

IT'S LIVE!  
*in Queensland*



**Australian Festival of Chamber Music**  
PO Box 5871, Townsville Q 4810 | 07 4771 4144 | [info@afcm.com.au](mailto:info@afcm.com.au)

Australian Festival of Chamber Music

**TOWNSVILLE**  
**AFCM.COM.AU**

29 JULY – 7 AUG 2022  
ARTISTIC DIRECTOR, JACK LIEBECK





BRISBANE FESTIVAL,  
2 - 24 SEPTEMBER 2022

# BE IN THE MOMENT

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

## ALWAYS WAS

The Australian Festival of Chamber Music acknowledges the Traditional Owners and Custodians of Townsville – the Wulgurukaba of Gurambilbarra and Yunbenun; and Bindal people. We pay our respects to their cultures, their ancestors and their Elders – past and present – and all future generations. We recognise and value the integral role Aboriginal and Torres Strait Islander people play in our creative and artistic endeavours.

## ALWAYS WILL BE

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## FESTIVAL AT A GLANCE

**DAY 1** FRI 29/07

**8.00PM**  
OPENING NIGHT  
*NEW BEGINNINGS*  
TOWNSVILLE CIVIC THEATRE

**DAY 2** SAT 30/07

**10.00AM**  
CONCERT CONVERSATIONS 1  
THE VILLE

**2.30PM**  
SPECIAL EVENT: AFCM  
ILLUMINATES I  
*EINSTEIN'S UNIVERSE*  
TOWNSVILLE CIVIC THEATRE

**5.00PM**  
RAY GOLDING SUNSET SERIES  
*EINSTEIN'S MUSIC*  
TOWNSVILLE CIVIC THEATRE

**8.00PM\***  
GOVERNOR'S GALA  
*A JOYFUL FANTASY*  
TOWNSVILLE CIVIC THEATRE

**DAY 3** SUN 31/07

**11.00AM**  
SUNDAY MORNING CONCERT  
ST JAMES CATHEDRAL

**4.00PM**  
FREE EVENT: FESTIVAL  
GARDEN CONCERT  
MAIN STAGE  
AFCM FESTIVAL GARDEN

**6.30PM DINNER**  
**8:00PM CONCERT**  
SPECIAL EVENT  
*THE 22'S*  
THE VILLE

**DAY 4** MON 01/08

**10.00AM**  
CONCERT CONVERSATIONS 2  
THE VILLE

**1.00PM**  
FREE EVENT: ADVANCED  
WINTERSCHOOL PUBLIC  
MASTERCLASS  
THE VILLE

**5.00PM**  
RAY GOLDING SUNSET SERIES  
– *IN MEMORIAM*  
TOWNSVILLE CIVIC THEATRE

**8.00PM\***  
EVENING SERIES – *ENTENTE  
CORDIALE*  
TOWNSVILLE CIVIC THEATRE

**DAY 5** TUE 02/08

**12.30PM**  
SPECIAL EVENT  
*ORPHEUS ISLAND CONCERT*  
DEPART SEALINK TERMINAL  
FOR ORPHEUS ISLAND  
(RETURN 8:00PM)

**DAY 6** WED 03/08

**10.00AM**  
CONCERT CONVERSATIONS 3  
THE VILLE

**1.00PM**  
FREE EVENT  
ADVANCED WINTERSCHOOL  
PUBLIC MASTERCLASS  
THE VILLE

**5.00PM**  
RAY GOLDING SUNSET SERIES  
*LOVING DEDICATIONS*  
TOWNSVILLE CIVIC THEATRE

**6.30PM**  
FREE EVENT: AFCM  
ILLUMINATES II  
*GOLDNER'S CELEBRATION*  
AFCM FESTIVAL GARDEN –  
MAIN STAGE

**8.00PM\***  
EVENING SERIES  
*SEASONS WITH A TWIST*  
TOWNSVILLE CIVIC THEATRE

**DAY 7** THU 04/08

**10.00AM**  
CONCERT CONVERSATIONS 4  
THE VILLE

**1.00PM**  
FREE EVENT  
ADVANCED WINTERSCHOOL  
PUBLIC MASTERCLASS  
THE VILLE

**5.00PM**  
CONCERT CONVERSATIONS 4  
THE VILLE

**6.30PM**  
SPECIAL EVENT: AFCM  
ILLUMINATES III  
*SEA CONSERVATION*  
TOWNSVILLE CIVIC THEATRE

**8.00PM\***  
EVENING SERIES  
*OCEANS 13 – MUSIC  
OUT OF THE BLUE*  
TOWNSVILLE CIVIC THEATRE

**DAY 8** FRI 05/08

**10.00AM**  
CONCERT CONVERSATIONS 5  
THE VILLE

**1.00PM**  
ADVANCED WINTERSCHOOL  
CONCERT  
THE VILLE

**5.00PM**  
RAY GOLDING SUNSET SERIES  
– *POEMS & PRAYERS*  
TOWNSVILLE CIVIC THEATRE

**8.00PM\***  
EVENING SERIES  
*THE SILVER SCREEN*  
TOWNSVILLE CIVIC THEATRE

**DAY 9** SAT 06/08

**10.00AM**  
CONCERT CONVERSATIONS 6  
THE VILLE

**4.00PM**  
SPECIAL EVENT  
FAMILIES' CONCERT  
*CARNIVAL OF THE ANIMALS*  
AFCM FESTIVAL  
GARDEN MAIN STAGE

**8.00PM\***  
FESTIVAL FINALE  
*FOND FAREWELLS*  
TOWNSVILLE CIVIC THEATRE

**DAY 10** SUN 07/08

**2.45PM**  
AFCM AFTER PARTY  
PEPPERS BLUE ON BLUE,  
MAGNETIC ISLAND

