so hard over the nine days of the Festival – the staff, led by Executive Director, Justin Ankus, the volunteers, the artists, and my colleagues on the Board, thank you all.





# 2017 Program

*Enjoy an innovative program full of diversity and depth. Take in favourites like Bach, Beethoven and Schubert and be excited by works from Australian composer Matthew Hindson. The artist combinations will both delight and surprise. Highlights include Opening Night, Governor's Gala, Concert Conversations with Piers Lane, a garden party at Currajong House and the exquisite beach concert on Orpheus Island.*



Ensemble Liaison on Closing Night 2016



7:30PM

**THE JAMES COOK UNIVERSITY  
OPENING NIGHT CONCERT —  
BEGINNINGS**

TOWNSVILLE CIVIC THEATRE

*Many 'beginnings' tonight! It is the Opening of the 2017 AFCM, Piers' final one. It marks the Festival debut of Poul, Orli, Francis, Henk and Francesca. It features a world premiere by our Composer-in-Residence, played by our Quartet-in-Residence.*

**ANON** (14th Century Italian)  
*Saltarello*

**ANON** (12th Century English)  
*Edi be thu, heven queene*

**ANON/Poul HØXBRO**  
*The Cursed Dance*

Genevieve Lacey (recorder), Poul Høxbro (frame drum, double pipes and pipe & bones)

This *Saltarello* ('little jump') is the first-known written example of this dance, and appears in a 14th-century Tuscan manuscript held in the British Library. *Edi be thu, heven queene* is an English hymn to the Virgin, dating from the 12th or 13th century. *The Cursed Dance* is based on a Danish folk tune, but turned by Poul Høxbro into a dance form, the *estampie*, as Genevieve Lacey explains:

"Using the medieval tradition of taking either secular or sacred tunes and making instrumental versions of them, where a second voice sometimes plays in harmony... and with a form that uses 'open' and 'closed' endings for a section that acts as a kind of refrain."

**Wolfgang Amadeus MOZART** (1756–1791)  
*Piano Quartet No.2 in E flat major, K493*  
*Allegro*  
*Larghetto*  
*Rondo: allegretto*

Orli Shaham (piano), Jack Liebeck (violin), Christopher Moore (viola), Francis Gouton (cello)

Mozart's second piano quartet was composed in the latter half of 1786, after the ambiguous success of *The Marriage of Figaro* and at a time when he seems to have withdrawn from appearing as a concerto soloist. His instrumental music from this time is geared toward publication. The piano quartet was a relatively new genre, but ideal for domestic music making. Mozart maintains a light touch though we hear his usual abundance of melody in the first movement, the rigours of sonata form in the *larghetto* and a sparkling *gavotte* to conclude.

**Matthew HINDSON** (born 1968)  
*String Quartet No.5 (world premiere)*  
*In one movement*

Goldner String Quartet

Matthew Hindson's works for string quartet stretch back to the late 1990s with works like *techno logic* with optional electronics and/or didjeridu and his breakthrough work *Rush*, for guitar and string quartet, commissioned by Musica Viva Australia in 1998. He returned to the didjeridu/string quartet combination with a version of *Didjeribluegrass* in 2008.

His first 'numbered' string quartet is subtitled *Industrial Night Music* and dates from 2003, and a decade later came, in quick succession, a series of three substantial pieces. String quartet No.2 was commission by Julian Burnside, AO QC, for Musica Viva's tour of the Elias Quartet in 2013, and the third and fourth quartets grew out of Hindson's ongoing relationship with the Australian String Quartet. Both works reflect extra-musical concerns – the third, subtitled *Ngeringa*, celebrates, and where necessary mourns, the landscape around Mount Barker in South Australia. The fourth, which includes percussion, celebrates the new line-up of the Australian String Quartet personnel in 2016 and the birth of the composer's daughter.

The single-movement Fifth Quartet has its world premiere today.

**INTERVAL**

**Antonín DVOŘÁK** (1841–1904)  
*Biblical Songs, Op.99*

*I Darkness and thunderclouds are round about Him*  
*IV The Lord is my Shepherd*  
*VI Hear, oh Lord, my bitter cry*

Henk Neven (baritone), Alice Giles (harp)

Like the Psalmist whose words he sets in his ten Biblical songs, Dvořák in 1894 was singing the Lord's song in a strange land – specifically, New York, where he was heading the new National Conservatory. They use the text of the Kralice Bible, the first translation, made in the 16th century, into Czech. There is no evidence that they were written in response to bereavement as is sometimes asserted. The first (Ps. 97:2-6) is a cosmic vision of God's power; the fourth (Ps. 23) famously casts God as a shepherd, while the sixth (Ps. 61:2, 4, 6 and Ps. 63:2, 5, 6) celebrates God's saving protection.

**Bedřich SMETANA** (1824–1884)  
*Piano Trio in G minor, Op.15*  
*Moderato assai – più animato*  
*Allegro, ma non agitato – Alternativo I: Andante – Alternativo II: Maestoso*  
*Finale: presto*

Francesca Dego (violin), Jiří Bárta (cello), Piers Lane (piano)

Only in the wake of the revolutions of 1848, and the related flowering of Romanticism in the arts, did 'nationalist' art music arise; by the 1870s Bedřich Smetana was regarded as the doyen of Czech composers. But Smetana's eminence had not come easily, and in the mid-1850s he was still perplexed at the lukewarm reception he received in Prague. The Piano Trio dates from this time, and had its genesis in the 31-year-old composer's grief at the death of his daughter. This is embodied in the first movement, which begins with an impassioned solo violin theme that has ramifications throughout the work. From this solitary grief the music builds to ever more anguished statements. The central movement is effectively a *scherzo* with two highly contrasting trios, one lyrical, one restrained but grief-stricken. The energetic finale has been likened to Schubert's *Erlkönig* (the tale of a child dead before its time), and before the coda there is a sombre funeral march.

10:15AM

## CONCERT CONVERSATIONS

with Piers Lane 1

C2, TOWNSVILLE CIVIC THEATRE

Piers chats with Cheryl Barker, Peter Coleman-Wright, Prudence Davis, Alice Giles and Henk Neven.

**Camille SAINT-SAËNS** (1835–1921)

*Fantaisie for Violin and Harp, Op.124*

Dene Olding (violin), Alice Giles (harp)

Saint-Saëns featured the piano – his own instrument – in his earlier chamber music, but from the 1890s, when he began exploring a less heavily Romantic style, composed string quartets and three substantial works for harp. The *Fantaisie*, Op.124, dates from 1907 and was written for sisters Marianne and Clara Eisler. It falls into several linked sections of widely contrasting mood and colour, including a brief ‘baroque section’ where the violin elaborates figures over a repeated ground from the harp. The piece closes with a return to its opening material.

**Lloyd VICK** (1915–2014)

*Concertante (Australian premiere)*

Goldner String Quartet, Alice Giles (harp), Prudence Davis (flute), Philip Arkinstall (clarinet)

Born in South Australia, Lloyd Vick studied at the Elder Conservatorium in Adelaide, where he later taught before being appointed Senior Lecturer at the Queensland Conservatorium of Music. He composed numerous choral works, and a number of important works featuring harp, such as the Concerto for Harp and String Orchestra, several solo harp works commissioned as recital pieces and this work, *Concertante* for harp, string quartet, flute and clarinet.

A single movement, *Concertante* begins with *agitato* music, dominated by insistent rhythms. A harp cadenza ushers in a more gentle, syncopated section; a second cadenza introduces a leisurely, spacious section in  $\frac{3}{4}$  with much dialogue between harp and violin. This gathers strength and speed before another slower section where the cello is featured. Tension mounts in faster music with swirls and trills, before a long ‘quasi-improvised’ cadenza that gives the harpist considerable latitude. The remainder of the piece is the earlier material recapitulated and developed further.

**Wolfgang Amadeus MOZART** (1756–1791)

*Don Giovanni, K527*

*Act II: Ah taci, ingiusto core*

Cheryl Barker (soprano), Peter Coleman-Wright (baritone), Henk Neven (baritone), Piers Lane (piano)

In Act II of Mozart’s *Don Giovanni*, the libertine Don desires the maid of Donna Elvira, whom he has already seduced and abandoned. As Elvira tries to master her own feelings while sitting at her window by night, Don Giovanni sings to entice her into the garden where his servant, the wisecracking Leporello will, disguised, keep her occupied. The music masterfully dramatises Elvira’s conflicting and changing emotions amid a commentary from the two men.

**Noël COWARD** (1899–1973)

*Medley devised by Brian Castles-Onion*

Cheryl Barker (soprano), Peter Coleman-Wright (baritone), Piers Lane (piano)

In 1910 Mrs Coward put her son on the stage after seeing an ad in *The Daily Mirror* for ‘talented boy with an attractive appearance’; she took her 11-year-old along for an audition. Young Noël, of course, got the part in *The Goldfish*.

In 1923 he began writing songs for revues such as *London Calling*, and the following year wrote his own play, *The Vortex*. In 1928 he composed the ‘operette’ *Bittersweet*, but this was his only larger musical show. Nonetheless he was a prodigious writer and composer and remains one of the major figures in British theatre of the last century: *Private Lives* remains a theatrical staple, and his songs, some of which have been selected for this medley by Brian Castles-Onion, retain their wit and charm.

2:30PM

## CURRAJONG HOUSE GARDEN PARTY

## SPECIAL EVENT

TOWNSVILLE HERITAGE CENTRE

*Slip back in time to the 1880s. The concert in the gardens will be followed by a traditional afternoon tea (think scones with jam and cream) and lawn games like croquet, quoits, skittles and bocce for those who would enjoy them. Quintessential Townsville heritage! Feel free to dress in period costume...*

**Ludwig VAN BEETHOVEN** (1770–1827)

*Septet, Op.20*

*Adagio – Allegro con brio*

*Adagio cantabile*

*Tempo di minuetto – Trio – Tempo I*

*Tema (Andante) con [5] variazioni*

*Scherzo (Allegro molto e vivace)*

*Andante con moto alla marcia – Presto*

Jack Liebeck (violin), Christopher Moore (viola), Jiří Bárta (cello), Kirsty McCahon (double bass), Philip Arkinstall (clarinet), Jack Schiller (bassoon), Martin Owen (horn)

Wind-based chamber music was already seen as somewhat old-fashioned in the last years of the 18th century, harking back to the sort of divertimento to which one might have paid scant attention at an aristocratic garden party. But Beethoven’s Op.20, first performed in 1799, rapidly became – to his intense annoyance – wildly popular, eclipsing what he regarded as his more important work. It was premiered in the von Schwarzenberg palace in Vienna, where Haydn’s *The Creation* had recently been launched, so Beethoven liked to joke that this was ‘my creation’.

Beethoven makes great use of the instrumental sonorities afforded by the ensemble, and, following the divertimento model, creates a multi-movement piece, bookended by substantial movements and filled in with an extended slow movement, dance pieces (including a minuet that also occurs in his little G major piano sonata) and a lengthy theme and variations.

On publication it was dedicated to the Empress.



7:30PM

**GOVERNOR'S GALA — FANDANGO**

TOWNSVILLE CIVIC THEATRE

*An entertaining program that covers a wide span of music in a short time. The lighter side of classical music is certainly touched on here, but there are shadows and depths in the de Falla and Dvořák which nonetheless uplift and make us smile through tears.*

**Luigi BOCCHERINI** (1743–1805)*Guitar Quintet ('Fandango'), G.448**Pastorale**Allegro maestoso**Grave assai –**Fandango*

Craig Ogden (guitar), Goldner String Quartet

In 1780, after many years' subsistence as a touring soloist, Boccherini was offered a full-time job by Don Luis, the Spanish Infante (that is, a prince who is not the heir apparent), at the remote palace of Las Arenas. Like Haydn, Boccherini was isolated, but at liberty to compose more or less as he wished for over a decade.

He did engage with local vernacular music, but wrote no music for the guitar. Guitarist Heinrich Albert remedied this oversight in 1925, commissioning three such pieces for guitar and string quartet.

The *Pastorale* is arranged from the first movement of the String Quintet, G.270, while the slightly more serious *Allegro maestoso*, with its fanfare-like motifs, comes from the second movement of the same work. The short, slow 'movement', *Grave assai*, is from the first movement of the String Quintet, G.341, and leads into the celebrated dance, the *Fandango*, which is the second movement of that piece.

**Matthew HINDSON** (born 1968)*Light Music: for woodwind quintet (2007)**Strobe**A Single Match*

Prudence Davis (flute), Jeffrey Crellin (oboe), Philip Arkinstall (clarinet), Martin Owen (horn), Jack Schiller (bassoon)

'Light music' often refers to music designed for 'easy listening'.

My own compositions have sometimes been derided as 'light', but a response to such criticism was not the only basis to this piece. Rather, the main idea in *Light Music* is the nature of light, and our response to two visual scenarios or objects. The first movement explores the incessant pounding of strobe lights in a contemporary dance club. The music is bright, harsh, irrepressible and possibly even migraine-inducing: only one note-name is sounded at any one time, and the whole movement is based upon unisons and octaves.

The second movement, where more lyrical utterances are given to each instrument, is inspired by the human eye, which, under ideal conditions, could see a single match burning from 70kms away, and the thought of humans viewing the earth in darkness from a near-space orbit, seeing shimmering lights way down below – maybe even the burning of a single match.

**Manuel DE FALLA** (1876–1946)*Concerto for Harpsichord and flute, oboe, clarinet, violin and cello**Allegro**Lento**Vivace*

Mahan Esfahani (harpsichord), Prudence Davis (flute), Jeffrey Crellin (oboe), Philip Arkinstall (clarinet), Jack Liebeck (violin), Francis Gouton (cello)

Like many compatriots, de Falla had travelled to Paris as a young man to further his experience and had met many of the leading figures in music there at the time. He returned to Spain on the outbreak of World War I but maintained his French connections from his home in Granada. In 1927 he composed this concerto for Wanda Landowska, the pioneer of the harpsichord revival. Using an 'orchestra' of five solo instruments meant, as he put it, that 'the composer felt no constraint to conform to the classic form of the concerto for a single instrument with the accompaniment of the orchestra.' Its witty and acerbic manner endeared the piece to Stravinsky. The first movement is based on a 16th century piece *De los álamos vengo, madre* (I have been by the poplars, mother) by Juan Vásquez that is in turn based on a Castilian folk tune.

The second movement makes grotesque reference to the plainchant *Tantum ergo*, while the breakneck finale gathers a number of previously heard ideas.

**INTERVAL****Antonín DVOŘÁK** (1841–1904)*Piano Quintet in A major, Op.81 B155**Allegro ma non tanto**Dumka: Andante con moto**Scherzo: Furiant – Molto vivace**Finale: Allegro*

Goldner String Quartet, Kathryn Stott (piano)

'Nothing' Dvořák wrote in 1895, 'must be too low or insignificant for the musician. When he walks he should listen to every whistling boy, every street singer or blind organ grinder'. In the Piano Quintet he creates a perfect fusion of folk idiom with classical forms.

The expansive first movement is a beautifully structured drama of contrasting, but related thematic fragments many of which have a folk-like flavour. The cello states the first theme, answered by the viola, Dvořák's own instrument. But Dvořák's love of folk music is more explicit in the second movement, headed *dumka*, a word of Ukrainian origin, which had come to be used of poetry that evoked the 'olden days'. In Dvořák's many examples, a melancholy mood prevails, but here, as in his other works in the form, he provides radically contrasting, faster episodes. The *scherzo* movement is headed *furiant*, an energetically fast dance, though it is only in the central trio section that Dvořák fully exploits the cross rhythms which give the folk dance its traditional character. The finale's exuberance doesn't mask Dvořák's brilliance in creating contrapuntal textures.

11:00AM  
PRELUDE TO THE AFTERNOON...

MARY MACKILLOP CHURCH

Sensuous French music and German Romanticism at its height – we can have it all this Sunday morning!

**Jean-Philippe RAMEAU** (1683–1764)  
*Pièces de Clavecin en concerts No.1 in C minor*  
*La Coulicam*  
*La Livri*  
*La Vézinet*

Mahan Esfahani (harpsichord), Jack Liebeck (violin), Jiří Barta (cello)  
Rameau's *Pièces de Clavecin en concerts*, a set of five accompanied keyboard suites, date from 1741 – 20 years after he arrived in Paris seeking his fortune as a keyboard virtuoso and theorist. The first consists of only three pieces, and rather than referencing particular dance forms, have more fanciful titles. *La Coulicam*, a busy piece in E flat, is said to refer to either Kubla Khan, or to the Persian ruler Nader Sha Afshar. The elegant *La Livri* may acknowledge the Comte de Livry while *Vézinet* wood – a popular place for recreation near St-Germaine – is celebrated in the finale.

**Jacques DUPHLY** (1715–1789)  
*Pièces de clavecin, Book III*  
*II Chaconne in F major*  
Mahan Esfahani (harpsichord)

Rameau's much younger contemporary, Jacques Duphly, was the leading harpsichordist and teacher of the instrument in the Paris of his day. His output includes four books of 'Pieces for keyboard' in which he largely takes Rameau as his model. The *Chaconne*, from Book III, is an expansive example of the genre, where a repeated 'ground' supports a chain of elaborate variations.

**Claude DEBUSSY** (1862–1918)  
*Danse sacrée et Danse profane*  
Alice Giles (harp), Goldner String Quartet

Debussy's *Danses* were commissioned in 1904 by the firm of Pleyel as an advertisement for its new chromatic harp (rival firm Erard immediately commissioned Ravel's *Introduction and Allegro* to feature the standard pedal harp!). While the chromatic harp sank without trace, Debussy's pair of dances did not. The first, 'sacred' dance consists of an antequely modal melody harmonised in parallel block chords by the harp, that veers briefly into a more insistent section based on repeated whole-tone motifs. Contrasting with the austerity of the first dance, the 'profane' one is faster, beginning with muted strings and containing contrasting episodes before a glittering climax.

**DEBUSSY** arr. **Ohad BEN-ARI**  
*Prélude à l'après-midi d'un faune*  
Francesca Dego (violin), Jack Liebeck (violin), Christopher Moore (viola), Francis Gouton (cello), Alice Giles (harp), Prudence Davis (flute), Philip Arkinstall (clarinet), Martin Owen (horn)

Published in 1876, Stéphane Mallarmé's eclogue, *L'après-midi d'un faune* reflects the erotic fantasies of a drowsy faun – a mythical half-man, half-goat – on a hot, languid, Sicilian afternoon. Running through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx, or flute fashioned from reeds by the god Pan.

The solo flute's opening *arabesque* is in no discernible key. The second half of the melody provides more 'conventional' motifs that are taken up from time to time by the rest of the orchestra.

Debussy's piece avoids the goal-directed development and tonal architecture that informs 19th century symphonism. Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a rich, Massenet-like tune at the work's midpoint, accompanied by rocking ostinatos.

The faun's dream is overcome by sleep and the 'proud silence of noon', and the piece ends with the flute fading to nothingness.

This arrangement is by Israeli-German pianist Ohad Ben-Ari.

**Johannes BRAHMS** (1833–1897)  
*String Quartet No.2 in A minor, Op.51 No.2*  
*Allegro non troppo*  
*Andante moderato*  
*Quasi minuetto, moderato – Allegretto vivace*  
*Finale: Allegro non assai*

Goldner String Quartet  
Brahms' diffidence meant that his first official string quartets, Op.51, only appeared when he was 40. In fact, Brahms had written and destroyed several quartets. He had also written numerous works for other chamber combinations, including some undisputed masterpieces, but was often dissatisfied with the result. The two quartets of Op.51 were, like Mozart's 'Haydn' Quartets, the 'fruit of long and laborious study'. There is some evidence to suggest that Brahms began writing them as early as 1865; there were some rehearsals in 1869 after which he again tinkered with the scores before reluctantly 'finishing' the works in 1873 and allowing them to be published. As he said at the time, 'I always take great pains, hoping to come up with something great and terribly weighty, but they always turn out small and pitiful. But I can't wait for better'.

Brahms' Op.51 pair was dedicated to the Viennese surgeon Theodor Billroth, but it seems that the second A minor work was to have been for violinist Joseph Joachim with whom Brahms fell out during the summer: its opening theme is based on the notes F-A-E, reflecting Joachim's motto *Frei aber einsam* (free, but lonely).



3:00PM

## QUEENS GARDENS CONCERT

## FREE EVENT

QUEENS GARDENS

Presented by Townsville City Council and AFCM. Compered by Piers Lane and Damien Beaumont.

**Richard STRAUSS** (1864–1949)

*Fanfare (Sunrise) from Also sprach Zarathustra, Op.30*

Barrier Reef Orchestra, Members of 1RAR

Strauss' great tone poem begins with the famous (thanks to the film *2001: A Space Odyssey*) invocation to the sun with low rumbling accompanying the trumpets' simple C-G-C theme (which in much of Strauss represents primeval nature) and a blaze of C major.

**Gioachino ROSSINI** (1792–1868)

*The Barber of Seville: Overture*

Barrier Reef Orchestra

Rossini's celebrated overture sets the mood of his opera perfectly, with the two loud chords that call us to attention; extremes of volume; the lull into a false sense of security provided by the lyrical oboe solo; the inexorable build-up of tension and excitement in a series of sections in boisterous rhythms almost always getting louder and faster.

**Wolfgang Amadeus MOZART** (1756–1791)

*Horn Concerto No.4 in E flat, K495*

*Rondo: Allegro – vivace*

Martin Owen (horn), Barrier Reef Orchestra

With friends like Mozart, maybe you can't blame Joseph Leutgeb for giving up a full-time career as a horn player and – rather than taking up the tuba instead – opening a cheese shop. Leutgeb and Mozart knew each other from Salzburg days, when Leutgeb played in the Archbishop's orchestra, but moved to Vienna at around the time that Mozart established himself there. The composer constantly abused his friend: one day when Leutgeb called in to see how a piece was going, Mozart scattered sheets of the manuscript all over the floor and insisted that the poor horn player put them in order again. Often Leutgeb would find 'messages' scrawled on his music by the composer: 'Go it, Signor Asino' [little ass] – 'Take a little breath' – 'Wretched pig' – 'Thank God, here's the end.' But he wrote all four concertos for Leutgeb. Flanders and Swann pay homage to the fourth in their song 'Ill Wind'.

**Carlos SALZÉDO** (1885–1961)

*Concert Fantasy on Lara's 'Granada'*

Annie Laurie

*Jolly Piper – Concert Fantasy on the theme of 'The Sailor's Hornpipe'*

Alice Giles (harp)

French-born harpist-composer Salzedo spent most of his life in the USA where he worked as an orchestral player, soloist and supporter of contemporary music. Helping to give his instrument the prominence it deserved, he wrote a great deal of original music for it and arranged well-known works. Mexican composer Agustín Lara's much-loved and much-covered *Granada*, is a love-song to the Spanish city of Granada. *Annie Laurie* is a Scottish song about ill-fated love, and *The Jolly Piper* is based on an Irish hornpipe.

**Glenn ROGERS** (born 1965)

*The Spirit of Nunawading (conducted by the composer)*

Barrier Reef Orchestra

Major Glenn Rogers has been a musician in the Army for 32 years and is currently the Music Director of the Band of the 1st Battalion, Royal Australian Regiment. During this time he has produced numerous arrangements and compositions for various ensembles. *The Spirit of Nunawading* is a musical account of Glenn's childhood that was commissioned by the Heidelberg Orchestra in Melbourne to be performed on a European Tour.

**Georges BIZET** (1838–1875)

*Carmen: Toreador's Song – 'Votre toast, je peux vous le rendre'*

Peter Coleman-Wright (baritone), Barrier Reef Orchestra,

Conducted by Martin Owen

In *Carmen*, Georges Bizet challenged Parisian good taste with the tale of the gypsy seductress who meets a gruesome end, women who brawled and smoked, everyone behaving immorally and seeming to get away with it, murderous passion and a musical score that used bold orchestral colour and folk music forms to evoke Spain. The famous Toreador song comes from Act II, when the charismatic bullfighter Escamillo arrives at the tavern outside the walls of Seville, where Carmen and her friends are drinking.

**Giacomo PUCCINI** (1858–1924)

*Tosca: 'Vissi d'arte'*

Cheryl Barker (soprano), Barrier Reef Orchestra, Alice Giles (harp),  
Conducted by Martin Owen

*Tosca's* themes of tyranny and freedom come to a head in Act II where the evil police chief, Scarpia, pressures the singer, Tosca for sex in return for the freedom of her beloved, Cavaradossi. In 'Vissi d'arte' she laments that despite her living for art and piety, her lover will be shot at dawn for supporting the cause of freedom.

**Percy GRAINGER** (1882–1961)

*Irish Tune from County Derry*

Barrier Reef Orchestra

The melody that Grainger called an *Irish Tune from County Derry* certainly appears to be a tune native to the county, but the familiar words of 'Danny Boy' were in fact written by an Englishman, F. E. Weatherley. Grainger's harmonisation has some of the deep melancholy of Weatherley's verse, while avoiding mawkishness.

ORLOVICH — WEILL — TCHAIKOVSKY — ORTIZ — KELLER — PLAYFORD — VON BINGEN — BEAMISH  
EDWARDS — SEATTLE — ANDERSON — KATS-CHERNIN — HANDEL — BACH — CHAN — LISZT — BOTTESINI

Matthew ORLOVICH (born 1970)

*Slipstream*  
*Allegro, alla fanfara*  
*Con ritmo*  
*Sentirsi bene*  
Nexas Quartet

The composer writes:  
Composed at the invitation of Nexas Quartet, *Slipstream* nods in the direction of the cycling world and to the art of slipstreaming or drafting, as it is known in cycling parlance. This advanced skill allows a rider to closely follow another rider, travelling in its slipstream while awaiting an opportunity to overtake.  
Scored for saxophone quartet (plus a bicycle bell), all three movements of my piece are characterised by an exuberant mood and feature a fair amount of jostling counterpoint. The first movement is energetic and a little bit rollercoaster-esque in its melodic contour. The middle movement juxtaposes two contrasting musical characters: ‘groovy’ versus ‘straight-laced’. Marked ‘Feeling good’, the third and final movement recaps material from the first, albeit at a quicker tempo and in the manner of a race to the finish line.

Kurt WEILL (1900-1950)

*The Threepenny Opera*  
*'Ballade vom angenehmen Leben' (Ballade of a Pleasant life)*  
*September Song* from *Knickerbocker Holiday*  
Peter Coleman-Wright (baritone), Nexas Quartet

Kurt WEILL (1900-1950)

*The Threepenny Opera*  
*'Mack the Knife'*  
Cheryl Barker (soprano), Peter Coleman-Wright (baritone), 1RAR Band, Nexas Quartet

The collaboration between Weill and playwright Bertolt Brecht is legendary but was in fact very short, often fractious and rests largely on two works, *The Rise and Fall of the City of Mahagonny* (1929) and *The Threepenny Opera* (1928). The Morität, ‘Mack the Knife’ was composed at the last minute for the latter, a modern take on John Gay’s *The Beggar’s Opera*. It was to be sung by the character of Macheath, head of a band of street thugs, but in the event was given to the Ballad Singer.

Michael MCDONALD/Kenny LOGGINS arr. Cam EARL  
*What a Fool Believes*

Karl SUESSDORF arr. Frank MANTOOTH  
*Moonlight in Vermont (Tenor Saxophone feature)*

Mel BROOKS/Thomas MEEHAN arr. Glenn ROGERS  
*If you got it, flaunt it (from the stage show The Producers)*

Gordon GOODWIN (born 1954)  
*Count Bubba*

1RAR Band

Peter Ilyich TCHAIKOVSKY (1840–1893)

*‘1812’ Overture, Op.49*  
Barrier Reef Orchestra, 1RAR Band  
Audience participation instead of cannon fire!

In 1880 Tchaikovsky was asked to compose a work for the consecration of the new Cathedral of the Saviour in Moscow. Tchaikovsky responded with the imposing *The Year 1812 – Festival Overture*, first performed in 1882. The composer had in mind the invasion of Russia by Napoleon in 1812, his virtual defeat in the terrible Battle of Borodino, and the retreat of the French army from Moscow.

It opens with a slow and solemn introduction based on the melody of the Russian hymn, God Preserve the Tsar. The French army is represented by *La Marseillaise*, the French national anthem; the Russian army by an old Russian folksong melody. The main body of the Overture suggests the conflict, and these tunes are skilfully intertwined and developed until strains of ‘God Preserve the Tsar’ bring the work to a tremendous climax, in which realistic effects of cathedral bells and booming cannon play a prominent part.

5:30PM  
AFCM WINTERSCHOOL —  
*Young String Ensemble Workshop Performance*

FREE EVENT

ST JAMES' CATHEDRAL

The Young String Ensemble shows off its new skills to family, friends and festival patrons.

7:30PM  
CONCERT CRAWL — STORIES AND MUSIC

SPECIAL EVENT

ST JAMES' CATHEDRAL AND ST JOSEPH'S (THE STRAND)

CONCERT 1 – ST JAMES' CATHEDRAL

Stories from Poul Høxbro and music from medieval times to the present.

Diego ORTIZ (1510–1570)  
*Recercada Segunda*  
*Recercada Primera*

ANON (14th century Italian)  
*Tre Fontane*

Andrea KELLER (born 1973)  
*Where is Everybody?*

John PLAYFORD (1623–1686)  
*The English Dancing Master*  
*The geud man of Ballangigh*  
*Scotland*  
*The fit's come on me now*  
*Young's delight*

Hildegard VON BINGEN (1089–1179)  
*O viridissima virga*

Sally BEAMISH (born 1956) arr. CRABB  
*From Seavaigers*  
*II: Lament*

ANON (12th century English)  
*3 Notas*



**Ross EDWARDS** (born 1943)

*Mystic Spring*

*Songs and dances for treble woodwind*

V *Johannes' Dance Song*

VI *Arabesque*

VII *Ngala*

I *Jerry's Dance Song*

**Scottish/Border Folk Trad** arr. **CRABB**

*Mary Scott, Flower of Yarrow*

Extended variations by **Matt SEATTLE** (born 1951)

*Cuckold, Come out of the Amery*

Genevieve Lacey (recorder), James Crabb (accordion), Poul Høxbro (bones, frame drum, pipe and tabor, pipe and double pipe)

Diego Ortiz was born in Toledo but worked mainly in Naples from the mid-16th century. His numerous *recercadas*, or studies, are mainly for *violón*, or bass viol, some with keyboard accompaniment, and often based on popular dance-forms or currently popular madrigals.

Andrea Keller's *Where is Everybody?* 'contemplates our dizzyingly tiny place in infinite'.

Playford's *The Dancing Master* was a popular 17th century compendium of dance tunes that ran to three volumes; as writer composer and publisher, Playford enjoyed a near monopoly.

The Abbess St. Hildegard of Bingen, canonised in 2012, expounded her theology in writing, art and music. *O viridissima virga* is a hymn to the Virgin, comparing her to the greenest bough that blossomed in giving birth to Jesus.

Sally Beamish was born in England but has made Scotland her home. She has written 13 concertos including *The Singing*, composed for James Crabb. Crabb's arrangement of the slow movement, 'Lament', from *Seavaigers*, a concerto for fiddle and *clàrsach* (or Celtic harp), has a plangent melody repeated quietly as an eloquent elegy for those seafarers drowned.

*Nota* describes a medieval song-form more commonly known as the *lai* in which stanzas in different poetic forms are matched by different musical settings.

Ross Edwards describes *Mystic Spring* as 'a collection of nine short pieces for treble woodwind instruments, many of them composed for family and friends to help celebrate birthdays, weddings and the birth of children. I've described them as songs and dances. They're mainly cheerful, a few are reflective and some have been used effectively as encores.'

Matt Seattle is an expert on Border and Northumbrian pipe and fiddle music who plays regularly on both sides of the Tweed. 'Mary Scott, the flower of Yarrow' celebrates an ancestor of the novelist Walter Scott; 'Cuckold, Come out of the Amery' is a more lively dance that featured in the film *Master and Commander*.

## CONCERT 2 – ST JOSEPH'S CHURCH

The Romance of the Double Bass by Chekhov (Surprise hit of last year's Resonate series at the Utzon Room in the Sydney Opera House). A reading of the short story, illustrated with music for two double basses with percussion.

**Dave ANDERSON** (born 1962)

*Seven Double Bass Duets – extracts*

*Kibbles and Kibbitz*

*Setting the Scene*

*Blew Cheeze*

*Rush Hour*

*Lament*

**Elena KATS-CHERNIN** (born 1957)

*Adrift*

**George Frederick HANDEL** (1685–1759)

arr. **Timothy CONSTABLE**

*Air from Suite in D minor, HMV 428*

**Johann Sebastian BACH** (1685–1750) /

**Christian PETZOLD** (1677–1733)

*Minuet in G*

**Lyle CHAN** (born 1967)

*Double Double Bass*

**Franz LISZT** (1811–1886) arr. **Kees BOERSMA**

*Hungarian Rhapsody No.2*

**Giovanni BOTTESINI** (1821–1889)

*Passione amoroso*

Kirsty McCahon (double bass), Kees Boersma (double bass),

Timothy Constable (percussion)

Dave Anderson writes that 'we bassists are always regarded as accompanists and solos are viewed as a lower art'. Resolving to compose a set of humorous duets, Anderson uses the full tonal and dynamic range of the instrument; here, four of them illustrate aspects of Chekhov's comedy: Kibbles and Kibbitz represents the hero Pitsikoff wandering through forest on the way to the ball; Blew Cheeze's musical borrowings make it a good symbol for stolen clothing, Rush Hour depicts the Princess rushing through long grass and Lament sees Pitsikoff, searching, heartbroken, for the Princess.

The Princess is also depicted in Elena Kats-Chernin's *Adrift*, arranged by her from a string quartet piece made up, as she says, of 'waves and ripples...cut off, wandering, transformative'.

Handel's 'Air' from D minor Suite evokes a calm and reflective atmosphere when played on the vibraphone, while the Minuet in G – long attributed to Bach but now thought to be by Christian Petzold, is a 'perfect light partnering for our Hero's idea of his own well-meaning intelligence'.

Lyle Chan's *Double Double Bass* comes from his *Serenade* for tenor, saxophone and orchestra, a work that celebrates the romance between the young Benjamin Britten and Wulff Scherchen. 'Intimacy' as the composer writes, 'is unavoidable when playing *Double Double Bass*'.

Chekhov's Counsellor Sikofantoff mentions a rhapsody that a violinist taught him to play on the bass; Kees thinks it might be this, Liszt's most famous *Hungarian Rhapsody*.

During his lifetime, Bottesini was branded the 'Paganini of the double bass' and he certainly enjoyed the respect of the great violinist as well as that of such luminaires as Verdi. As a virtuoso he performed in Mexico, the USA, Russia as well as in France and Italy, and composed numerous works to display his gifts.

This, as Kees puts it, 'wastes no time in demonstrating the abilities of the soloists...[who] engage in conversational moments before entering a second section whose delicacy comes as a surprise from such weighty instruments'.

10:15AM  
CONCERT CONVERSATIONS  
with Piers Lane 2

C2, TOWNSVILLE CIVIC THEATRE

Piers chats with Francesca Dego, Francis Gouton, Jack Liebeck and Nexas Quartet.

**Joseph HAYDN** (1732–1809)  
*Trio for piano, violin and cello in G major, Hob XV:25*

I Andante  
III Finale ('Gypsy rondo'): Presto

Francesca Dego (violin), Francis Gouton (cello), Piers Lane (piano)

Haydn's marriage was mostly unhappy, and in London in 1791 he fell in love with 'a beautiful and charming woman... I would have married her very easily if I had been free'. Rebecca Schroeter remained a close friend even after he returned to the continent. Back in Vienna in 1795 Haydn composed several sets of piano trios, and dedicated the set of three (HobXV24-26) to her.

The Piano Trios seem, at first glance, to be an object lesson in the pitfalls of the ensemble: the cello seems merely to double the left hand of the piano, while the violin etches out the melodic lines decorated by the right hand. It seems that Haydn is wilfully writing music that looks back to the baroque trio sonata.

Charles Rosen, however, contends that Haydn's trios are greater than any of Mozart's precisely because they understand the technical limitations of the piano at the time. By reinforcing the bass-line with the cello, and using the violin to bring out the melody in high relief, the piano is freer to become more glitteringly virtuosic than in a solo sonata. In this work Haydn reminds us even more forcefully than usual of the importance to him of folk music.

**Elena KATS-CHERNIN** (born 1957)  
*From Anna Magdalena's Notebook*

I Polonaise 1  
II Musette  
III Minuet 1

Nexas Quartet

The composer writes:

Anna Magdalena, singer, wife, mother, was a superwoman in the Bach household, taking care of JS Bach and many children, looking after students, guest musicians passing through and at the same time keeping up the high role that the music played in their lives. Bach gave her the *Clavierbüchlein* in 1725; it is not always JS Bach himself who wrote all the pieces. Sometimes they were written by his sons or by students or friends.

I chose six that I liked the most, of which we hear three... The way I worked with the material was to give the original piece a chance to sound recognizable, at the same time giving it an impetus to change direction, and using unromantic, dry, crisp and light sound.

**Matthew HINDSON** (born 1968)

*The Metallic Violins*

Francesca Dego (violin), Jack Liebeck (violin)

The composer writes:

Adapted from a work for solo violin, *The Metallic Violins* uses as its inspiration the manic, wild and over-the-top electric guitar solos commonly found in varieties of heavy metal music. Known as 'shredding', the point of such solos is to demonstrate the performer's virtuosity, especially in playing as fast as possible.