\* There will be a 20 minute interval  
during each evening concert.



# WELCOME TO THE FESTIVAL



**JACK LIEBECK**  
ARTISTIC DIRECTOR

REJOICE! We are finally here and what a tumultuous journey it has been. Three long years since a full AFCM was held and I am so incredibly honoured to be taking the helm of this magnificent Festival as Artistic Director. AFCM is an event that I have truly loved being involved in as a performer in the past and I dreamed that one day I would have this opportunity. I hope that you will find the next 10 days to be just as thoughtful, inspiring, and joyous as it has been for me to create it for you!

I have had the help of our wonderfully keen supporters, Festival artists and AFCM team in bringing my vision for the Festival into reality. My vision for the next week is that it be a celebration of our artform and all the most wonderful aspects of being a thoughtful human being.

With this in mind, it is my great pleasure to introduce our new AFCM Illuminates series that will both complement the music and also provide you with some intellectual stimuli of a slightly different kind. Our inaugural lecture opens our minds to the Theory of Relativity and Einstein's love of music. Hold on to your hats!

I am thrilled to have my great friend Paul Dean as my first Composer-in-Residence. I find his music to be visceral and deeply moving and we have the chance to really get to know his inner musical voice over the coming days. Speaking of inner voices, I hope you will all relish our artists' Guilty Pleasures, dotted throughout the Festival and sure to entertain, enlighten and surprise! I haven't told you what mine is yet...

I am also so excited to bring a whole new physical space and experience to AFCM in our new AFCM Festival Garden. This is to be our Festival hub, a place to converse, relax, refresh the palette (of course!) and experience performances in a less usual environment. We have a vibrant program taking place over the next few days in the AFCM Festival Garden including concerts, science, film, and the list goes on. Let's all head over there to celebrate us being together again and most of all let's rejoice in all the good things that humanity has to offer.

I hope we all have a wonderful Festival.



**HER EXCELLENCY  
THE HONOURABLE  
DR JEANNETTE  
YOUNG AC PSM**  
GOVERNOR OF  
QUEENSLAND

It is a great pleasure, as Governor of Queensland and Festival Patron, to warmly welcome everyone to Townsville for the eagerly anticipated return of the Australian Festival of Chamber Music in 2022.

Ever since Professor Ray Golding and Theodore Kuchar prepared the first Festival program back in 1991, the AFCM has been a powerhouse of creativity, ingenuity and innovation.

Along the way, the Festival has gathered a loyal following of chamber music aficionados while reaching new audiences through a commitment to the highest standards of musicianship, ground-breaking programming, and the promotion of new and emerging artists.

All of these characteristics and elements will combine in 2022 for a not-to-be-missed feast of chamber music which is sure to make up for the Festival's two-year pandemic-enforced hiatus.

Over the next ten days, more than 30 of the world's finest classical musicians will thrill, delight and entertain audiences through a series of concerts, workshops and masterclasses, including the world premiere of *Nginda Nginda Bi Ngya*, by Yorta Yorta composer and soprano Deborah Cheetham AO with Wulgurukaba language translation by Aunty Virginia Wyles.

And all of this to be enjoyed in the warmth of the Townsville winter!

I thank and congratulate everyone involved in securing the Festival's triumphant return in 2022, including the board, staff, musicians, Festival-goers and the incoming Artistic Director, Jack Liebeck.

I further thank the Townsville community for their continuing warm support of the Festival and join everyone in wishing the AFCM every success in 2022.

Her Excellency the Honourable  
Dr Jeannette Young AC PSM



**THE HONOURABLE ANNASTACIA  
PALASZCZUK MP**  
PREMIER AND MINISTER FOR THE OLYMPICS

**THE HONOURABLE LEEANNE  
ENOCH MP**  
MINISTER FOR COMMUNITIES AND HOUSING,  
MINISTER FOR DIGITAL ECONOMY AND  
MINISTER FOR THE ARTS

**THE HONOURABLE STIRLING  
HINCHLIFFE MP**  
MINISTER FOR TOURISM, INNOVATION  
AND SPORT AND MINISTER ASSISTING THE  
PREMIER ON OLYMPICS AND PARALYMPICS  
SPORT AND ENGAGEMENT

More than 30 of the world's finest classical musicians will perform in North Queensland when the Australian Festival of Chamber Music makes a joyful return to Townsville in 2022. This year's festival will feature the powerful global premiere *Nginda Ngarrini Bi Ngya*, performed by Yorta Yorta composer and soprano Deborah Cheetham AO, with the Goldner String Quartet.

With project funding provided by the Queensland Government and translation by Aunty Virginia Wyles, this First Nations performance will be sung in the Wulgurukaba language and will acknowledge the Wulgurukaba people of Gurambilbarra.

A Traditional Owner's composition project will also be performed by Festival favourite William Barton, while 25 brilliant Australian composers have been commissioned to write short variations based on Beethoven's famous *'Ode to Joy'* for the Goldner Variations on *A Joyful Fantasy*.

The marvellous music and magical setting of the festival promises to attract cultural tourists from across the nation, helping to deliver a valuable boost to the government's economic recovery efforts in North Queensland.

The Queensland Government has proudly supported the Festival since its beginning three decades ago and now, we invite you to enjoy the musical bliss of the Australian Festival of Chamber Music 2022.



**CR JENNY HILL**  
MAYOR OF TOWNSVILLE

After two years of disruption and interruption, it is a welcome relief to have a full program for the 2022 edition of the Australian Festival of Chamber Music for the first time since 2019.

Following on from a jam-packed North Australian Festival of the Arts, once again the AFCM rightly sits at the pinnacle of North Queensland's performing arts calendar.

As the events capital of Northern Australia, Townsville has worked hard to make its name as a destination for outstanding events such as the AFCM.

What better place than Townsville to host the sounds of high-quality chamber music – a pleasantly warm winter with a sunny demeanour from North Queenslanders to match.

Residents and visitors to our region will delight in experiencing the talents of over 30 world-class musicians at more than 30 performances.

For me, highlights of this year's program include the return of world-renowned didgeridoo artist William Barton who will be collaborating with a range of musicians as part of Concert Conversations, and a Sunset Series hosted at the Civic Theatre showcasing a variety of genres with works by Sibelius and Vivaldi – to name a few.

For me, the whole program sounds like paradise.

Congratulations to Artistic Director Jack Liebeck, Executive Director Dr Ricardo Peach, the AFCM Board and all the staff for putting together an exciting 2022 instalment of the Festival.

Alongside the Australian and Queensland Governments, I am pleased that Townsville City Council has once again been able to support the Australian Festival of Chamber Music.



# WELCOME TO THE FESTIVAL



**PROFESSOR SIMON BIGGS**  
VICE CHANCELLOR AND  
PRESIDENT, JAMES COOK  
UNIVERSITY

James Cook University is proud to be part of the rich history of the Australian Festival of Chamber Music. Born of the passion and dedication of former Vice-Chancellor Professor Ray Golding and Artistic Director Theodore Kuchar, AFCM is now a successful organisation that has enjoyed more than 30 years of outstanding achievements.

Music and the arts are an important part of any community fabric. They entertain, they inspire, and they make our communities more vibrant and enjoyable places to live. We are so pleased to see the Festival make its triumphant return here to the tropical north after the disruptions of the pandemic over the past two years.

Congratulations to Jack Liebeck on becoming AFCM's newest Artistic Director, I am certainly looking forward to what he will bring to the Festival. I encourage all in our community to get out and enjoy the Festival, it certainly "Sounds like Paradise" to me! JCU looks forward to a bright future with the AFCM in Townsville.