There are a number of blistering passages for each of the violinists in this piece and it certainly requires extensive technical facility on the part of the performers.

Further reference to the heavy metal inspiration in this work can be observed through the use of a dark-sounding set of pitches and the use of similar rhythmic figures to those employed by 'cheese-metal' bands such as Dream Theater.

The piece was inspired by hearing two AFCM festival artists play a Prokofiev duo when Hindson was last in Townsville.

**HINDSON**  
*Scenes from Romeo and Juliet*

Romeo  
Juliet  
Duel

Nexas Quartet

The composer writes:

This Suite from *Romeo and Juliet* was originally written as part of a ballet score commissioned by Ars Musica Australis. There have been many adaptations of Shakespeare's play for various ensembles, but none (to my knowledge) for saxophone quartet.

These three movements of the suite are quite self-explanatory. 'Romeo' is a portrait of youthful exuberance. 'Juliet' is demure and enticing. 'Duel' is aggressively to-and-fro and is constructed with fight scenes from films in mind before arriving at its inevitable conclusion. It also shows off some extremes of saxophone playing.

1:00PM  
AFCM WINTERSCHOOL —  
ADVANCED PUBLIC MASTERCLASS 1  
with Orli Shaham (piano)

**FREE EVENT**  
ST JAMES' CATHEDRAL

Orli Shaham coaches emerging professionals in an hour-long public masterclass.

5:00PM

## RAY GOLDING SUNSET SERIES — OH LÀ LÀ!

TOWNSVILLE CIVIC THEATRE

**Francis POULENC** (1899–1963)*Sonata for violin and piano, FP119**Allegro con fuoco**Intermezzo**Presto tragico*

Francesca Dego (violin), Kathryn Stott (piano)

Poulenc was much more at ease writing for winds or piano than strings, and reputedly destroyed two violin sonatas before composing and authorising this work. Published in 1944, it was composed in German-occupied France during 1942 and 1943 and first performed by Ginette Neveu. It is dedicated to the memory of great Spanish poet, Federico García Lorca, who was murdered in 1936 by right-wing forces as the Spanish Civil War began.

This may account for the sometimes strident gestures of the first movement, where the combination of violence and exhaustion is unusual for Poulenc. The slow and calm second movement has a superscription that alludes to García Lorca's justly famous poem about the weeping guitar and is appropriately sad. The finale – fast yet tragic – has moments of pure joy but ends with short violently disembodied phrases, altered after the Sonata's dedicatee and her pianist's brother, lost their lives in a plane crash.

**POULENC***Sextet for piano, flute, oboe, clarinet, horn and bassoon, FP100**Allegro vivace (Très vite et emporte)**Divertissement (Andantino)**Finale (Prestissimo)*

Piers Lane (piano), Prudence Davis (flute), Jeffrey Crellin (oboe)

Philip Arkinstall (clarinet), Jack Schiller (bassoon), Martin Owen (horn)

Poulenc is much loved by wind players. He had hoped to compose a cycle of six sonatas for solo winds and piano; sadly he only lived to complete three, but they are regarded as among the finest composed in the last century. He also composed for larger ensembles involving wind instruments including the Sextet, begun in 1932, which he described as 'an homage to the wind instruments which I have loved from the moment I began composing'.

The first movement unleashes a torrent of energy in short, vibrant motifs, though at its centre, introduced by solo bassoon, is a curiously slow, emotive section.

The *Divertissement* demonstrates Poulenc's love for melancholy, but not too slow, music in its outer sections. Mirroring the first movement, there is a contrasting fast central section. The *prestissimo* finale is initially febrile and funny, but it, too has a sudden contrast at the core, and ends wistfully.

**Claude BOLLING** (born 1930)*From Suite for cello and jazz piano trio**I Baroque in Rhythm**II Concertante**VI Cello Fan*

Jiří Bárta (cello), Kathryn Stott (piano), Kirsty McCahon (double bass)

Timothy Constable (percussion)

Jazz great Claude Bolling wrote a celebrated suite for flautist Jean Pierre Rampal with jazz trio in 1973 and followed it up with this one for cellist Yo-Yo Ma in 1984. Like any Baroque suite it is in six dance-infused movements (of which we hear three) that bring together Baroque polyphony with jazz styles such as ragtime and boogie.

7:30PM

## EVENING SERIES — VIENNESE MASTERPIECES

TOWNSVILLE CIVIC THEATRE

**Franz SCHUBERT** (1797–1828)*Die schöne Müllerin, D795**Das Wandern**Wohin?**Halt!**Danksagung an den Bach**Am Feierabend**Der Neugierige**Ungeduld**Morgengruß**Des Müllers Blumen**Tränenregen**Mein!**Pause**Mit dem grünen Lautenbände**Der Jäger**Eifersucht und Stolz**Die liebe Farbe**Die böse Farbe**Trockne Blumen**Der Müller und der Bach**Des Baches Wiegenlied*

Henk Neven (baritone), Orli Shaham (piano)

The song cycle represents an expansion of the exploration of the psychology of the individual that we observe in many of Schubert's individual songs. *Die Schöne Müllerin*, composed in 1823 to poems by Wilhelm Müller, is a step-by-step analysis of the rise and fall of a young man's infatuation, and with it, sanity. In some twenty songs, Schubert matches form (whether it be strophic, modified strophic or 'through-composed') to content, and the relationship of key and metre from one song to the next is of crucial importance.

A boy, walking through the countryside comes to a mill where he meets a girl, the miller's daughter. He falls in love with her and, despite giving encouraging signs, she then takes up with a hunter. Boy loses girl, and then, grief-stricken, he loses his mind and seeks solace beneath the waters of the millstream, which sings the final lullaby.

**INTERVAL****Johannes BRAHMS** (1833–1897)*Quintet for two violins, viola, cello and piano in F minor, Op.34**Allegro non troppo – Poco sostenuto – Tempo I**Andante, un poco Adagio**Scherzo: Allegro**Finale: Poco sostenuto – Allegro non troppo – Tempo I – Presto non troppo*

Goldner String Quartet, Piers Lane (piano)

Brahms sent the original string quintet version of this work to Clara Schumann and Joseph Joachim in the early 1860s and received positive responses about its musical qualities. Joachim, however, played through it and felt that the density of texture and thematic elaboration made for a piece that would be overly taxing to play. Brahms then rewrote it as the Sonata for two pianos Op. 34b, in which version the piece is still performed today, although Clara Schumann felt that it still had not quite achieved an ideal union of form and content. Only when Brahms rescored the piece for piano quintet were both his friends satisfied.

The Quintet is arguably the peak of Brahms' early maturity. The piece is in the standard classical four-movement layout, and makes use of standard classical forms such as sonata design. But for all its expansive scale and melodic breadth, the piece is in fact incredibly economical in its invention. Brahms, who contrary to popular belief, was a great fan of Wagner, uses a technique found in the latter's operas known as thematic transformation, where themes retain their recognizable attributes while subject to changes of speed, mood and scoring. Certain details in the melodies are reflected (if not consciously heard) in the larger scale structure; the D flats in the opening melody reflect episodes where the music moves into the relatively remote key of C sharp (effectively D flat) minor.



1:00PM

ORPHEUS ISLAND CONCERT

SPECIAL EVENT

DEPART SEALINK BREAKWATER FERRY TERMINAL

Travel by ferry to Orpheus Island enjoying canapés on the way, dinner on the return and a poetic beach concert in between. Simply exquisite!

Music to include:

Ástor PIAZZOLLA (1921–1992)  
*Revolucionario*

Carlos GARDEL (1890–1935)  
*La Cumparsita*

Gavin WHITLOCK (born 1977)  
*Celtic Suite*  
*Midnight at Kinsale*  
*Love Song*  
*Ceilidh*

Nexas Quartet

While the origins of tango are complex it was the music of the slum areas of Buenos Aires in the early 20th-century. Characterised by an immediately recognisable duple rhythm, tango developed into three major forms: *tango-milonga*, the purely instrumental form; *tango-romanza* which blends dance with Romantic song, and *tango-canción*, a more sentimental vocal form. Tango became high art in the work of Piazzolla and singers like Carlos Gardel, who died in 1935 in an air crash.

Gavin Whitlock’s *Celtic Suite* likewise uses vernacular material, in this case that of Ireland and Scotland.

Timothy Constable and Poul Høxbro will be performing brand new arrangements of music picked from their very different repertoires. Arrangements which are all made for - and during - the 2017 Australian Festival of Chamber Music. Arrangements presented contain both medieval Danish music and ancient Korean sounds.

8:00PM

FALLING IN LOVE AGAIN

TOWNSVILLE CIVIC THEATRE

SPECIAL EVENT

Presented by Andrew McKinnon Presentations.

Jennifer Ward-Lealand pays tribute to the iconic Marlene Dietrich with songs by Cole Porter, Edith Piaf, Frederic Hollander and Pete Seeger. Beautifully lit and featuring an exquisite recreation of one of Dietrich’s famous gowns, this critically acclaimed cabaret show vividly captures her timeless style and glamour.

With Grant Winterburn, piano and Aaron Coddell, bass.

10:15AM

CONCERT CONVERSATIONS

with Piers Lane 3

C2, TOWNSVILLE CIVIC THEATRE

Piers chats with Philip Arkinstall, Jeffrey Crellin, Martin Owen, Jack Schiller and Kathryn Stott.

Felix MENDELSSOHN (1809–1847)  
*Konzertstück No.1, Op.113*  
*Allegro di molto*  
*Andante*  
*Presto*

Philip Arkinstall (clarinet), Jack Schiller (bassoon), Kathryn Stott (piano)

The title-page of the manuscript of this 1832 work describes it as the 'Battle of Prague', as Mendelssohn quotes a tune of that name, (popular in Britain especially), by František Koczwara in the opening movement. The subtitle 'Great duet for steamed dumplings and cheese strudel' alludes to the genesis of the piece. When Munich musicians Heinrich and Carl Baermann visited Mendelssohn they offered to make Mendelssohn those two Bavarian sweets in exchange for a work for clarinet and its near relative, the basset horn, whose part will be played by the bassoon today.

Olivier MESSIAEN (1908–1992)  
*VI: Appel interstellaire from Des canyons aux étoiles*  
Martin Owen (horn)

Messiaen’s monumental chamber-orchestral work ‘From the canyons to the stars’ was commissioned for the US Bicentenary and represents the composer’s awe at God’s creation of the landscapes of Utah. The solo horn movement ‘Interstellar Call’ opens the second part of the work, reflecting man’s apparent isolation and loneliness in the cosmos.

Gian Carlo MENOTTI (1911–2007)  
*Suite for Two Cellos and Piano*  
*Introduction*  
*Scherzo*  
*Arioso*  
*Finale*

Francis Gouton (cello), Jiří Barta (cello), Orli Shaham (piano)

Italo-American composer Menotti’s legacy rests largely on his operas, which, while traditional in their musical language, were often conceived for mass media such as radio and television. His instrumental music, such as this suite written for Grigor Piatigorsky in 1973 displays a love for the great tradition: the introduction is full of Baroque dotted rhythms, there is a genial scherzo, a heartfelt and lyrical Arioso and brisk finale.

1:00PM

**AFCM WINTERSCHOOL —  
ADVANCED PUBLIC MASTERCLASS 2**

with Martin Owen (horn)

**FREE EVENT**

ST JAMES' CATHEDRAL

Martin Owen coaches emerging professionals in an hour-long public masterclass.

4:00PM

**AFCM BUSKING COMPETITION**

THE STRAND

Join us for an afternoon along The Strand to hear some of Townsville's up-and-coming young musicians in the inaugural AFCM Busking Competition. The competition is open to musicians 25 years and younger on any unamplified orchestral instrument. The performers will be competing for cash prizes and judged by festival artists.

5:00PM

**RAY GOLDING SUNSET SERIES – BACH BY CANDLELIGHT 1**

TOWNSVILLE CIVIC THEATRE

**Johann Sebastian BACH (1685-1750)***Toccatà in C minor, BWV 911*

Jayson Gillham (piano)

The C minor Toccata was almost certainly written at Weimar between 1709 and 1712. A glittering single-line passage sweeps in eddies and cascades over three and half octaves before a series of short contrapuntal sections (using motifs from the opening flourish). The main, unaccompanied fugal theme of the work grows into a thrilling polyphonic texture interrupted by a single bar, marked *adagio*. There is then a greater elaboration of the fugal material, where elements from the opening section are magically woven into the texture. It finally reaches its 'natural' conclusion, but even there the concluding affirmation of the tonality of C is deferred by yet a few more bars of elaborate, 'improvised' material.

**BACH** arr. **Joseph RHEINBERGER** (1839–1901)and **Max REGER** (1873–1916)*Aria with Several Variations ('Goldberg' Variations), BWV 988:*

- |   |   |
|---|---|
| 1 <i>Aria</i> (a3)  | 17 <i>Variatio 16 Ouverture</i> (a3)                  |
| 2 <i>Variatio 1</i> (a2)                                      | 18 <i>Variatio 17</i> (a2)                            |
| 3 <i>Variatio 2</i> (a3)                                      | 19 <i>Variatio 18 Canone alla Sesta</i> (a3)          |
| 4 <i>Variatio 3 Canone all'Unisono</i> (a3)                   | 20 <i>Variatio 19</i> (a3)                            |
| 5 <i>Variatio 4</i> (a4)                                      | 21 <i>Variatio 20</i> (a2)                            |
| 6 <i>Variatio 5</i> (a2)                                      | 22 <i>Variatio 21 Canone alla Settima</i> (a3 minore) |
| 7 <i>Variatio 6 Canone alla Seconda</i> (a3)                  | 23 <i>Variatio 22 Alla breve</i> (a4)                 |
| 8 <i>Variatio 7 al tempo di Giga</i> (a2)                     | 24 <i>Variatio 23</i> (a2-4)                          |
| 9 <i>Variatio 8 a 2</i> (a2)                                  | 25 <i>Variatio 24 Canone all' Ottava</i> (a3)         |
| 10 <i>Variatio 9 Canone alla Terza</i> (a3)                   | 26 <i>Variatio 25 Adagio</i> (a3 minore)              |
| 11 <i>Variatio 10 Fughetta</i> (a4)                           | 27 <i>Variatio 26</i> (a3)                            |
| 12 <i>Variatio 11</i> (a2)                                    | 28 <i>Variatio 27 Canone alla Nona</i> (a2)           |
| 13 <i>Variatio 12 Canone alla Quarta</i> (a3)                 | 29 <i>Variatio 28</i> (a2-4)                          |
| 14 <i>Variatio 13</i> (a3)                                    | 30 <i>Variatio 29</i> (a2-4)                          |
| 15 <i>Variatio 14</i> (a2)                                    | 31 <i>Variatio 30 Quodlibet</i> (a4)                  |
| 16 <i>Variatio 15 Canone alla Quinta. Andante</i> (a3 minore) | 32 <i>Aria Da capo e Fine</i>                         |

Mahan Esfahani (harpsichord/piano), James Crabb (accordion)

The 'Goldberg' Variations were published as the fourth and final part of Bach's compendious *Clavier-Übung* in 1741-2. Its aria theme, a gentle *sarabande*, appears in Anna Magdalena Bach's 1725 *Clavierbüchlein*, and may or may not be by Bach himself. Each of its 30 variations is relatively short, but they range hugely in formal models, and harmonic and contrapuntal complexity, so the cumulative effect is very powerful. Bach arranges these so that they fall into groups of three, with the third being a canon using a different interval each time. The 16th variation refers to the 'French style', so acts as an overture to the second half. The 31st is not a canon, as expected, but a *quodlibet*, where Bach makes a contrapuntal work out of popular tunes including *Kraut und Rüben* (Cabbage and Turnips) before the aria returns to close the work.

This version is based on the rather free two-piano arrangement made by Joseph Rheinberger in 1883, which was then modified further by Max Reger 30 years later.

## BACH

7:30PM

EVENING SERIES — BACH BY CANDLELIGHT 2

TOWNSVILLE CIVIC THEATRE

**Johann Sebastian BACH** (1685–1750)*Lute Suite in E minor, BWV 996**Passaggio – presto**Allemande**Courante**[Sarabande]**Bourrée**[Gigue]*

Alice Giles (harp)

Probably composed around 1712, the E minor Suite is believed to be the earliest known work of Bach's for lute, even if no autograph exists. It is, further, likely that the original would have been in D minor to better suit the tuning of the lute.

One contemporary copy, though, has in an unknown hand, the words 'Aufs Lautenwerck' indicating a keyboard instrument strung with gut strings to simulate the lute's tone. Like all of Bach's Suites it is built around dance movements, with a striking quasi-improvised call to attention at the start.

**BACH** arr. **Timothy CONSTABLE***Partita No.3 in E major, BWV 1006**Preludio**Loure**Gavotte en Rondeau**Menuett I**Menuett II**Bourrée**Gigue*

Timothy Constable (marimba)

Timothy Constable writes:

I have now adapted all of the six sonatas and partitas in this towering volume. I came to the E major last, because I was always sceptical about how it would sound on the marimba. Its upbeat tonality and straightforward dance rhythms stand in some contrast to its compatriots, and it can sound garish on the marimba, which lacks the edge and sustain of the violin's tone. My breakthrough came when I discovered Bach's own lute transcription, which is typically performed in a much more sonorous and ornamented style than its violin counterpart. The filled-out harmonies and lilting tempos suit the marimba ably.

**BACH***Concerto for flute, violin and harpsichord in A minor, BWV 1044**Allegro**Adagio, ma non tanto, e dolce**Alla breve*

Prudence Davis (flute), Francesca Dego (violin), Mahan Esfahani (harpsichord), Dimity Hall (violin), Daniel Kowalik (violin), Christopher Moore (viola), Francis Gouton (cello), Kirsty McCahon (double bass)

Bach's 'triple concerto' uses the same concertino group – flute, violin and keyboard – as the fifth 'Brandenburg', but though written later is a much more conventional concerto on the Italian model.

The outer movements are derived, respectively, from Bach's Prelude and Fugue BWV 894, while the central slow movement is a transcription of that from his Trio Sonata for organ, BWV 527. This explains the contrasts of style, as pianist Angela Hewitt has mentioned, where the slow movement is 'almost in the style *galant* of his son CPE Bach' while there are passages of almost religious feeling in the last movement.