**MARY JO CAPPS AM**

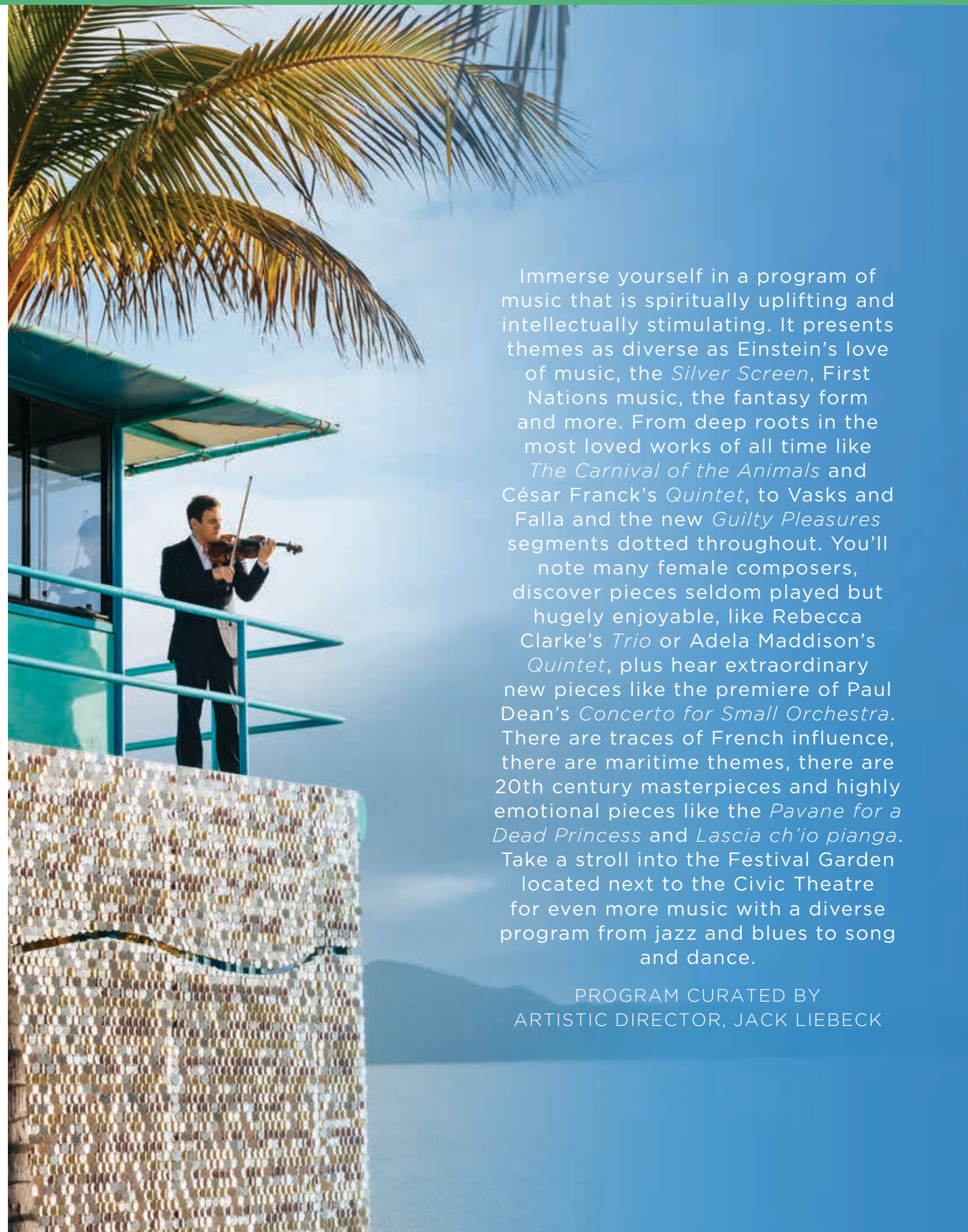
This is a momentous Festival in every way: the first time we will all be together again after two years of pandemic hiatus; the first program devised by our new Artistic Director, Jack Liebeck; the first experience of the full Festival for our new Executive Director, Ricardo Peach, along with several new team members; and my first as Chair. The legacy on which we are all building is very much on our minds and we all look forward to doing our predecessors proud. Most of all, we are profoundly grateful to be able to share again, in person, the joy of outstanding music in these idyllic surrounds.

The loyalty of so many supporters during these last two difficult years has been critical. Donors, Government and corporate supporters stuck by us, which is the only reason we were able to survive and, we believe, return to the stage stronger and better than ever.