## INTERVAL

**BACH***Cantata Liebster Jesu, mein Verlangen, BWV 32**Aria (Soprano): Liebster Jesu, mein Verlangen**Recitativo (Bass): Was ists, daß du mich gesuchet?**Aria (Bass): Hier in meines Vaters Stätte**Recitativo (Soprano, Bass): Ach! heiliger und großer Gott**Aria Duetto (Soprano, Bass): Nun verschwinden alle Plagen**Choral: Mein Gott, öffne mir die Pforten*

Natalie Peluso (soprano), Henk Neven (baritone), Jeffrey Crellin (oboe), Orava Quartet, Kirsty McCahon (double bass), Mahan Esfahani (harpsichord), Amadeus Singers

This Cantata was composed for the first Sunday after Epiphany, whose epistle reading stresses all Christians' oneness in Christ (Romans 12:1-6) and the gospel tells the story of the child Jesus giving his parents the slip in Jerusalem so as to talk theology in the temple (Luke 2:41-52). Here the soprano begins as the soul searching for Christ, whose vocal line, accompanied by oboe, flowers on the words 'erfreue mich' (give me joy). The bass, accompanied by the ornate violin writing, represents the voice of Jesus, found in his father's house. Both soloists sing a duet representing the union of Christ and the human soul, before the final chorale.

**BACH***'Brandenburg' Concerto No.2 in F major, BWV 1047**Allegro**Andante**Allegro assai*

Tristram Williams (trumpet), Genevieve Lacey (recorder), Jeffrey Crellin (oboe), Jack Liebeck (violin), Goldner String Quartet, Kirsty McCahon (double bass), Mahan Esfahani (harpsichord)

Bach's 'Brandenburg' concertos were dedicated and sent to the Margrave of Brandenburg in May 1721. They were probably composed during the years 1718-1721 at Cöthen; they vary widely in their scoring and require forces not available in the Margrave's orchestra. The second requires a unique line-up of soloists, which as Malcolm Boyd notes, Bach might have chosen because they were there, but in full knowledge of the range of bright colour available.

The piece is in Italian concerto grosso form, after the manner of Arcangelo Corelli: a fast-slow-fast design in which orchestral ritornelli punctuate passages for the various soloists.



10:15AM

## CONCERT CONVERSATIONS

with Piers Lane 4

C2, TOWNSVILLE CIVIC THEATRE

Piers chats with Thomas Chawner, Timothy Constable, Jayson Gillham, Matthew Hindson, Daniel Kowalik and Kirsty McCahon.

**Timothy CONSTABLE** (born 1983)*String Quartet with Percussion (world premiere)**Rondo*

Orava Quartet, Timothy Constable (percussion)

The composer writes:

One of the things I've loved about working with many Korean artists is the love of nature inherent in their traditional arts. I have felt pressure at times to make works of modernity and abstraction, but much of the time my inspiration is very simple and humble. The first movement of my new quintet was inspired by a time-lapse of a seed growing – beginning with a single downward tendril, then a pushing out in all directions, manoeuvring into the light, retreating when things got too wet or cold or sunless, bursting into bloom, to seed, before retreat and eventual decomposition. I found myself with a stepwise, slow, outward spiral of a motif (and structure), which gently but powerfully propelled the music on its meandering life cycle.

**Sally GREENAWAY** (born 1984)*Encore De Lirico*

Kirsty McCahon (double bass), Timothy Constable (percussion)

Sally Greenaway is an award-winning Australian composer and pianist. She has earned herself the reputation of being a versatile and diverse musician, and as a result is highly sought after as a musical director, jazz pianist, teacher and composer/arranger.

The composer writes:

The piece gently unfolds with a satisfyingly uncomplicated melody. Originally written as a set of 3 contrasting works for solo guitar by John Couch. Given the beauty and popularity of this piece, I have since re-arranged it for other contexts, including this version for percussion and double bass.

**Matthew HINDSON** (born 1968)*AK-47*

Jayson Gillham (piano), Timothy Constable (bass drum)

For piano with optional electronic bass drum, *AK-47* dates from 1994 and its title nods to the weapon of the same name. Unsurprisingly is an essay in rapidly repeated, often brutal gestures, with occasional moments of pensiveness.

**HINDSON***Piano Trio**Moto perpetuo**Repetitions**Epic diva*

Dimity Hall (violin), Julian Smiles (cello), Jayson Gillham (piano)

My 2007 Piano Trio opens with a 'Moto Perpetuo' – spirited, very fast and scherzo-like in most of its character – that doesn't really stop from start to finish. It does slow down in places... but quickly speeds up again. The second movement, 'Repetitions', is much more lyrical in content. This movement explores melodic ideas placed upon a repeated chord progression from start to finish. The chords themselves are reminiscent of those found in the trance music genre. The final movement, 'Epic Diva', takes its title from the genre of singing commonly found in anthem-like electronic-based dance music. Much of the musical content in this movement is similarly derived from contemporary dance music genres, especially repetitious chord progressions and the piano writing. It is very much an upbeat movement, full of energy and vitality.

1:00PM

AFCM WINTERSCHOOL —  
ADVANCED PUBLIC MASTERCLASS 3

with Jiří Barta (cello)

**FREE EVENT**

ST JAMES' CATHEDRAL

Jiří Barta coaches emerging professionals in an hour-long public masterclass.

5:00PM

## RAY GOLDING SUNSET SERIES — PHOENIX RISING

SACRED HEART CATHEDRAL

when *The bird of wonder dies, the maiden phoenix Her ashes may create another heir As great in admiration as herself* – Shakespeare

**Hans KRÁSA** (1899–1944)*Theme and Variations*

Goldner String Quartet

Krása was born into a German-speaking Jewish family in Prague, studied composition there with Alexander Zemlinsky and lived briefly in Paris in the 1920s. Not highly prolific, he nevertheless composed religious and chamber music, opera and, in 1926, a Symphony for mezzo-soprano and small orchestra, which was premiered immediately in Zürich and Prague, and then, under Koussevitsky, in Boston and New York. In 1935 he wrote music for the play *Youth in the Game*. 'Anna's Song', from that score, was very popular, and Krása used it as the basis for this Theme and Variations.

**Iain GRANDAGE** (born 1970)  
*Black Dogs: for guitar and string quartet*  
Craig Ogden (guitar), Orava Quartet

The composer writes:  
The unknown, unknowable workings of the mind are a source of much interest and many questions to me. When two dear friends recently went through periods of mental fragility, their experiences dominated my own mind, and manifested themselves in this work.  
The guitar is the principal voice for the majority of *Black Dogs*. It is the mind, introducing material that is then amplified, modified and refracted through kaleidoscopic glasses by the four string players. The work follows a traditional three-movement concerto structure, albeit played continuously and book-ended by a prologue and an epilogue.

The Prologue is dominated by guitar arpeggio figures. In the first movement, swirling arpeggiated figurations in the violins delineate a world within which the guitar and lower strings converse. After a period of intense homophony, the uneasy stillness of the second movement emerges. It is centred on a long, languid melody. The third movement is a *moto perpetuo* of ever-increasing aggression and anxiety; it concludes with an epilogue that echoes the opening of the work.

**Jake HEGGIE** (born 1961)  
*Pieces of 9/11: Memories from Houston*  
*Prelude; Lauren Lessons*  
*Phone Calls*  
*That Moment On Beyond*  
*An Open Book*

Conducted by Julian Smiles, Natalie Peluso (soprano), Henk Neven (baritone), Sophie Ricca (soprano), Prudence Davis (flute), Craig Ogden (guitar), Jack Liebeck (violin), Francis Gouton (cello)

Jake Heggie is the composer of several acclaimed operas which along with his songs and song cycles are championed by singers including Frederica von Stade, Kiri te Kanawa, Patti LuPone, and Bryn Terfel.

Houston Grand Opera, which commissioned the piece, explains that the libretto of *Pieces of 9/11* 'is based on interviews conducted by Gene Scheer with first responders from the Houston area as well as family members of some victims. Heggie has said that the score was inspired not only by the stories, but the language and personalities of the people interviewed.'

Beginning with a Bach inspired prelude, the work features three singers (the second soprano is intended to be a girl soprano) and a portable ensemble that explores elements of popular music.

7:30PM  
EVENING SERIES — FROM RUSSIA WITH LOVE

TOWNSVILLE CIVIC THEATRE

**Sergei RACHMANINOFF** (1873–1943)  
*Trio élégiaque No.1 in G minor*  
Francesca Dego (violin), Jiří Bárta (cello), Kathryn Stott (piano)  
The 19-year-old Rachmaninoff wrote his first piano trio in three days in 1892, but it was only published in 1947. In one movement, it consists of a series of dramatically contrasting musical 'chapters' many of which, unsurprisingly, feature Rachmaninoff's own instrument whose melodies are often buoyed by shimmering string textures. The opening material is a clear homage to Tchaikovsky's great Trio, written in memory of Nikolai Rubinstein, and like Tchaikovsky, Rachmaninoff concludes with a funeral march.

**Boris TCHAIKOVSKY** (1925–1996)  
*From: Sextet for wind quintet and harp in F*  
*Allegro*  
Prudence Davis (flute), Jeffrey Crellin (oboe), Philip Arkinstall (clarinet), Jack Schiller (bassoon), Martin Owen (horn), Alice Giles (harp)  
Born in Moscow, Boris Tchaikovsky (no relation) studied with Shostakovich at the Moscow Conservatory from 1943 and rose to some eminence as a composer, garnering the USSR State Prize in 1969 and being named a 'People's Artist' in 1985. A prolific composer in an accessible, diatonic manner, he wrote his four-movement sextet for winds and harp in 1990. The first movement is genial and often witty.

**Peter Ilyich TCHAIKOVSKY** (1840–1893)  
*String Quartet No.1 in D major, Op.11*  
*Moderato e semplice – Allegro non troppo ma con fuoco*  
*Andante cantabile*  
*Scherzo: Allegro non tanto e con fuoco*  
*Finale: Allegro giusto – Andante – Allegro vivace*  
Orava Quartet

In 1876 the Moscow Conservatoire presented a concert to honour the great Russian writer Tolstoy. The program included the *Andante cantabile* from Tchaikovsky's First Quartet of 1871 – even by then the movement, like Barber's *Adagio*, had taken on a life of its own independent of the work of which it forms a part. The music moved Tolstoy to tears; Tchaikovsky was overwhelmed by Tolstoy's generous response.

Tchaikovsky had shown an early interest in folk music, but remained an internationalist. In the First Quartet we can hear his engagement with the quartets of Schubert and Beethoven as much as with Russian folk-song. All four movements contain echoes of Slavic music to some degree – the work's opening chords and the tune that dominates the *Andante cantabile* (based on a folk-tune that Tchaikovsky had heard, sung by a carpenter at his sister's country estate in Ukraine in the late 1860s, that describes 'Vanya sitting on the divan, smoking his pipe...'). There are similar echoes in the energetic scherzo and melancholic second theme of the finale. But the treatment of the material owes much to Viennese classicism: the shift to B flat (from the work's central D major) for the slow movement is typically Schubertian.

## INTERVAL

**Nikolai RIMSKY-KORSAKOV** (1844–1908)

*Quintet for flute, clarinet, horn, bassoon and piano in B flat Major. Op. post.*

*Allegro con brio*

*Andante*

*Rondo: Allegretto*

Prudence Davis (flute), Philip Arkinstall (clarinet), Martin Owen (horn), Jack Schiller (bassoon), Piers Lane (piano)

Only published after his death, Rimsky-Korsakov's quintet dates from 1876 when he wrote it for a competition. Sadly the performance was disastrous, and while it was better received at subsequent performances, the piece fell into desuetude. But it is a work of great craftsmanship, especially in the lengthy but always energetic opening movement with its two 'Beethovenian' themes and rigorous counterpoint. The slow movement begins with a horn call and uses the wind ensemble to great colouristic effect, with passages of dreamlike writing involving gentle piano figurations, and a serene fugal passage at its centre. The final Rondo, reminiscent of the infamous Litolf 'Scherzo', perhaps, bounds along in 6/8, giving everyone except the accompanying bassoon a moment of glory.

**Dmitri SHOSTAKOVICH** (1906–1975)

*Two Pieces for String Octet, Op.11*

*Prelude: Adagio*

*Scherzo: Allegro molto – moderato – allegro*

Goldner String Quartet, Orava Quartet

Shostakovich's early Octet was originally to have been a multi-movement suite: he began by composing the Prelude and a fugue, later discarded, in 1924. He set it aside briefly until January 1925 when it was recast in its present form and was published the following year. The composer joked to a friend that it showed he 'was becoming more of a modernist', but, more seriously, regarded the Scherzo at the time as 'the best thing I've ever written'.

The D minor Prelude, like those of many a Baroque suite, is a substantial overture which, though marked *Adagio*, in fact falls into several contrasting sections. Its rhapsodic nature is established at the start, with its opening gesture of sombre, fully-scored chords giving way to a solo violin arabesque and tentative passages of counterpoint. A faster central section prefigures some of Shostakovich's later bustling allegros with fragmentary melodies and insistently repeated motifs. This in turn gives way to a short passage of virtuosic violin writing supported by isolated chords, and a return to the *adagio* tempo of the opening for a quiet close.

The G minor Scherzo even more clearly looks ahead. Repeated notes become insistent, repeated motifs become obsessive, and Shostakovich cultivates a palette of deliberately grotesque or sardonic sounds using extremes of register and timbre, concluding with a peremptory but, in retrospect, familiar gesture.



10:15AM  
CONCERT CONVERSATIONS  
with Piers Lane 5

C2, TOWNSVILLE CIVIC THEATRE

Piers chats with Mahan Esfahani, Poul Høxbro, Genevieve Lacey and Craig Ogden.

**Georg Philipp TELEMANN** (1681–1767)  
*Sonata in C major, TWV 41:C5*  
*Adagio – Allegro – Adagio – Allegro*  
*Larghetto*  
*Vivace*

Genevieve Lacey (recorder), Mahan Esfahani (harpsichord)

In Hamburg in 1739-40, Telemann published his *Essercizii Musici overo Dodeci Soli e Dodeci Trii a diversi stromenti* (Musical Exercises), a set of 12 trio sonatas and 12 solo sonatas in which he systematically featured six different instruments (violin, flute, viola da gamba, alto recorder, oboe, and harpsichord) each in two solos and four trios. The C major Sonata is *galant* in style, with a first movement that moves between two contrasting types of music, *adagio* and *allegro* followed by a beautiful *larghetto* and *vivace* conclusion.

**György LIGETI** (1923–2006)  
*Continuum*  
Mahan Esfahani (harpsichord)

Ligeti was initially bemused by a commission, in 1968, from Antoinette Vischer to write for her ‘historic’ instrument, the harpsichord; his choice of title for a work for ‘the discontinuous instrument par excellence’ was simply impish. In fact though, he brilliantly surmounts the instrument’s ‘discontinuous’ sound by creating a texture so fast as to create a kind of blur, which changes through gradual additions and modifications of the music’s repeated motifs.

**Carl NIELSEN** (1865–1931)  
*The Mother, FS 94:*  
*‘The children are playing’*  
**Meyster RUMELANT** (FL.1273–1287) / **Poul HØXBRO**  
*Got in vil hohen vreuden saz*  
Poul Høxbro (low whistle and double pipes)

Nielsen’s evocative solo flute work is part of the incidental music he wrote for *The Mother*, a show that celebrated the reunification of Denmark with South Jutland in 1920. Master Rumelant was a *Minnesänger*, the medieval German equivalent of the troubadour, whose work deals with the mystic love of God, though he was aware of the emerging *Meistersinger* tradition.

**Domenico SCARLATTI** (1685–1757)  
*Sonata in D, K491*

**Gottfried FINGER** (1660–1730)  
*A Division on a Ground by Mr Finger*  
Genevieve Lacey (recorder), Craig Ogden (guitar), Poul Høxbro (bones)

Scarlatti, employed by royal courts in Portugal and Spain, composed numerous ‘exercises’, or one-movement sonatas, which he described, modestly, saying, ‘Do not expect...to find any profound intention in these compositions, but rather an ingenious jesting with art by means of which you may attain the mastery in harpsichord playing.’

Gottfried Finger likewise worked abroad, in his case leaving Moravia for Munich and then London, where he worked for James II. This work dates from 1706, and indicates variations over a recurring bass or ground.

**Peter HOPE** (born 1930)  
*Divertimento for guitar and string trio*  
*Allegro moderato*  
*Andante sostenuto*  
*Allegro giocoso*

Craig Ogden (guitar), Jack Liebeck (violin)  
Christopher Moore (viola), Jiří Barta (cello)

Peter Hope is a distinguished composer of light music, whose heyday in the 1950s and 1960s saw a huge amount of such work that was broadcast over the BBC and in the case of his *Ring of Kerry Suite*, won the Novello Prize. He has also worked as an orchestrator for major concert artists such as Kiri te Kanawa and José Carreras and films such as *Raiders of the Lost Ark*. After 2000 he concentrated more on his own original work producing a series of pieces of orchestral and chamber music including the three movement *Divertimento* for this unusual combination.

1:00PM

**AFCM WINTERSCHOOL —  
ADVANCED CONCERT**
**SPECIAL EVENT**

ST JAMES' CATHEDRAL

Experience Australia's finest emerging talent in concert.

2:30PM

**GOLD PASS EVENT — IN ALL DIRECTIONS**

ST JAMES' CATHEDRAL

*Four festival directors discuss the joys and difficulties of artistic direction including James Crabb, Piers Lane, Dene Olding and Kathryn Stott. This event is reserved exclusively for purchasers of a 2017 Gold Pass.*

**Kasper ROFELT** (born 1982)

*Light Falling*

Julian Smiles (cello), James Crabb (accordion)

Rofelt studied at the Royal Danish Academy of Music and with teachers including Per Nørgård and Simon Bainbridge. In 2011 he produced an album, the result of several years' collaboration with accordionist Bjarke Mogensen, which included *Light Falling* (2008), of which the composer writes:

"I have worked with the idea of a battle between light and darkness. The sombre introductory chords generate a counter-world of light that takes over as the work progresses, until we end in a lighter, more transparent world... Fragmentation, drama and intensity are the fundamental expressive modes. The work was inspired by some dark, rain-filled clouds that I saw a few sunbeams penetrating through. It was more or less possible to observe the passage of the light down to the earth because the air was full of damp and dust."

5:00PM

**RAY GOLDING SUNSET SERIES — SUBLIME SCHUBERT**

TOWNSVILLE CIVIC THEATRE

*Schubert's final piece of chamber music, completed just two months before his premature death in 1828, is one of the masterpieces of the repertoire. Its sublime 'bottomless pathos' never fails to move and inspire.*

**Franz SCHUBERT** (1797–1828)

*Quintet in C major for two violins, viola and two cellos, D956*
*Allegro ma non troppo*
*Adagio*
*Scherzo: presto – Trio: andante sostenuto*
*Allegretto*

Orava Quartet, Francis Gouton (cello)

Just why Schubert wrote his celebrated Quintet is unclear, and, sadly, he never heard it performed; 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.

The long held chords of the opening establish neither speed nor metre, and only as the music unfolds do we become aware that the seemingly slow introduction was in the same metre as the *allegro* material that follows. There follows one of Schubert's most beautiful tunes, given to the two cellos 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 gear-shifts into seemingly remote keys that partly explains how Schubert sustains this immense structure.

Familiarity can blind us to the strangeness of the *adagio*: the greatest songwriter of his time seems, at first, suddenly to have abandoned melody, enlivening a static texture with repeated short rhythmic figures. The impassioned central section is in F minor, a key that shares the third note of its chord 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 brooding interlude of a central Trio section. The shimmering return of the scherzo can't erase the sense of underlying tragedy.

The finale's genial swing is offset by frequent, unexpected changes of key, and the emphatic repetition of short motifs (one consisting of two notes a step apart that recalls late Mozart). And in the work's final moments the acceleration becomes alarming before the almost brutal minor-key gesture with which it concludes.

## BRAHMS — STRAUSS — SCHUMANN

7:30PM

## EVENING SERIES — GERMAN ROMANTICS

TOWNSVILLE CIVIC THEATRE

*Three masterpieces in one concert! Strauss' 'Four Last Songs' is one of the most loved song sets of all time. Composed shortly before Strauss died, three of the four songs explore death with a calm acceptance and rapt contemplation. Schumann's piano quintet will leave us all with a smile in our hearts.*

**Johannes BRAHMS** (1833–1897)

*Piano Quartet No.3 in C minor, Op.60*

*Allegro ma non troppo*

*Scherzo*

*Andante*

*Finale: Allegro comodo*

Orli Shaham (piano), Francesca Dego (violin), Christopher Moore (viola), Jiří Bárta (cello)

When Brahms sent a manuscript copy of the C minor Piano Quartet to his friend and patron Theodor Billroth, he added a note:

*The quartet is only a matter of curiosity. Perhaps it can be considered an illustration to the last chapter of the man in the blue coat and yellow vest.*

Brahms was alluding, as he would when discussing this work with several other friends and his publisher, to Goethe's influential epistolary novel *The Sorrows of Young Werther* whose hero, caught in a love triangle, shoots himself while wearing the blue coat and yellow vest. The book, supposedly, caused an epidemic of Romantic copycat suicides.

Much of this piece's first and third movements were composed for a projected Piano Quartet in C sharp minor in 1855, a period when Brahms' emotional life was in some turmoil, partly owing to his complicated feelings for Clara Schumann, whose husband (and Brahms' mentor) Robert was alive but had been committed to an asylum. (A version of her musical motif, as used by Robert Schumann, appears in the first movement in the notes C-B-A-G sharp-A). Only in 1872 did Brahms return to the quartet, creating the present work in C minor.

The scherzo is typically Brahmsian in its dark hues and off-beat accents, but is unusually concise; there is no trio, merely a short excursion into the major key. The slow movement, in the comparatively bright key of E major is much more serene, and features beautiful solo writing for cello and violin. Brahms tried out several speeds for the finale before settling on *Allegro comodo*, yet while it is not extremely fast there is a strenuous energy to the first theme that contrasts so markedly with the hymnal second subject. Calum McDonald has suggested that the 'curt final cadence' might be 'Werther pulling the trigger.'

**Richard STRAUSS** (1864–1949) arr. **James LEDGER**

*Four Last Songs (Vier letzte Lieder)*

*Beim Schlafengehen (On Going to Sleep)*

*Frühling (Spring)*

*September*

*Im Abendrot (In Sunset's Glow)*

Natalie Peluso (soprano)

Dimity Hall (violin), Jack Liebeck (violin), Irina Morozova (viola), Christopher Moore (viola), Julian Smiles (cello) Francis Gouton (cello), Kirsty McCahon (double bass), Prudence Davis (flute), Jeffrey Crellin (oboe), Philip Arkinstall (clarinet), Jack Schiller (bassoon), Martin Owen (horn), Kathryn Stott (piano), Conducted by James Crabb

The 'Four Last Songs' were not conceived as a song-cycle; after the composer's death 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, and poet Hermann Hesse 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 imagery of trees, blue skies and birdsong. 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.

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. 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*, as the poet asks whether 'this' (and Strauss altered the text from 'that') might be death.

James Ledger, the Australian composer, made this chamber version of the score for Felicity Lott and the Nash Ensemble of London, conducted by Bernard Haitink in 2005.

## INTERVAL

**Robert SCHUMANN** (1810–1853)

*Piano Quintet in E flat, Op.44*

*Allegro brillante*

*In modo d'una marcia – un poco largamente*

*Scherzo: molto vivace*

*Allegro ma non troppo*

Orava Quartet, Jayson Gillham (piano)

In early 1842, Clara Schumann was on a concert tour, but Robert, feeling like a mere handbag, returned to Leipzig and buried himself in beer, champagne and composition. The three String Quartets, Op.41, were written in under two months, followed soon after by the composition of the Piano Quartet and Piano Quintet. Liszt, whose good opinion Schumann especially sought arrived in Leipzig one day and insisted on hearing the Piano Quintet. The story goes that Clara successfully scoured the city for four string players who could come at short notice, only to have Liszt dismiss the piece as 'kapellmeisterisch'. And it was the Kapellmeister whom Liszt was burlesquing, Felix Mendelssohn, who is said to have stepped in at the last minute and sight-read the piece when Clara fell ill on the night of its first performance.

It is generally reckoned Schumann's best chamber work, as the balance between string quartet and piano is even, and allows for a contrast of full, almost 'orchestral', sound with much more delicate textures. The first movement is not marked *brillante* for nothing, maintaining its initial burst of joyous energy for its entire length. The second movement, 'in the manner of a march', has led to some comparisons with Mahlerian funeral marches while the scherzo regains the brilliance of the first movement in its rippling scale passages. The finale, likewise, is substantial and virtuosic, and Schumann concludes with a restatement of some of the first movement's opening theme.



10:15AM  
CONCERT CONVERSATIONS  
with Piers Lane 6

C2, TOWNSVILLE CIVIC THEATRE

Piers chats with Natalie Peluso, Orli Shaham, Ara and Nyree Vartoukian.

**Gian Carlo MENOTTI** (1911–2007)  
*Nocturne*

Natalie Peluso (soprano), Alice Giles (Harp), Orava Quartet  
Menotti wrote his *Nocturne*, to his own text, for the 80th birthday of the great New York philanthropist Alice Tully in 1982. It was performed at the Lincoln Centre Hall named for her that year. It is a short meditation on life and loss, and the inevitable approach of night.

**John ADAMS** (born 1947)  
*John's Book of Alleged Dances*

*Judah to Ocean*  
*Toot Nipple\**  
*Dogjam*  
*Pavane: She's So Fine\**  
*Rag the Bone*  
*Habanera*  
*Hammer & Chisel*  
*Judah to Ocean (reprise)*  
Goldner String Quartet, Orli Shaham (piano)

The composer writes:

The 'Alleged Dances' is a collection of ten dances, six of which are accompanied by a recorded percussion track made of prepared piano sounds. The prepared piano was, of course, the invention of John Cage, who first put erasers, nuts, bolts, and other damping objects in the strings of the grand piano, thereby transforming it into a kind of pygmy gamelan. In the original version of 'Alleged Dances' the prepared piano sounds were organised as loops installed in an onstage sampler, and one of the quartet players triggered them on cue with a foot pedal.

The dances were 'alleged' because the steps for them had yet to be invented (although by now a number of choreographers, including Paul Taylor, have created pieces around them). The general tone is dry, droll, sardonic. The music was composed with the personalities of the Kronos players very much in mind.

The dances marked with an asterisk can be played in any order.

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1:00PM  
FAMILIES' CONCERT —  
BRUNDIBÁR (BUMBLEBEE)

SPECIAL EVENT

TOWNSVILLE CIVIC THEATRE

*Brundibár is a children's opera about hope and justice performed in the Theresienstadt Concentration Camp. It brings together star AFCM performers and local young singers.*

**Hans KRÁSA** (1899–1944)  
*Brundibár (Bumblebee)*

Conducted by Gwyn Roberts  
Directed by Madonna Davies  
Henk Neven (baritone) as Brundibár  
Freya Boggild as Annette  
Caden White as Little Joe  
Francesca Dego (violin)  
Jack Liebeck (violin)  
Kirsty McCahon (double bass)  
Prudence Davis (flute)  
Philip Arkinstall (clarinet)  
Tristram Williams (trumpet)  
Craig Ogden (guitar)  
Jenni Flemming (piano)  
James Crabb (accordion)  
Ian Brunskill (percussion)  
Chorus Masters: Anne Milanovic and Pompeyo Robert Caluya  
Amadeus Singers

In 1942 Krása, as a Jew, was sent to the Terezín (Theresienstadt) ghetto – the Nazis' 'model camp' where foreign visitors were taken to see how well the Jewish people were treated. There he composed several chamber works and directed the inmates' musical activities.

In October 1944, Krása was one of many artists transported to Auschwitz, where he was immediately selected for extermination in the gas chamber.

In Krása's children's opera, *Brundibár* (Bumblebee), children and kindly animals outwit an evil, bullying organ-grinder. The premiere took place in 1942 at Prague's Jewish orphanage, but Krása was by then interned at Terezín. Miraculously, a copy of the vocal score was smuggled to him. Krása reorchestrated it for the available forces and the show ran for 55 performances. The Nazis, as Australian scholar Joseph Toltz points out, saw the work's propaganda value and included some of it in a film about their 'model ghetto'.

**BACH — SAINT-SAËNS — RACHMANINOFF — HØXBRO — POPPER — CASTELNUOVO-TEDESCO — HINDSON  
BEETHOVEN — MOORE — PORTER — RODGERS/HAMMERSTEIN — LEHÁR — MURRAY**

7:30PM

**FESTIVAL FAREWELL — FINAL JAMBOREE!**

TOWNSVILLE CIVIC THEATRE

**Johann Sebastian BACH** (1685–1750)*Harpsichord Concerto No.5 in F minor BWV 1056**Moderato**Largo**Presto*

Mahan Esfahani (harpsichord), Orava Quartet

In 1729 Bach took over the directorship of the Collegium Musicum, an orchestra made up of professional players and students from Leipzig University, founded by Telemann in 1702. The orchestra gave weekly concerts in one of Leipzig's coffee houses and frequently played host to visiting star musicians keen to work with Bach. We, unfortunately, have little detail about who played what at the Collegium concerts, but we do know that Bach presented several works from the Cöthen period as well as composing a number of new pieces. Among these are the set of harpsichord concertos. The F minor work is well-known for the echo effects of the first movement, and the beautiful Largo, based on the Sinfonia from his Cantata 156, *Ich steh mit einem Fuß im Grabe*.

**PDQ BACH***Sonata for viola 4 hands and harpsichord, S 440**Andanteeney**Molto fast**Ground Round**Allah breve*

Christopher Moore (viola), Thomas Chawner (viola),  
Mahan Esfahani (harpsichord)

In his *Definitive Biography of PDQ Bach*, Peter Schickele notes that 'while there is an extensive literature for piano four hands... this is in all likelihood the only work ever to have been written for two people playing one viola.' Composed in 1966, it is in four movements though, as Schickele says 'if there is any significance to this fact it has escaped generations of historians...'

**Camille SAINT-SAËNS** (1835–1921)*The Swan from Carnival of the Animals*

Jiří Bárta (cello), Alice Giles (harp)

Saint-Saëns had joked about writing a Grand Zoological Fantasy for his young students at the École Niedermeyer in the early 1860s but only produced the *Carnival of the Animals*, for large ensemble, in 1886. He quite rightly suspected that the piece could become so popular as to eclipse the rest of his output, so refused to publish it and permitted performances of only one movement during his lifetime: this was 'The Swan', composed to honour a veteran cellist, Lebouc.

**SAINT-SAËNS***Introduction and Rondo Capriccioso Op.28*

Jack Liebeck (violin), James Crabb (accordion)

Paris in 1860s enjoyed something of golden age. The Emperor Napoléon III had become a progressively more liberal leader over the previous decade; Hausmann created the boulevards and avenues that define the city; buildings such as the Gare du Nord, L'Opéra and the Trinité church appeared; in the visual arts – this is the period of the Realist painters like Corot, Manet and the young Degas. Saint-Saëns was in his early maturity and enjoyed some fame as a pianist and composer. The violinist Pablo Sarasate had premiered Saint-Saëns' Violin Concerto No.1 at the start of the decade, and the composer wrote this show-piece for Sarasate in 1863.

**Sergei RACHMANINOFF** (1873–1943)*Suite No.2 for two pianos, Op.17*

Piers Lane (piano), Kathryn Stott (piano)

The first of many artistic crises hit Rachmaninoff with the abject failure of his First Symphony, conducted by a drunk Glazunov, in 1897. For three years he was unable to compose, and underwent treatment by the hypnotist Nikolai Dahl. This was supremely successful: the next year saw the production of two masterpieces of his early maturity, the Piano Concerto No.2 (dedicated to Dahl) and the second Suite for two pianos.

Rachmaninoff also made a trip to Italy in the summer of 1900. The second Suite, like Tchaikovsky's Italian inspired works, is a joyful and often humorous piece. There is a charming mock-solemnity about the opening of the *Alla marcia*, though it takes no time for Rachmaninoff's characteristic gift for melody to assert itself. The *Valse* which follows likewise contains long-breathed melodies, but set within a glittering texture of virtuoso pianism. The *Romance*, despite its slower tempo, is not without flights of delicate but ornate writing and outbursts of passionate feeling, but it is in the final *Tarantella* that Rachmaninoff cuts loose.

**INTERVAL****ANON/Poul HØXBRO***Estampie – Stond wel, moder, under roode*

Genevieve Lacey (recorder), Poul Høxbro (pipe &amp; tabor)

Stond wel is an *estampie*, that is a dance version, of a 13th-century English Marian hymn. The original text is written as a dialogue between the crucified Jesus and his mother, as he explains that she must not grieve but rejoice in his atoning death.

**David POPPER** (1843–1913)*Serenade, Op.54 No.2*

Francis Gouton (cello), Jayson Gillham (piano)

Cellist and composer David Popper was born in Prague and studied in that city. He was engaged as a soloist with the Berlin Philharmonic under Hans von Bülow, held principal roles with at Vienna Court Opera and orchestra, played chamber music with Brahms and eventually was appointed by Liszt to a professorship at the new National Royal Hungarian Academy of Music. His Serenade is an essay in the Spanish-style.

**Mario CASTELNUOVO-TEDESCO** (1895–1968)

*Figaro (Concert Paraphrase on 'Largo al factotum' from Rossini's The Barber of Seville)*

Francesca Dego (violin), Jayson Gillham (piano)

Figaro's entrance aria in *The Barber of Seville* is in a rollicking 6/8 metre; in it Figaro affects to be exhausted by the demands for wigs, leeches and love-letters placed on him by the people of Seville, but the music tells us that he is well and truly in control.

Italian-born composer Mario Castelnuovo-Tedesco worked for many years in the USA and was most prolific. His *Figaro* is a virtuosic paraphrase in the Lisztian manner.

**Matthew HINDSON** (born 1968)

*Rush*

Craig Ogden (guitar), Goldner String Quartet

Commissioned by Musica Viva Australia, *Rush* shows a number of Hindson's musical loves and influences. As Michelle Kennedy points out, some of the writing is influenced by the faster passagework of Mendelssohn's Octet. She goes on:

Popular and, in particular, 'techno' music and culture have played a large role in the development of Hindson's musical style... The playful, up-beat and repetitive rhythms found in popular music are a prominent feature of this work. The fast and mostly accelerating tempo of *Rush* reinforces both the title of the piece and the influence of 'techno' music. *Rush* also features a series of catchy and vibrant melodies, making the work accessible to a wide audience.'

**Ludwig VAN BEETHOVEN** (1770–1827) /

**Dudley MOORE** (1935–2002)

*Sonata Parody*

Piers Lane (piano)

Brilliant comic writer and actor, Dudley Moore, was also a gifted pianist and composer and a wicked mimic who earned the lifelong enmity of Benjamin Britten with a withering parody of Britten and Peter Pears performing 'Little Miss Muffet'. His best loved parody is this one, where he puts a well-known march theme through its Beethovenian paces.

**Cole PORTER** (1891–1964)

*'I Love Paris'*

Henk Neven (baritone), Orli Shaham (piano)

*'The Physician'*

Natalie Peluso (soprano), Orli Shaham (piano)

*'Night and Day'*

Henk Neven (baritone), Orli Shaham (piano)

*'Find me a Primitive Man'*

Natalie Peluso (soprano), Orli Shaham (piano)

Porter wrote his first song at the age of ten and never looked back, producing a string of hit musicals and enduring standards. 'I love Paris' dates from 1953 and appears in the show *Can-Can* about the lives of dancers in Paris's Montmartre in the 1890s. 'The Physician' comes Nymph Errant, a 1932 show about a woman wanting to lose her virginity, while 'Night and Day' is from the great Astaire/Rogers vehicle, *The Gay Divorce*. *Fifty Million Frenchmen* opened on Broadway in 1929 and was made into a film two years later. It's usual American-in-Paris stuff, and 'Find me a Primitive Man' is one of its enduring hits.

**Richard RODGERS** (1902–1979) /

**Oscar HAMMERSTEIN II** (1895–1960)

*'Some Enchanted Evening'*

Henk Neven (baritone), Orli Shaham (piano)

'Some Enchanted Evening' was Rodgers' and Hammerstein's greatest single hit. It comes from *South Pacific* and is sung by Emile, the French plantation owner.

**Franz LEHÁR** (1870–1948) arr. **TK MURRAY**

*The Merry Widow*

*'Lippen Schweigen'*

Natalie Peluso (soprano), Henk Neven (baritone) and all remaining Festival Artists

Lehár was also a composer of dance music. It fills his stage shows but he also wrote for dance halls and balls, like Princess von Metternich's Gold and Silver Ball in 1902, for which he produced his much-loved *Gold and Silver Waltz*. His masterpiece, the operetta *The Merry Widow*, was first performed in Vienna in 1905, but after its London premiere two years later it quickly established itself as a favourite in the Anglosphere. Hanna Glawari, the widow in question, from Pontevedro, a fictional Balkan country, has inherited great wealth and is therefore the subject of many machinations in Paris where she resides. But in the end, true love wins. 'Lippen schweigen' describes lips that are silent while violins whisper, and at each step of the waltz the soul joins the dance.

DAY 10: SUNDAY 06/08

3:30PM

**AFCM AFTER PARTY**

**SPECIAL EVENT**

PEPPERS BLUE ON BLUE RESORT, MAGNETIC ISLAND

*Although the Festival officially ends on Saturday night, this sensational 'AFCM After Party' will make you want to stay an extra day!*

Brought to you by AFCM and SeaLink and hosted by Silver Partner Peppers Blue on Blue Resort and SunBus, this party offers the perfect opportunity to soak up the magic of Magnetic Island, before relaxing ocean side with a cold drink and listening to some beautiful music by Festival artists. See page 39 for more details.

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# Festival Artists

We are delighted to welcome over 40 artists to Townsville this year including 31 individuals, three ensembles and Composer-in-Residence Matthew Hindson. One-third of Festival artists hail from overseas, with four making their debut in Australia; and we are pleased to include three Townsville groups in this year's program. Most of the combinations of artists you will see at the Festival are world exclusives, unlikely to be repeated anywhere else.