Any performance is such a gift, existing only in that shared moment. The audience is pivotal to that experience, able to spur musicians on to new heights by their palpable support in the hall. It is something none of us will ever take for granted again, after these past two years.

Thank you for joining with us in this wonderful celebration of music and friendship.

# 2022 PROGRAM



Immerse yourself in a program of music that is spiritually uplifting and intellectually stimulating. It presents themes as diverse as Einstein's love of music, the *Silver Screen*, First Nations music, the fantasy form and more. From deep roots in the most loved works of all time like *The Carnival of the Animals* and César Franck's *Quintet*, to Vasks and Falla and the new *Guilty Pleasures* segments dotted throughout. You'll note many female composers, discover pieces seldom played but hugely enjoyable, like Rebecca Clarke's *Trio* or Adela Maddison's *Quintet*, plus hear extraordinary new pieces like the premiere of Paul Dean's *Concerto for Small Orchestra*. There are traces of French influence, there are maritime themes, there are 20th century masterpieces and highly emotional pieces like the *Pavane for a Dead Princess* and *Lascia ch'io pianga*. Take a stroll into the Festival Garden located next to the Civic Theatre for even more music with a diverse program from jazz and blues to song and dance.

PROGRAM CURATED BY  
ARTISTIC DIRECTOR, JACK LIEBECK



8.00PM TOWNSVILLE CIVIC THEATRE  
JAMES COOK UNIVERSITY OPENING NIGHT: NEW BEGINNINGS  
THIS CONCERT WILL BE LIVE-STREAMED

Tonight, we welcome Festival artists performing music that signifies New Beginnings and all things natural. From the belated world premiere of Deborah Cheetham’s Welcome to the Country - *Nginda Ngarrini Bi Ngya*, through Berio’s Opus Number Zoo, to Saint-Saëns’ Carnival of the Animals we will perform some of the finest music that nature has to offer.

DEBORAH CHEETHAM (BORN 1964)  
***Nginda Ngarrini Bi Ngya***  
World Premiere  
DEBORAH CHEETHAM AO, soprano  
GOLDNER STRING QUARTET  
  
AFCM commissioned Deborah Cheetham to create a special work for the Festival’s 30<sup>th</sup> anniversary to acknowledge the Wulgurukaba people of Gurumbilbara, the traditional owners of the land on which the Festival takes place. The piece, *Nginda Ngarrini Bi Ngya*, is written in the Wulgurukaba language, and challenges listeners to consider what they hope to see and hear – ‘the beauty of the Creator’s hand... the song of the land, the song of the people.’

***Nginda Ngarrini Bi Ngya Wulgurukaba***  
**(Deborah Cheetham, Wulgurukaba translation by senior elder Aunty Virginia Wyles)**  
Ngadha nya nya nginda ngarrini bi ngya  
*I see you have arrived*

Andagu nginda ngahdi  
*Why have you come here today?*

Mina nginda bija ngagi?  
*What do you hope to see?*

Yalamaw Abu-ug yubu?  
*The beauty of the Creator’s hand?*

Mina nginda binangi?  
*What do you hope to hear?*

Ya-ba-ra-nga ga-ye-ngga, ya-ba-ra-nga ngu-mbar?  
*The song of the land, the song of the people?*

DARIUS MILHAUD (1892-1974)  
***La Création du monde, Op.81b***  
  
*Overture:*  
*Le chaos avant la création*  
*La naissance de la flore et de la faune*  
*La naissance de l’homme et de la femme*  
*Le désir*  
*Le printemps ou l’apaisement*  
ELIZABETH LAYTON, violin  
NATSUKO YOSHIMOTO, violin  
TRISH DEAN, cello  
PAUL DEAN, clarinet  
DANIEL de BORAH, piano

The 1920s saw jazz emerge as a potent force in ‘classical’ music, especially in Paris and in jazz’s native USA. Freely drawing on jazz idioms, Copland produced his lively Piano Concerto at around the same time as Gershwin’s *Rhapsody in Blue*; across the Atlantic, jazz – or an imagined version, thereof – had found its way into the work of Stravinsky and Ravel, and the composers known collectively as ‘Les Six’.

Of these, Milhaud’s 1923 ballet *La Création du monde* was arguably the most thoroughgoing essay in jazz fusion. Produced with stage designs by Fernand Léger, the music was inspired by jazz that Milhaud had heard in Harlem, New York, in 1922. The libretto, by the Swiss-born futurist poet Blaise Cendrars, purports to be based on African creation myths.

After a nostalgic Overture, Milhaud arches a musical eyebrow, depicting the chaos before creation in a jazzy fugue, and then proceeds in a further series of short tableaux to evoke the birth of flora and fauna and humanity. A tableau on desire leads to the final evocation of spring.

Milhaud made a version of the score for the piano quintet; here the viola is replaced by clarinet, reflecting the use of a keening saxophone in the original orchestration.

WOLFGANG AMADEUS MOZART(1756-1791)  
***Grande Sestetto Concertante in E flat – after the Sinfonia Concertante K.364***  
  
*Allegro maestoso*  
*Andante*  
*Presto*  
JACK LIEBECK, violin  
COREY CEROVSEK, violin  
SIMON OSWELL, viola  
BENJAMIN ROSKAMS, viola  
ELINA FASKHI, cello  
JULIAN SMILES, cello

Mozart’s *Sinfonia Concertante* for violin, viola, and orchestra dates from 1779. The opening maestoso movement is broadly designed, with an expansive introduction. Mozart’s operatic mode is most obvious in the andante movement, which as scholar Maynard Solomon writes, uses ‘copious dramatic gestures and recitative-like interjections to impart a somewhat objectified sense of the tragic or pathetic.’ The finale suggests a playful dance and contains some of the flashiest writing in the piece. The arrangement for string sextet that we hear today was made by persons unknown and appeared in 1808 and has been more recently edited by Christopher Hogwood.

COLE PORTER (1891-1964)  
***Begin the Beguine***  
LOTTE BETTS-DEAN, soprano  
KRISTIAN CHONG, piano

This quintessentially Porter song was composed in 1935 and premiered in *Jubilee*, a musical about the royal family in a fictional European country.

GUILTY PLEASURE  
FRANK LOESSER (1910-1969)  
***The Inchworm***

*The Inchworm* dates from 1952 when Danny Kaye introduced it in the film *Hans Christian Andersen*.

LOTTE BETTS-DEAN, soprano  
KRISTIAN CHONG, piano

LUCIANO BERIO (1925-2003)  
***Opus Number Zoo***  
  
*Barn Dance*  
*The Fawn*  
*The Grey Mouse*  
*Tom Cats*  
ALISON MITCHELL, flute  
EMMANUEL CASSIMATIS, oboe  
PAUL DEAN, Clarinet  
DAVID MITCHELL, bassoon  
PETER LUFF, French horn

Berio composed Opus Number Zoo in 1951 and revised it in 1970, giving the new version of the work the dedication:

*Revised for the Dorian Quintet and dedicated to Aaron Copland for his 70th birthday (and, as an afterthought, also for his 51st birthday.)*

It is a zoological fantasy, like Saint-Saëns’s *Carnival of the Animals* though its tiny fables meditate on the violence inherent in life.

I. A fox invites a chicken to dance with him. The fox’s motives are far from pure, but the poor chicken is oblivious.

II. The bleak second movement accompanies a Fawn who simply cannot understand why humans are so hell-bent on destruction. ‘What madness’.

III. The old Grey Mouse, to a scurrying and fussy music, tells two younger mice how she no longer cares to dance and warns them of the depredations of time.

IV. Omar and Bartholomew, two urban tomcats, indulge in a fierce fight driven by envy and pride, before retreating, both the worse for wear.



PĒTERIS VASKS (BORN 1946)  
**String Quartet No.3**

*Moderato*  
*Allegro energico*  
*Adagio*  
*Moderato – allegro – andante – moderato*

GOLDNER STRING QUARTET

Composed in 1996, Pēteris Vasks’s Third Quartet has four movements alternating slow and fast. The son of a Latvian clergyman, Vasks suffered official discrimination but did study double bass at the Riga Conservatory and in the comparative freedom of the Lithuanian Music Academy in Vilnius. He returned to Riga where he worked as a professional player while studying composition in the 1970s. His music began to be heard in the West in the late 1980s and since Latvia’s independence in 1991, has reached an even wider audience, especially through its use by dance companies such as that of Bill T Jones and the Nederlands Dans Theater.

The Third Quartet is inspired by the idea of Christmas and its promise of peace. The first movement begins with quiet disembodied motifs and gradually gathers power from increasingly radiant statements of hymnal fragments. The fast second movement shows Vasks’s love of Latvian folk music but, despite its increasing energy, it ends precipitously, leading straight into a bleakly chromatic slow movement. This profoundly grieving music also ends suddenly, with the quiet evocation of birdsong as if peace might just be possible. The *moderato* movement brings together more birdsong and joyous dance rhythms that burst into passages of brilliant energy and, at the movement’s climax, reach the heights of the ensemble’s compass. More birdsong accompanies more hymnal fragments heard distantly and from a great height. Peace is possible, but perhaps not yet achieved.