Crystal Creek



# Piers Lane

Artistic Director

Piano

(Australia/UK)

Proudly sponsored by Philip Bacon Galleries

*“...conviction, commitment, poeticism and music-serving virtuosity,  
he elicits a miraculous range of colours and atmospheres from the piano.”*

The Times, London



London-based Australian pianist Piers Lane AO is in great demand as a soloist and collaborative artist. Recent highlights include performances of Busoni's mighty piano concerto, Frank Bridge's *Phantasm* and Ferdinand Ries' eighth concerto at Carnegie Hall; premieres of Carl Vine's second piano concerto, written for him, with the Sydney Symphony and the London Philharmonic; and sold out performances at Wigmore Hall. In 2017 his Australian appearances include Rachmaninoff 3 with the Sydney Symphony, Ireland with the Melbourne Symphony and Moszkowski and Litolf with the Queensland Symphony, he visits the USA three times, appears at the Wigmore Hall three times, and plays throughout the UK and in Greece, New Zealand (Brahms' Concerto in B flat with the Auckland Philharmonia Orchestra) and Russia.

Five times soloist at the Proms, his concerto repertoire of over one hundred works has led to engagements with many of the world's great orchestras including all the BBC and Australian major orchestras, the American, Bournemouth and Gothenburg Symphony Orchestras, the Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia, the Hallé, the Royal Philharmonic, Royal Liverpool Philharmonic and Warsaw Philharmonic Orchestras among others.

He has performed regularly at prestigious festivals: Aldeburgh, Bard, Bergen, Cheltenham, Como Autumn Music, Consonances, La Roque d'Anthéron, Newport, Prague Spring, Ruhr Klavierfestival, Schloss vor Husum, Storioni and Chopin festivals in Warsaw, Duszyniki-Zdroj, Mallorca and Paris among them. Since 2007 he has been Artistic Director of the Australian Festival of Chamber Music and is the current Artistic Director of the Sydney International Piano Competition.

He has recorded over sixty CDs on major labels. Awaiting release are another *Piers Goes to Town* recital disc, concertos by Ferdinand Ries, a Franck and Szymanowski disc and the complete Brahms sonatas with violinist Tasmin Little. Recent releases include concertos by the Australians Alfred Hill and George Boyle and works by Borodin, the ninth disc he has recorded with the Goldner String Quartet. Many composers have written for him and he has premiered works by Brett Dean, Dave Heath, Colin Matthews, Richard Mills, Carl Vine, Benjamin Wallfisch and Malcolm Williamson. He has written and presented over 100 programs for BBC Radio 3; holds Honorary Doctorates from Griffith University and James Cook University; and in 1994 was made an Honorary Member of the Royal Academy of Music, where he was a professor from 1989 to 2007.

He is President of the European Piano Teachers Association UK and Patron of the Australasian Piano Pedagogy Conference, the Old Granary Studio in Norfolk, the Tait Memorial Trust in London, the Youth Music Foundation of Australia, the Music Teachers Association and The Accompanists Guild in Queensland. He is a Trustee of the Hattori Foundation in London and Vice-President of Putney Music Club. In the Queens Diamond Jubilee Birthday Honours, he was made an Officer in the Order of Australia (AO).

# In residence



## QUARTET-IN-RESIDENCE

**Goldner String Quartet** (Australia)

**Dene Olding AM** (Violin)

**Dimity Hall** (Violin)

**Irina Morozova** (Viola)

**Julian Smiles** (Cello)

Founded in 1995, the Goldner String Quartet has performed throughout Australia, UK, Europe, USA, the Asia-Pacific and NZ. They have several critically acclaimed CD releases on Tall Poppies, Naxos and ABC Classics including a DVD documentary, *The Quartets*, with Peter Sculthorpe and several discs with Piers Lane for the prestige UK label, Hyperion. Major projects have included a retrospective of 20th century String Quartets and the complete Beethoven Quartet cycle, which was recorded live and won the ABC Limelight Award for 'Best Classical Recording' in 2009. New works have regularly been commissioned for the Goldners from many of Australia's leading composers.

## COMPOSER-IN-RESIDENCE

**Matthew Hindson AM** (Australia)

*Proudly supported by The Hon Jane Mathews AO*

Matthew is one of the most-performed and most-commissioned composers in the world, and the leading Australian composer of his generation. As well as being performed by every Australian orchestra, the London Philharmonic, the Los Angeles Philharmonic and the Royal Philharmonic among many others, his music has been set by dance companies such as the Birmingham Royal Ballet, San Francisco Ballet, National Ballet of Japan and the Sydney Dance Company.





Nexas Quartet

Orava Quartet



## Nexas Quartet (Australia)

**Michael Duke** (Soprano Saxophone)

**Andrew Smith** (Alto Saxophone)

**Nathan Henshaw** (Tenor Saxophone)

**Jay Byrnes** (Baritone Saxophone)

*Proudly sponsored by Paddington Antiques*

The Nexas Quartet regularly performs a diverse repertoire that reflects their artistic direction ranging from transcriptions, standard and contemporary repertoire, to collaborations with theatre and dance companies as well as premiering and commissioning new works. In 2016 Nexas released their debut album *Current* featuring new works by Australian composers Matthew Hindson, Elena Kats-Chernin, Daniel Rojas, Matthew Orlovich and Lachlan Skipworth. 2017 has started with an exciting recording for ABC Classics featuring Opera star Peter Coleman-Wright.

## Orava Quartet (Australia)

**Daniel Kowalik** (Violin)

**David Dalseno** (Violin)

**Thomas Chawner** (Viola)

**Karol Kowalik** (Cello)

*Proudly sponsored by Wilmar Sugar*

Praised by the *Sydney Morning Herald* for their “warmth of sound, sublime inner-voicing and spontaneity,” the Orava Quartet is establishing themselves as one of Australia’s most exciting chamber music ensembles. Orava were the graduate Quartet-in-Residence at the University of Colorado in the United States from 2012 to 2014. During this time they worked closely with the world-renowned Takács String Quartet. The quartet has performed extensively in prestigious festivals in Australia and abroad, and has performed for Queen Sofia of Spain and Pope Benedict XVI. Orava is currently Quartet-in-Residence with Camerata – Queensland’s Chamber Orchestra.



## Piano

### Jayson Gillham (Australia/UK)

*Proudly supported by Table 3: Dr Kay Jaumees, Kenneth Saxby, Dr Anne Tanner, Sandra Yates AO and Michael Skinner, Roger and Ann Smith, and Maryanne Smith*

Born and raised in Queensland, London-based Australian pianist Jayson is recognised as one of the finest pianists of his generation. As a concerto soloist he enjoys performing with some of the world's leading orchestras and conductors. Also in demand in recital and chamber music, Jayson performs at prestigious venues and festivals across the globe. He records exclusively for ABC Classics and recently released his debut recital album (featuring works by Bach, Schubert and Chopin) which reached No.1 in the ARIA charts.



### Orli Shaham (USA)

*Proudly supported by Margaret Epps*

The pianist Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Her active performance schedule brings her to concert halls from Carnegie Hall to the Sydney Opera House and most of the major venues in between, for recitals, chamber music and concerti. Her numerous recordings include solo, chamber and concerto releases on Canary Classics and other labels.



### Kathryn Stott (UK)

*Proudly supported by Jan and David Robinson*

Kathryn is recognised as one of Britain's most versatile and imaginative musicians. She has performed in major concert houses worldwide for more than 35 years. A keen proponent of contemporary music, along with French and the Tango, her varied talents can be seen from the breadth of her discography. She has been the artistic vision behind several major festivals, chamber and concert series in the United Kingdom and holds academic posts in leading conservatoires.



## Violin

### Francesca Dego (Italy)

*Proudly supported by Peter and Lesley Davies*

Francesca Dego is becoming one of the most sought after young violinists on the international scene. Signed in 2012 by Deutsche Grammophon, her debut album of Paganini's *24 Caprices*, recorded on the ex-Ricci Guarneri del Gesù, received high critical acclaim. She garnered widespread attention in 2008 for being the first Italian female prizewinner since 1961 of the renowned "Paganini Competition" in Genoa.



## Harpsichord

### Mahan Esfahani (USA/UK)

*Proudly supported by Meg Breidahl*

Mahan grew up in the United States and studied musicology at Stanford before moving to Europe where he completed his studies with the celebrated Zuzana Růžicková in Prague. Several of his albums – for Hyperion, Deutsche Grammophon, Wigmore Live – have received the leading prizes in the field. When not playing the standard repertoire for his instrument he is actively involved in commissioning new music for the harpsichord.



## Accordion

### James Crabb (Australia)

*Proudly supported by Warwick McEwan, Bronia Renison and Ofra Fried*

James Crabb, one of the world's leading ambassadors of the classical accordion, performs repertoire ranging from original contemporary works to Baroque transcriptions, Tango Nuevo and folk music. Recent highlights have included a Sally Beamish concerto at London Proms, BBCSO, AYO and Goldner Quartet. This season will include a major role on stage in Brett Dean's new opera *Hamlet* at Glyndebourne and as guest soloist and director of a new Piazzolla festival in Buenos Aires. He was appointed Artistic Director for Four Winds Bermagui in September 2016.



## Viola

### Thomas Chawner (Australia)

Thomas is a founding member of the Orava Quartet. He performs and tours regularly with the Australian Chamber Orchestra and Camerata – Queensland's Chamber Orchestra and has performed with the Sydney Symphony Orchestra and the Tasmanian Symphony Orchestra. He has toured internationally with the Australian Youth Orchestra and Musica Viva. As a baroque violist he has performed with the Orchestra of the Antipodes in several productions by Pinchgut Opera.



### Christopher Moore (Australia)

*Proudly supported by Andrew Johnston*

Christopher studied piano and violin before he discovered his passion lay in the rich harmonic and rhythmical complexities of inner voices – so he bought a viola and the rest is history! After ten years as Principal Viola of the Australian Chamber Orchestra, he is now Principal Viola of the Melbourne Symphony Orchestra and is in high demand as a soloist and chamber musician in Australia and abroad. Christopher plays a 1937 Arthur E. Smith viola affectionately named "Martha".





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**Dimity Hall** (Australia)

*Proudly supported by  
Dr Cyril Curtain*

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

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**Daniel Kowalik** (Australia)

Daniel is a founding member and first violinist of the Orava Quartet. He completed his music education at the Sydney Conservatorium of Music and the University of Colorado, under the guidance of Janet Davies and Edward Dusing. He regularly appears with the Australian Chamber Orchestra, Australian Opera and Ballet Orchestra and the Southern Cross Soloists. He is a regular soloist and guest director with Camerata – Queensland's Chamber Orchestra.

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**Jack Liebeck** (UK)

*Proudly supported by  
Cameron Williams*

Born in London in 1980, Jack Liebeck is established as one of the most compelling young violinists on the concert platform. He has appeared as soloist with major orchestras worldwide and made his acclaimed London recital debut to a sold-out Wigmore Hall in 2002. In 2013 Jack became the violinist of renowned Paris-based piano trio, Trio Dali. He is Professor of Violin at the Royal Academy of Music and is the Artistic Director of the Oxford May Music Festival – a festival of Music, Science and the Arts.

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**Dene Olding AM** (Australia)

*Proudly sponsored by  
Townsville Urology*

Dene recently retired as Concertmaster of the Sydney Symphony Orchestra and is currently first violinist with the Australia Ensemble@UNSW and first violinist of the Goldner String Quartet. In addition he has many solo and recording credits to his name with major conductors and orchestras including many world premieres. He trained at the Juilliard School in New York and lives in Sydney with his wife Irina Morozova and son Nikolai. He plays a fine Joseph Guarnerius violin made in 1720.

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# Artists

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**Cello**

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**Irina Morozova** (Australia)

*Proudly supported by  
Dr Nita Vasilescu*

Irina has had a long and distinguished career primarily as a chamber musician but also as principal viola in various major Australian orchestras. She is a foundation and current member of both the Australia Ensemble@UNSW and Goldner String Quartet with whom she has performed in over 30 countries around the world and recorded extensively. She plays a fine AE Smith viola made in 1947.

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**Jiří Barta** (Czech Republic)

*Proudly sponsored by  
Pacific Marine Group*

Jiří has built a reputation as one of the foremost cellists of his generation. He has appeared at festivals such as Edinburgh, Kuhmo, Lugano, Newport, and Prague Spring. As an enthusiastic chamber musician he co-founded Kutná Hora Chamber Music Festival, which is recognised as one of the top classical festivals in the Czech Republic. Amongst many discs, he released the Dvořák Cello concerto with the Czech Philharmonic to commemorate Dvořák's 100th anniversary.

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**Francis Gouton** (France/Germany)

A student of Pierre Fournier and János Starker, Francis was awarded the European prize of young artists in Zürich. He has given solo and chamber music concerts on five continents in venues like the Sydney Opera House, the Wigmore Hall, the Shanghai Concert Hall, Suntory Hall and the Berliner Konzerthaus. He gives classes all over Europe, South America, China and Taiwan and is professor at the Trossingen Musikhochschule in Germany. He plays a Violoncello by Domenico Montagnana.

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**Julian Smiles** (Australia)

*Proudly supported by  
Dr Nita Vasilescu*

Julian's diverse career combining solo, chamber music and orchestral performance reaches national and international audiences. He is cellist of the Goldner String Quartet and Australia Ensemble@UNSW and has appeared as soloist with numerous Australian orchestras and ensembles. He is in demand as a teacher and chamber music mentor and is Lecturer in Cello at the Sydney Conservatorium of Music.





## Double Bass

**Kees Boersma** (Australia)

*Proudly supported by  
Christine Bishop*

Kees enjoys a multifaceted career as Principal Double Bass with the Sydney Symphony Orchestra and as Lecturer of Bass at the Sydney Conservatorium of Music, recitalist and chamber musician. As a soloist with the SSO he has given world premiere performances of concertos by Colin Bright and Mary Finsterer, the latter performances earning a nomination for best performance of a new work in the 2013 APRA Music Awards. He is a frequent guest leader of international and Australian ensembles.



**Kirsty McCahon** (Australia)

*Proudly supported by  
The Hon Jane Mathews AO*

Kirsty is passionate about the sonorously beautiful sound of the magnificent double bass. After study in Melbourne, Paris, Amsterdam and Rome she travelled the world appearing as chamber musician and soloist, recording, delivering masterclasses and mentoring young women. She has appeared at festivals with ensembles as diverse as the Australian World Orchestra, Orchestra of The Age of Enlightenment, The Brodsky Quartet, ELISION, Les Talens lyriques, Pinchgut, The Orchestra of the Antipodes, Musica Viva and Ironwood.



## Harp

**Alice Giles AM** (Australia)

Alice is celebrated as one of the world's great harpists. The 8th Israel International Harp Contest First Prize-winner, she performs extensively as a soloist and gives masterclasses worldwide. Berio's preferred interpreter, recitals include London's Wigmore Hall, Frankfurt Alte Oper, New York's 92nd Street 'Y', Merkin Hall, and Mawson Station, Antarctica. She is Director of the Seven Harp Ensemble, Artistic Director World Harp Congress Sydney 2014, and Artistic Director Harp Centre Australia.



## Classical Guitar

**Craig Ogden** (UK/Australia)

Australian born Craig Ogden is one of the UK's most recorded guitarists. His recordings have received wide acclaim and all five of his Classic FM albums shot straight to No.1 in the UK classical chart. He has performed concertos with all the main UK orchestras and many abroad. He regularly appears as soloist and chamber musician at major venues and collaborates with the UK's top artists and ensembles.



## Clarinet

**Philip Arkinstall** (Australia)

*Proudly supported by  
Diana McVeagh*

Philip has been the Associate Principal clarinet for the Melbourne Symphony Orchestra (MSO) since 2008. For eleven years before joining MSO he was Principal of the Malaysian Philharmonic and has been a guest principal and soloist with both of these orchestras and every Australian symphony orchestra (except Adelaide). He is a co-founder of the Melbourne ensemble *Plexus* and has toured Europe and South America with Camerata Bern, India with AWO and won the ABC Young Performers Award in 1997.



## Bassoon

**Jack Schiller** (Australia)

*Proudly supported by anonymous*

Since 2013, Jack has been Principal Bassoon of the Melbourne Symphony Orchestra. Prior to this he was a member of the Sydney Symphony's Fellowship program and was a student at the Australian National Academy of Music. He regularly collaborates with colleagues and friends in chamber music throughout Melbourne and has performed at the Musica Viva Huntington Estate Music Festival. As soloist, Jack has performed with Orchestra Victoria and the Melbourne and Tasmanian Symphony Orchestras.



## Trumpet

**Tristram Williams** (Australia)

*Proudly supported by  
Roger and Helen Salkeld*

Tristram maintains a busy international career as a leading soloist, ensemble musician, improviser and educator. He most enjoys playing in small groups at the poles of music: Early Music on period instruments and working with living composers. Recent projects have included the premiere of a double trumpet concerto by Aaron Cassidy in Zürich and Huddersfield, and singing and conducting Lionel Richie karaoke with the Australian Art Orchestra at the Sydney Festival.



## Horn

**Martin Owen** (UK)

*Proudly supported by Marjorie Nicholas OAM, Catherine McPherson, and Gregory McPherson*

Martin is regarded as one of Europe's leading horn players, appearing as soloist and chamber musician around the world. Martin currently holds the position of Principal Horn at the BBC Symphony Orchestra, having previously served as Principal Horn of the Royal Philharmonic, and Berlin Philharmonic Orchestra on a temporary contract. Martin is also Principal horn of Britten Sinfonia, California-based Camerata Pacifica, and professor at Royal Academy of Music, London.

Alice: I'm looking forward to playing with wonderful colleagues, some for the first time, some old friends; playing wonderful music, some new discoveries and some old favourites.



## Flute

### Prudence Davis (Australia)

*Proudly supported by Polly Adams, Janie Gibson, Wendy Taylor and anonymous*

Principal Flute of the Melbourne Symphony Orchestra (MSO) since 1980, Prudence studied at the Victorian College of the Arts with Peter Edge and later with Aurèle Nicolet in Switzerland. She has appeared as soloist in Carnegie Hall New York, in Japan with the Orchestra Ensemble Kanazawa, and on many occasions in Australia with the MSO and other ensembles. She has also toured internationally with the Australian Chamber Orchestra, and throughout Australia for Musica Viva with West Germany's Reger Trio.



## Recorder

### Genevieve Lacey (Australia)

*Proudly supported by Gudrun Genee*

Genevieve is a recorder virtuoso, serial collaborator and artistic director with a substantial recording catalogue and a high-profile international career. She performs music spanning ten centuries in contexts as diverse as her medieval duo with Poul Høxbro, guest appearances as soloist with the ACO, and work with the indigenous Australian company Black Arm Band. Her work has won two ARIAs, a Helpmann, Australia Council, Freedman and Churchill Fellowships.



## Oboe

### Jeffrey Crellin (Australia)

*Proudly supported by Denise Wadley*

Principal Oboe of the Melbourne Symphony Orchestra (MSO) since 1977, Jeffrey was the 1973 Commonwealth Winner of the ABC Concerto and Vocal competition, and in 1974 won a two-year Churchill Fellowship to study with Swiss oboe virtuoso, Heinz Holliger. His discography includes works by Takemitsu with the Arditti Quartet and the MSO, and Riccardo Formosa's Dedicata, with Patrick Thomas and the MSO for Vox Australis.

# Artists

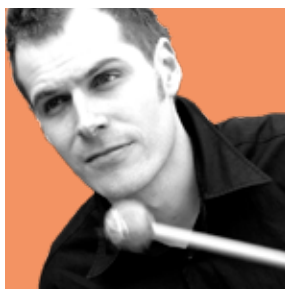
Martin: I'm excited about the coming together of superb musicians and great music in a tropical paradise. This is too great an opportunity to miss.



## Percussion

### Ian Brunskill (Australia)

Ian was a percussionist in the Band of the Ceremonial Guard, Canadian Armed Forces and has appeared with Riley Lee, Graeme Jennings, Lara St. John, Julian Smiles and Dene Olding. He has also worked with composers Ross Edwards, Nigel Westlake and Iain Grandage and recently performed with Dancenorth. He was born in Winnipeg, Manitoba.



### Timothy Constable (Australia)

*Proudly supported by Tony and Rosalind Strong*

Timothy Constable is an award-winning percussionist, composer and director, widely regarded as one of the finest percussionists of his generation. He is the Artistic Director of Synergy Percussion, Australia's oldest and most distinguished new music group, and a member of the Sydney Symphony Orchestra. A compelling, creative and sensitive performer, he has performed as concerto and chamber music soloist at the majority of Australian classical music festivals and around the world.



## Flutes & Percussion

### Poul Høxbro (Denmark)

*Proudly supported by Martin and Susie Dickson*

Poul is a true pioneer in the field of music. He is appointed guest leader with the Danish Baroque orchestra Concerto Copenhagen, guest teacher at the renowned Schola Cantorum Basiliensis and an appreciated storyteller in four languages. In 2013 he was chosen as one of nine flautists from all around the world to take part in the "Magical Flutes" project at Germany's biggest Folk and World Music Festival in Rudolstadt.

Jack: A chance to play fantastic works of chamber music with great musicians in a great part of the world.



## Soprano

### Cheryl Barker AO (Australia)

*Proudly supported by  
The Hon Jane Mathews AO*

Cheryl Barker has established a distinguished international opera career performing over 55 major roles for Opera Houses in the UK, Belgium, Germany, Switzerland, France, Australia, New Zealand, America, Canada, Taiwan and the Netherlands. She has an extensive concert career appearing in Australia, the UK, Europe and has recorded for Chandos, ABC Classics and Melba Recordings. She has been awarded the Order of Australia for distinguished service to the performing arts.



### Natalie Peluso (Australia)

*Proudly sponsored by  
Wilson Ryan Grose Lawyers*

Melbourne-born soprano Natalie Christie Peluso captivates audiences with a lyric soprano voice described by critics as “ravishing” and “full of youthful, delicious beauty”. She was Principal Soprano with Welsh National Opera for five years, while also performing leading roles at Royal Opera House Covent Garden, English National Opera and Opera Australia. Recital and concert highlights include Wigmore Hall, Aldeburgh, Brisbane and Melbourne Festivals, Berlin Philharmonie and Royal Festival Hall.



## Baritone

### Peter Coleman-Wright AO (Australia)

*Proudly supported by  
The Hon Jane Mathews AO*

Peter has sung throughout the world with major companies and orchestras, including Covent Garden, The Met, La Scala, Paris, ENO, Opera Australia, Houston Grand Opera and LSO among others. He is recognised worldwide as a champion of new works having performed and created many roles, most notably Caligula by Detlev Glanert (ENO, Teatro Colón, Amsterdam). He won a prestigious Helpmann Award for *Sweeney Todd* Opera Australia and was awarded the Order of Australia in 2015.



### Henk Neven (Netherlands)

Henk is one of the most exciting song interpreters of his generation. A recipient of the Borletti-Buitoni Trust Fellowship, he has an ongoing recording contract with Onyx and his discs have received critical praise. He was a member of the prestigious BBC Radio 3 New Generation Artists Scheme and in 2011 received the Dutch Music Prize, the highest honour that the Netherlands Ministry of Culture awards to a classical musician.

# Artists



## Soprano

### Sophie Ricca (Australia)

Lyric soprano, Sophie Ricca is in her third year of an undergraduate degree at the Queensland Conservatorium Griffith University, under the esteemed tutelage of Professor Lisa Gasten AO. Previous performances include Emmie in Benjamin Britten's *Albert Herring* directed by Bruce Beresford. Sophie looks forward to her upcoming role in the Qld Conservatorium's production of *L'Éfant et Les Sortilèges*. She is thrilled to make her professional debut at the Australian Festival of Chamber Music.



### Winterschool Director/Piano

### Jenni Flemming (Australia)

*Proudly sponsored by  
Townsville Grammar School*

Jenni is well known as a performer, teacher, examiner, adjudicator and Artistic Director of the Australian Piano Duo Festival. Her musical interests include a diverse range of styles and genres, including collaborations with cellist husband Gwyn Roberts, duo piano partner Brachi Tilles and jazz piano/vocal with daughter Phoebe. A member of the keyboard staff at the Queensland Conservatorium for 20 years, she teaches at tertiary and secondary level.



### Winterschool Director/Cello

### Gwyn Roberts (Australia)

*Proudly sponsored by  
Townsville Grammar School*

Gwyn is currently Co-Principal Cellist of the Canberra Symphony and often appears with the Queensland Symphony Orchestra. He was awarded a Churchill Fellowship to study and perform in the US and the UK. He was Senior Lecturer at the University of Queensland (UQ) and for a long period Director of the UQ Symphony. He is still a teacher, examiner and adjudicator, and co-directs the Young Conservatorium Symphony Orchestra.



### Families' Concert Director

### Madonna Davies (Australia)

Madonna has worked in the arts for 30 years and has created a number of new works for theatre. She wears a number of hats in the Townsville arts community including being President of Full Throttle Theatre Company, Festival Coordinator of the Palm Creek Folk Festival and serves on various boards and committees. In her spare time she is lead vocalist in two local bands and coordinates local open mics nights.





1RAR Band



Amadeus Singers



Barrier Reef Orchestra

### 1RAR Band (Australia)

1RAR Band is a highly regarded component of the Australian Defence Force in North Queensland. The band supports 3rd Brigade units, other Defence organisations and the wider community for anything from ceremonial activities to dinners, balls, community concerts and sporting events. They also continue to support their own 1st Battalion on domestic duties and overseas deployments including East Timor and more recently Afghanistan.

### Amadeus Singers (Australia)

*Proudly supported by Cynthia O'Keefe*

The Amadeus Singers are Townsville's community children's choir founded by Anne Milanovic in 2014 after a highly successful performance of Benjamin Britten's *Noye's Fludde* at the AFCM in 2013. Every year, apart from performing at many different venues and occasions, it has been a highlight for talented local children to sing in the AFCM Families' Concert. The choir is directed by Anne Milanovic and Pompeyo Robert Caluya who both have decade-long experience in choir conducting in Australia, Germany and the Philippines.

### Barrier Reef Orchestra (Australia)

Fast becoming one of North Queensland's cultural jewels, the Barrier Reef Orchestra this year launches its 17th year of performing orchestral music throughout North Queensland. BRO is a community orchestra consisting of the finest musicians drawn from Townsville and as far afield as Cairns and Mackay.





Currajong House



Queens Garden Concert

# Special Events

**SATURDAY 29/07, 2:30PM**

## **CURRAJONG HOUSE GARDEN PARTY**

TOWNSVILLE HERITAGE CENTRE

Step back in time and experience a glorious afternoon garden party that includes an ensemble of leading AFCM musicians performing Beethoven's beautiful Septet. Follow this with some traditional lawn games including croquet and bocce and an English-inspired afternoon tea of scones and jam by Michels Restaurant. The setting is on the lawns of the Townsville Heritage Centre which is home to Currajong House, built in 1888, a historical home that once housed the region's wealthy business leaders and pioneers who helped shape Townsville.

**\$132 per person**

**SUNDAY 30/07, 3:00PM**

## **QUEENS GARDENS CONCERT**

QUEENS GARDENS

Co-presented by Townsville City Council, this hugely popular garden concert has become a firm favourite on the events calendar for locals and visitors alike. Set in the leafy grounds of Queens Park, this 90 minute concert provides audiences with a variety of entertainment – not all of it chamber music. Visiting Festival artists will be joined by local talent including the Barrier Reef Orchestra and the 1RAR band. The program includes Cheryl Barker and Peter Coleman-Wright performing arias from the operas *Carmen* and *Tosca*, and fast becoming a tradition, Tchaikovsky's explosive *1812 Overture*. Bring your picnic, some chairs and enjoy a truly delightful afternoon in the park.

**Free Event**

**SUNDAY 30/07, 7:30PM**

## **CONCERT CRAWL – STORIES AND MUSIC**

ST JAMES CATHEDRAL AND ST JOSEPH'S CHURCH (THE STRAND)

Two stunning venues and two spectacular performances! The audience will be divided into two groups, with a different program of music and musicians at each venue. The performances, which both include story telling this year, last about one hour each and at the end of the first concert you will stroll to the second venue. We look forward to seeing you there for our hugely charming chamber music crawl! Canapés and wine will be served at your first venue.

**Adult \$89; Member \$80;**

**Concession \$85**

**TUESDAY 01/08, 1:00PM**

## **ORPHEUS ISLAND CONCERT**

DEPARTS SEALINK BREAKWATER FERRY TERMINAL

Back by popular demand, this exceptional day out delivers enchanting music on the remote end of Orpheus Island. Approximately two hours by boat from Townsville, and surrounded by the Coral Sea, Orpheus Island is a breathtakingly beautiful jewel in the Great Barrier Reef. With a five-star resort at one end, and uninhabited beaches at the other, this is a rare opportunity for you to experience such natural beauty. You will have time to explore the island and take a dip in the water before settling down on the beach to enjoy music performed by the Nexas Quartet, Poul Høxbro and Timothy Constable. Fine food and wine included.

**SOLD OUT**



Orpheus Island



# Brundibár

**TUESDAY 01/08, 8:00PM**

## **FALLING IN LOVE AGAIN**

TOWNSVILLE CIVIC THEATRE

Jennifer Ward-Lealand pays tribute to the iconic Marlene Dietrich with songs by Cole Porter, Edith Piaf, Frederic Hollander and Pete Seeger. Beautifully lit and featuring an exquisite recreation of one of Dietrich's famous gowns, this critically acclaimed cabaret show vividly captures her timeless style and glamour. With Grant Winterburn, piano and Aaron Coddell, bass. Presented by Andrew McKinnon Presentations.

**Adult \$64; Member \$57;**

**Concession \$60; Group 6+ \$57**

**SUNDAY 06/08, 3:30PM**

## **AFCM AFTER PARTY**

PEPPERS BLUE ON BLUE RESORT, MAGNETIC ISLAND

Brought to you by AFCM and SeaLink and hosted by Silver Partner Peppers Blue on Blue Resort and SunBus, this party offers the perfect opportunity to soak up the magic of Magnetic Island, before relaxing ocean side and listening to some beautiful music by Festival artists.

Your ticket includes return ferry ticket, all day island bus pass, two complimentary drinks at Peppers Blue on Blue Resort, canapés and a surprise AFCM performance. Head over early so you can explore the stunning bays and beaches, take a pleasant hike, cuddle a koala or simply sit in a Horseshoe Bay café for a relaxing lunch. Head back to Peppers Blue on Blue Resort by 3:30pm, find your spot on their seaside deck, soak up the sunshine, enjoy a drink or two, mix with other guests and musicians before listening to a stunning performance by several artists still standing after AFCM!

**Ferry, bus and party \$68**

**Party only \$42**

**Ticket sales close 5/8/2017**

**SATURDAY 05/08, 1:00PM**

## **FAMILIES' CONCERT – BRUNDIBÁR (BUMBLEBEE)**

TOWNSVILLE CIVIC THEATRE

This delightful, short opera by Hans Krása is a parable of hope and justice. It was first performed in the Theresienstadt Concentration Camp and is finding its place as one of the most loved and regularly performed children's operas in the world. It tells the tale of a poor family whose children seek money to buy milk for their sick mother, only to have their quest thwarted by an evil organ grinder named Brundibár.

With the help of three intelligent animals, the children defeat the unjust bully and return home in triumph. Directed by Townsville's very own Madonna Davies, *Brundibár* will entertain both children and adults, bringing together star AFCM performers and the Amadeus Singers. Not to be missed!

**Adult \$25; Member \$20; Concession \$22; Child \$10**



## A children's opera...



# Index of Composers

The 2017 Program provides a diverse range of works with over 60 composers featured including prominent names in the Baroque, Classical and Romantic musical periods. There is also strong representation of current Australian and international composers, a testament to the thriving creativity of contemporary chamber music.

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# Townsville Information

Paluma Rainforest

*Townsville is a laid-back coastal city offering a range of visitor experiences from the reef and rainforest to the outback, tropical islands and wetlands. Stroll along Townsville's popular waterfront esplanade The Strand, featuring the Rock pool and Jezzine Barracks; go bird watching at the Town Common Wetlands; take a drive to the world-heritage tropical rainforest area of Paluma; or catch a ferry to Magnetic Island and soak up the beautiful bays and bush walks on offer. Townsville has a growing culinary scene with quality dining options along Palmer Street in South Townsville, some great cafés along Gregory Street by the Strand, and fabulous food and wine options in City Lane and Flinders Street. For more information visit [townsvillenorthqueensland.com.au](http://townsvillenorthqueensland.com.au).*

## **Umbrella Studios**

482 Flinders Street  
[umbrella.org.au](http://umbrella.org.au)

*Pop Up North Queensland (PUNQ) Arts Festival*  
28/07 — 06/08

A festival of pop-up exhibitions and shops to activate empty spaces throughout the CBD. It features screenings, performances, workshops, artist talks, music and some unique pop-up shops in central CBD locations.

*Sojourn*  
14/07 — 20/08

Presenting an eclectic selection of large-scale abstraction works by celebrated photomedia artist Shane Fitzgerald.

## **Perc Tucker Regional Gallery**

Corner Denham and Flinders Sts  
*My Country, I still call Australia home*  
14/07 — 27/08

Contemporary Art from Black Australia. This is a traveling exhibition from Queensland Art Gallery of Modern Art.

*Teeming with Life*  
14/07 — 20/08

The Wongaloo Project. This in-house curated exhibition will feature an assembly of artworks by Sydney-based artist Pamela Griffith.

*Strand Ephemera*  
28/07 — 06/08

In its 9th instalment, the two kilometre stretch of the Townsville beach will be transformed into a public art gallery and will feature artworks by local, national and international artists for the staging of Strand Ephemera 2017.

## **Townsville Historical Houses**

Starting 10am, Tuesday 01/08.

Explore inside the historical houses of the Currajong House Garden Party with a guided tour by local historians who know the stories of the buildings, the people who lived in them and the artefacts on display.

\$15 including morning tea.  
Call 07 4771 5873 to book.

## **Magnetic Island**

Predominantly national park, Magnetic Island offers 25 kilometres of walking tracks, 23 beautiful bays and beaches, several fringing reefs perfect for snorkelling, fishing charters and a friendly community atmosphere. It is also home to Northern Australia's largest colony of koalas living in the wild. SeaLink run regular ferry services to the island along with organised day tours.

Call 1800 681 816 or visit [sealinkqld.com.au](http://sealinkqld.com.au)

## **Paluma**

For a pleasant change of climate and scenery, travel a little further north to the lush rainforest of Mount Spec National Park and find the picturesque village of Paluma. 1000 metres above sea level and shrouded in misty cloud, Paluma has a rich and fascinating history. Paluma is approximately 45 minutes' drive north of Townsville. Accommodation in the village includes bed-and-breakfasts, cottages, self-contained units, motels and camping.

## **Festival Friends — Long Table Dinners**

Mix with other Festival patrons at a Long Table Dinner any night of the Festival at Michels Restaurant or Jam, both on Palmer Street.

Between 5:30pm and 7:00pm both restaurants will have a group table reserved for Festival guests and a special \$35 menu including a glass of wine.

Head along on your own or with friends and enjoy dinner with other music lovers before your evening concert.



Through its Winterschool program, the AFCM is able to influence and educate music students at both tertiary and high school levels. It provides performance opportunities both students and festival audiences can enjoy.

# Winterschool

**FRIDAY 28/07 — SATURDAY 05/08**

## ADVANCED MASTERCLASS PROGRAM

The Advanced Winterschool available in Townsville during the Australian Festival of Chamber Music is an unforgettable experience for emerging musicians. Students can gain access to top national and international artists for lessons, masterclasses, mentoring and concerts.

**SATURDAY 29/07 — SUNDAY 30/07**

## YOUNG STRING ENSEMBLE WORKSHOP

The AFCM Young String Ensemble Workshop provides local high school musicians with the opportunity to attend a weekend of professional workshops and to perform in concert. Students enjoy four sessions of quality musical coaching by Winterschool Co-Director and cellist Gwyn Roberts (Brisbane) at Townsville Grammar School.

**SATURDAY 29/07 — SUNDAY 30/07**

## YOUNG PIANO DUO WORKSHOP

The AFCM is offering an additional element to the Young Winterschool Program in 2017. We are inviting pianists (school-aged) to apply for a place in a series of tutorials and masterclasses with Winterschool Co-Director and pianist, Jenni Flemming (Brisbane) at Townsville Grammar School.

**5:30PM, SUNDAY 30/07**

## YOUNG STRING ENSEMBLE PERFORMANCE

ST JAMES' CATHEDRAL

The Young String Ensemble shows off its new skills to family, friends and festival patrons.

**Free event**

**1:00PM, MONDAY 31/07, WEDNESDAY 02/08 & THURSDAY 03/08**

## ADVANCED PUBLIC MASTERCLASSES

ST JAMES' CATHEDRAL

Observe acclaimed national and international Festival Artists coaching emerging professionals in hour-long public masterclasses. Artists conducting masterclasses include Orli Shaham (piano), Martin Owen (horn) and Jiří Barta (cello).

**Free events**

**1:00PM, FRIDAY 04/08**

## ADVANCED CONCERT

ST JAMES' CATHEDRAL

Experience Australia's finest emerging talent perform in concert.

**Adult \$20; Child \$10**



*An opportunity to mix with other music lovers*

## Long table dinners

**Jam & Michels on Palmer Street**  
**\$35 dinner & wine**

Whether you're on your own or with friends, come along and enjoy a social pre-concert dinner with other Festival goers.