CAMILLE SAINT-SAËNS(1835-1921)  
**Le Carnaval des Animaux: Grand Zoological Fantasy**

*Introduction and Royal March of the Lion*  
*Hens and Roosters*  
*Hémiones (Speedy Animals)*  
*Tortoises*  
*The Elephant*  
*Kangaroos*  
*Aquarium*  
*Personages with Long Ears*  
*The Cuckoo in the Depths of the Forest*  
*Aviary*  
*Pianists*  
*Fossils*  
*The Swan*  
*Finale*

ELIZABETH LAYTON, violin  
BRIGID COLERIDGE, violin  
SIMON OSWELL, viola  
JAMAL ALIYEV, cello  
PHOEBE RUSSELL, bass  
ALISON MITCHELL, Flute  
PAUL DEAN, Clarinet  
KRISTIAN CHONG, piano  
DANIEL GRIMWOOD, piano  
JACOB ENOKA, percussion

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 a 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, Charles Lebouc.

Saint-Saëns ‘Carnival’ is full of onomatopoeia, the roaring of the lion on the piano in the opening section, the clucking of chickens in the next, the braying of the ‘personages with long ears’, the sounds of birds and cuckoos; and the musical depiction of the movement of wild asses or ‘Speedy animals’, slightly-too-speedy Kangaroos (maybe Saint-Saëns saw ‘silent’ movie footage rather than the real thing), the eerie textures of the Aquarium and graceful glide of the Swan.

The ‘Carnival’ is also full of musical in-jokes: most obvious, perhaps, is the inclusion of practising ‘Pianists’ like animals, but the Tortoise’s music is, of course, the can-can from Offenbach’s *Orpheus in the Underworld*, played excruciatingly slow and the Elephant briefly quotes some of the lightest music by Berlioz (the ‘Dance of the Sylphs’) and Mendelssohn (the fairies’ Scherzo from *A Midsummer Night’s Dream*). In ‘Fossils’, Saint-Saëns uses the rattling xylophone to send up his own *Danse macabre* as well as several folk tunes. In the finale, the whole menagerie joins in.





10.00AM PAVILION, THE VILLE  
CONCERT CONVERSATIONS 1

Conversations with Lotte Betts-Dean, Emmanuel Cassimatis, Alice Giles, and Paul Dean.

MANUEL DE FALLA (1876–1946)  
*Siete canciones populares españolas*

*El paño moruno*  
*Seguidilla murciana*  
*Asturiana*  
*Jota*  
*Nana*  
*Canción*  
*Polo*

LOTTE BETTS-DEAN, soprano  
ALICE GILES, harp

Falla’s celebrated cycle of reimagined Spanish folksongs premiered in 1915 after the composer had returned from Paris at the outbreak of World War I. The songs are short and often deceptively inconsequential: a piece of cloth will be sold cheaply as it has been stained (No.1); the poet weeps under a fir tree which in turn weeps in sympathy (No.3); a mother sings a lullaby to her baby (No.5). All but the Canción are derived from songs and dances of particular regions – the first two from the south-eastern province of Murcia, then Asturias in the north, Aragon, and numbers 5 and 7 from Andalusia.

PAUL DEAN (BORN 1966)  
*Lockdown Miniatures*

*A bright idea*  
*The silly games we play*  
*In memory of the victims of Newmarch House*  
*Troubled waters with no bridge*  
*Was it ever really the best of times, Mr Dickens?*  
*In memory of the 283, 850*

*Dance to nowhere*  
EMMANUEL CASSIMATIS, oboe  
ALICE GILES, harp

*The composer writes:* Like so many in the music world, I was gearing up for a busy year of writing and performing in 2020. By mid-March, the Covid-19 pandemic had shut down almost all music performances in the world and the premieres of my two new works had been cancelled. I was left with two choices – turn the creative mind off for the year or develop something new that enabled me to have an artistic and creative outlet that kept me going whilst allowing me to tell the story of lockdown from the perspective of a composer. On the 18th of March, I began writing a series of miniatures for friends and colleagues who were in lockdown. Most had lost their creative opportunities and jobs in 2020 and were partnered with another musician in the same position. I allowed myself up to 90 minutes first thing in the morning to complete one miniature, then sent the work immediately to the dedicatees. My plan was that the spirits that were trapped by the blankness of diaries suddenly had a reason to get their instruments out of their cases. By the 3rd of June, I had finished 70 miniatures in 70 days for ten groups of friends – all duos except for a trio written for a husband-and-wife team joined by their wonderfully talented son on violin.