Each night of the Festival from Friday 28/07 to Saturday 05/08 between 5:30pm and 7:00pm, two of Townsville's best restaurants, JAM and Michels provide long table dining. It's the perfect opportunity to meet other patrons, enjoy a chat and a delicious meal.

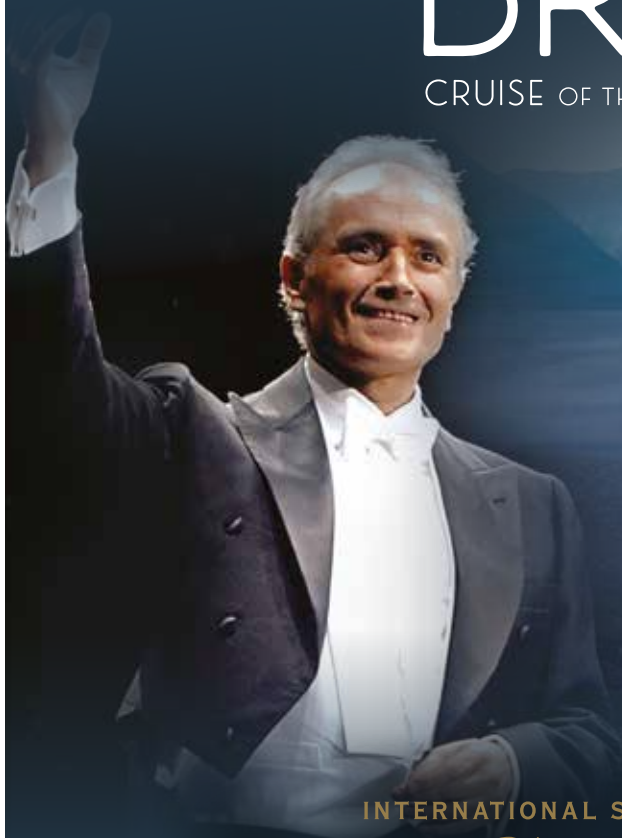
For the special AFCM price of \$35 you can enjoy a main course (choose from four options) and a glass of wine.

Please see page 60 for details about transport options during the Festival.

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\*Prices are cruise only, per person, in AUD based on twin-share accommodation as specified including port charges, government fees and gratuities (excluding onboard purchases), correct as at 31 May 2017. Offer is capacity controlled, subject to availability/ change and may be withdrawn at any time without notice. Single supplement applies for single passengers. Oceanview cabins may have an obstructed view. Agents may charge service fees and/or fees for card payments which vary. Cancellation penalties and conditions apply. Terms and conditions can be found in the Choose Your Cruise BRAVO 2017 brochure.



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THE STRAND - TOWNSVILLE

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TOWNSVILLE CAMPUS • SUNDAY 13 AUGUST • 11.00AM-3.00PM

- Find out about courses and careers • Enjoy interactive activities
- Take a campus tour • Speak to the experts • Explore our facilities
- Learn about scholarships and alternative entry options

[jcu.edu.au/openday](http://jcu.edu.au/openday)

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# Fringe & ephemera

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- Live music
- Food & drinks available

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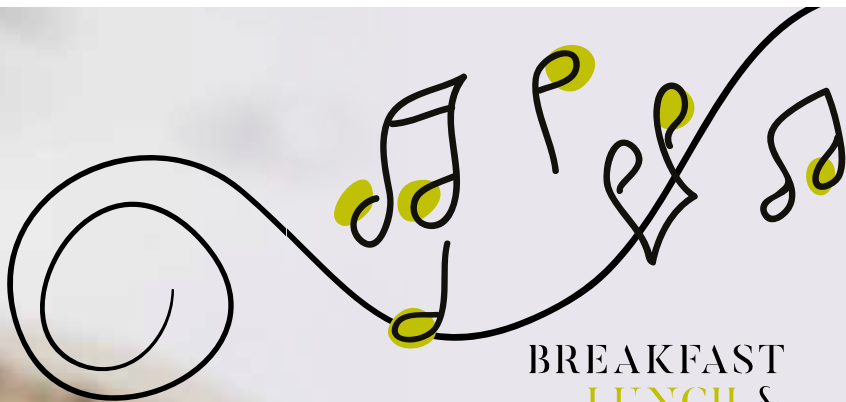


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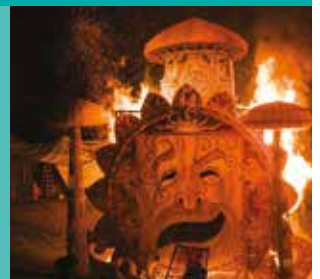
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AUSTRALIAN STRING QUARTET

PHOTO: SHANE REID  
LOCATION: MT STURGEON, DUNKELD

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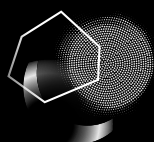


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AFCM Gold Pass Bus

In 2017 Gold Pass holders who have paid for bus transfers can travel on the AFCM Gold Pass bus which commutes between the Townsville Civic Theatre and CBD accommodation. Please see below the list of pick-up points and departure times.	<div>Please note:<ul style="list-style-type: none"><li>Return trip is reverse pick-up.</li><li>Drop off available for Advanced Public Masterclasses, 1pm at St James' Cathedral after Concert Conversations with Piers Lane.</li><li>The bus service for the Evening Series will be a shuttle service without allocated pick-up times commencing at The Strand at 6:30PM.</li><li>Buses after the Sacred Heart Cathedral Concert will go directly to Townsville Civic Theatre.</li><li>Buses will park at the side of the Townsville Civic Theatre for Concert Conversations return service.</li><li>Buses will park at the side of theatre for Townsville Civic Theatre concerts.</li><li>Post Opening Night and Festival Farewell concerts second bus will depart at approx. 10:00PM.</li><li>Gold Pass Holders will receive a voucher to use the Townsville Civic Theatre Festival Bus Service on Saturday 5/8 for the Families Concert at 1pm.</li></ul></div>
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	OPENING NIGHT VIP DRINKS TOWNSVILLE CIVIC THEATRE COMMENCES 6:00PM	CONCERT CONVERSATIONS WITH PIERS LANE C2, TOWNSVILLE CIVIC THEATRE COMMENCES 10:15AM	RAY GOLDING SUNSET SERIES TOWNSVILLE CIVIC THEATRE COMMENCES 5:00PM	EVENING SERIES TOWNSVILLE CIVIC THEATRE COMMENCES 7:30PM	PRELUDE TO THE AFTERNOON MARY MCKILLOP CHURCH COMMENCES 11:00AM	PHOENIX RISING SACRED HEART CATHEDRAL COMMENCES 5:00PM
ROUTE 1 (Orange)						
OPP. AQUARIUS ON THE STRAND	5:10PM	9:20AM	4:10PM	6:30PM*	10:05AM	4:00PM
LONGBOARD BUS STOP ON THE STRAND	5:15PM	9:25AM	4:15PM	6:30PM*	10:15AM	4:05PM
QUEST HOTEL PALMER STREET	5:25PM	9:45AM	4:25PM	6:30PM*	10:25AM	4:15PM
ARRIVAL TIME AT CONCERT VENUE	5:35PM	9:55AM	4:35PM	7:00PM	10:40AM	4:30PM
DEPARTING FROM CONCERT VENUE	FOLLOWING OPENING NIGHT CONCERT APPROX. 10:00PM	APPROX. 12:15PM	FOLLOWING EVENING SERIES CONCERT APPROX 9:45PM	FOLLOWING EVENING SERIES CONCERT APPROX 9:45PM	APPROX. 12:30PM	BUS GOES DIRECTLY FROM SACRED HEART TO CIVIC THEATRE AFTER CONCERT

ROUTE 2 (Blue)

QUEST ON EYRE	5:15PM	9:20AM	4:00PM	6:30PM*	10:00AM	4:00PM
OUTSIDE THE TOBRUK POOL	5:17PM	9:22AM	4:02PM	6:30PM*	10:02AM	4:02PM
THE VILLE CASINO AND RESORT	5:22PM	9:27AM	4:07PM	6:30PM*	10:07AM	4:07PM
SEALINK BREAKWATER FERRY TERMINAL	5:23PM	9:28AM	4:08PM	6:30PM*	10:08AM	4:08PM
QCWA – DENHAM STREET	5:28PM	9:33AM	4:13PM	6:30PM*	10:13AM	4:13PM
HOTEL GRAND CHANCELLOR TOWNSVILLE (FORMERLY HOLIDAY INN – FLINDERS MALL)	5:35PM	9:40AM	4:20PM	6:30PM*	10:20AM	4:20PM
Q RESORT/HOLBURN APARTMENTS – FLINDERS ST WEST BUS STOP	5:40PM	9:45AM	4:25PM	6:30PM*	10:25AM	4:25PM
ARRIVAL TIME AT CONCERT VENUE	5:45PM	9:55AM	4:35PM	7:00PM	10:40AM	4:30PM
DEPARTING FROM CONCERT VENUE	FOLLOWING OPENING NIGHT CONCERT APPROX 10PM	APPROX. 12:15PM	FOLLOWING EVENING SERIES CONCERT APPROX 9:45PM	FOLLOWING EVENING SERIES CONCERT APPROX 9:45PM	APPROX. 12:30PM	BUS GOES DIRECTLY FROM SACRED HEART TO CIVIC THEATRE AFTER CONCERT

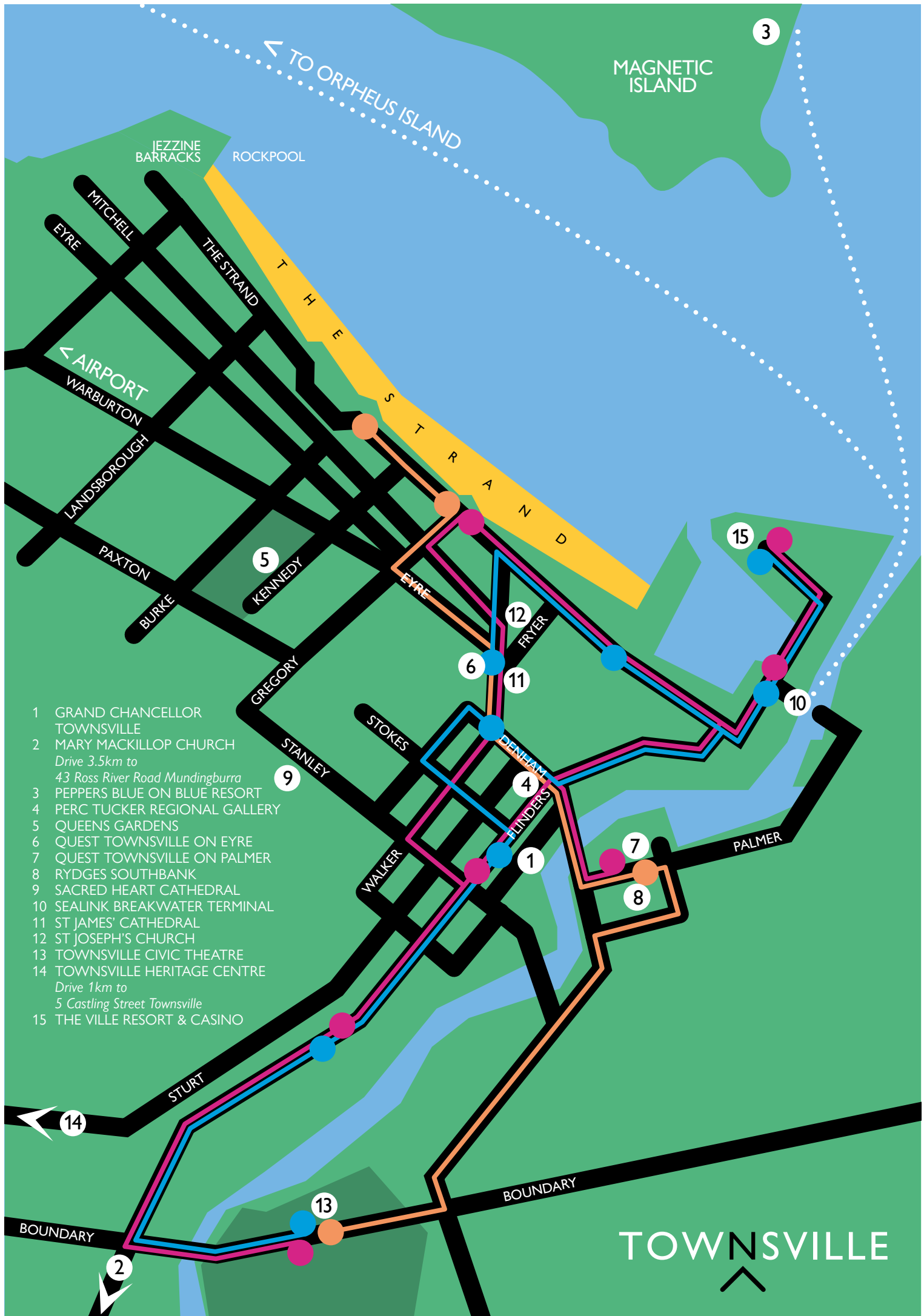
\*The bus service for the Evening Series will be a shuttle service without allocated pick-up times commencing at The Strand at 6:30PM.

Townsville City Council Civic Theatre Festival Bus Service

The Townsville City Council Civic Theatre Bus Service is provided for the Festival from Friday 28 July to Saturday 5 August 2017. Tickets are \$5 per person per transfer and can be purchased from the Driver. See below the list of concerts covered by this service, pick-up points and times for 2017.
--

	CONCERT CONVERSATIONS WITH PIERS LANE TOWNSVILLE CIVIC THEATRE COMMENCES 10:15AM	RAY GOLDING SUNSET SERIES TOWNSVILLE CIVIC THEATRE COMMENCES 5:00PM	EVENING SERIES TOWNSVILLE CIVIC THEATRE COMMENCES 7:30PM	FAMILIES' CONCERT TOWNSVILLE CIVIC THEATRE COMMENCES 1:00PM
BUS ROUTE (Pink)				
PALMER STREET IN FRONT OF QUEST HOTEL	STARTS AT 9:30AM PALMER STREET	STARTS AT 4:15PM PALMER STREET	STARTS AT 6:30PM PALMER STREET	STARTS AT 12:00PM PALMER STREET
HOTEL GRAND CHANCELLOR TOWNSVILLE (FORMERLY HOLIDAY INN – FLINDERS MALL)	9:35AM	4:20PM	6:35PM	12:05PM
LONGBOARD BUS STOP ON THE STRAND	9:40AM	4:25PM	6:40PM	12:10PM
THE VILLE RESORT AND CASINO (FORMERLY JUPITERS CASINO)	9:45AM	4:30PM	6:45PM	12:15PM
SEALINK BREAKWATER FERRY TERMINAL	9:50AM	4:35PM	6:50PM	12:20PM
Q RESORT/HOLBURN APARTMENTS – FLINDERS ST WEST BUS STOP	9:55AM	4:40PM	6:55PM	12:25PM
ARRIVAL TIME AT CIVIC THEATRE	10:00AM	4:45PM	7:00PM	12:30PM
DEPARTS CIVIC THEATRE	POST CONCERT APPROX. 12:15PM	POST CONCERT 6:15PM	OPENING NIGHT & FESTIVAL FAREWELL APPROX. 10:00PM ALL OTHER NIGHTS POST CONCERT APPROX. 9:45PM	POST CONCERT APPROX. 2:00PM





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Ty Bukewitsch  
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## **Website**

Oracle Studio - Michael Smith  
and Adam Pendle



## Supporting the Festival

*The Australian Festival of Chamber Music is as renowned for the excellence of its artists and programming as it is for its unique tropical setting. The festival's founders, conductor Theodore Kuchar and the late Professor Ray Golding, former Vice-Chancellor of James Cook University, created an event of national and international significance. We are as committed today to their vision as they were twenty-six years ago. We invite you to be a partner in securing our future. There are many ways in which you can help us.*

### Membership

Membership is a wonderful way to support the Festival and it comes with a range of benefits including discounts on festival tickets. Annual memberships start from just \$95. Visit [afcm.com.au/membership](http://afcm.com.au/membership) for more information and to sign-up.

### Donate

A donation, no matter how big or small contributes to the success of the AFCM. Your gift plays a vital role in ensuring the Festival's continued delivery of its outstanding program and artists, wide-ranging repertoire and the Winterschool. You can make a donation on-line anytime at: [afcm.com.au/donate](http://afcm.com.au/donate).

### Support an Artist

Artist Supporters enjoy an added dimension to their AFCM experience. There are opportunities to support an Australian or internationally based artist and it's a great way to get closer to some wonderful musicians. Donations to support an artist are tax deductible and donors are invited to meet their artist at a reception during the Festival.

### Festival Partnerships

The AFCM works collaboratively with business partners who recognise the positive economic and cultural impact the AFCM generates and our importance as a fixture on the national arts calendar. The AFCM offers a range of Festival Partnership levels for cash or in-kind support ranging from Bronze through Silver and Gold to Platinum. Packages can include support for an Artist. Entertainment Packages are also available.

### The AFCM Future Fund

The Future Fund is a special fund of financial reserves separate from operating funds. Our target is to raise \$1 million, the equivalent of one year's operating budget. Your donation to the Future Fund helps us by building a stable financial base and providing a modest income stream for future years.

### Bequests

If chamber music has enriched your life, there is a way you can ensure this timeless art form brings joy to others in the future. You can help preserve the future of chamber music and the Festival by making a bequest to the Australian Festival of Chamber Music, or to the AFCM Future Fund, and feel pride in knowing that your gift has helped build a secure financial platform for future generations of Australian musicians and music lovers. We treat your information with respect and privacy and are happy to discuss with you any particular aspect of the AFCM that you, or someone you nominate, would like to support.

To discuss, in confidence, supporting the festival please contact:

Justin Ankus, Executive Director; [justin.ankus@afcm.com.au](mailto:justin.ankus@afcm.com.au)  
PO Box 5871, Townsville QLD 4810

*The AFCM gratefully acknowledges the music lovers who make gifts to the Festival each year. The Australian Festival of Chamber Music Donations Fund is listed on the Register of Cultural Organisations maintained under subdivision 30-B of the Income Tax Assessment Act 1997. The AFCM Donations Fund charitable status is Deductible Gift Recipient 1 (DGR1).*

DONATIONS OF \$2 OR MORE ARE TAX DEDUCTIBLE.

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Please note that all reasonable endeavours have been made to ensure that the information included in this document is correct at the time of printing. However, the organisers accept no responsibility for any inaccuracies that may appear or any changes to the program that may occur. Organisers reserve the right to make changes to the program where necessary at their discretion. Please visit [afcm.com.au](http://afcm.com.au) for updated event information.



FREEDOM Oil on Fine Linen 425 x 180 cm (detail)  
Photography: *Kirsten Bresciani*

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