The seventh set of miniatures was for my dear colleagues, the amazing harpist Marshall McGuire and oboist Ben Opie.

GUILTY PLEASURE  
CLAUDE DEBUSSY (1862–1918)  
*Préludes Book I: ‘La fille aux cheveux de lin’*  
ALICE GILES, harp

Debussy – whom Alex Ross describes succinctly as fastidious – hated to be called an Impressionist and felt much closer to those poets, a generation or two older, whose cool, formal styles had emerged in reaction to the excesses of Romanticism. The ‘girl with the flaxen hair’ who inspired this prelude appears in a poem by Charles-Marie Leconte de Lisle, who led the group of neo-classical (or at least anti-Romantic) writers known as ‘Parnassians’ in the late 19th century.

PAUL DEAN (BORN 1966)  
*Suite for clarinet and cello*

*March for the love of chocolate oranges (with great affection and admiration for Sergei Prokofiev)*  
*Flight of the winged messenger (with homage to Gustav Holst)*  
*Sunset music (in memoriam Peter Sculthorpe)*  
*Tex and his amazing ropes (a tribute to the Vaudeville years)*

PAUL DEAN, clarinet  
TRISH DEAN, cello

*Paul Dean writes:*  
Composing the Suite was a great joy and having just completed my clarinet concerto – from endless numbers of lines in the score to just two – such a relief.

The first movement started as a tribute to one of my gods – Prokofiev. The quirky fast march rhythm that opens the movement reminded me of any number of his quasi-marches and grew from rhythmic variations on that opening bar.

The second movement is a tribute to Gustav Holst. I am always saddened that little of his music, other than *The Planets*, gets heard. My favourite moment of *The Planets*, though, is the breathtakingly scored ‘Mercury, the winged messenger’ which gave me endless inspiration.

The third movement is in memory of the great Australian composer Peter Sculthorpe to whom we owe an enormous debt of gratitude. The music is peaceful, plaintive and suggests a few Sculthorpe motives in honour of him.

The Suite ends with a bit of fun. Hearing my wife play in a rehearsal of the great Francaix String Trio my head was full of extraordinary vaudeville motives and images. Exploring Google, I found a rather brilliant and now forgotten character – Tex Glanville. What he could do with a pair of ropes beggars belief! So, the suite finishes with a romp through the world of vaudeville, and a time that in so many ways was more filled with humour and entertainment than our world today.

The Suite is dedicated to our dear friends Di Haskell and Ken Robinson in whose Sydney house Trish and I gave the ‘pre-premiere’ in March 2019.



Alice Giles, AFCM 2017



2.30PM TOWNSVILLE CIVIC THEATRE  
AFCM ILLUMINATES I: EINSTEIN’S UNIVERSE

Presented by Professor Brian Foster OBE FRS with Jack Liebeck on violin

Professor Brian Foster OBE FRS of Oxford University and Jack Liebeck collaborate to highlight Einstein’s science and his love of music, and in particular, the violin. Einstein’s Universe explores his scientific work on quantum mechanics with an introduction to his life and involvement with music and how his ideas have shaped our concepts of space, time, and the evolution of the Universe.

Musical accompaniment is from J.S. Bach’s Sonatas and Partitas for Solo Violin, some of Einstein’s favourite music and punctuated by other musical interludes.



Jack Liebeck and Jeffrey Crellin, AFCM 2017

5.00PM TOWNSVILLE CIVIC THEATRE  
RAY GOLDING SUNSET SERIES: EINSTEIN’S MUSIC

THIS CONCERT WILL BE LIVE-STREAMED

*Named after the founder of the Festival, these one-hour concerts are a terrific starting point for newcomers as well as a chance for those who know their music well to hear favourite works. There are five Sunset Series concerts over the Festival period.*

Albert Einstein was, as you may have discovered in the inaugural AFCM Illuminates lecture earlier in the day, a keen amateur violinist and lover of the music of Bach and Mozart. Tonight, we hear pieces of music that Einstein undoubtedly played himself (often dragging students in Princeton off the street to play duets) as well as music that is dedicated to or inspired by his physics. Paul Dean’s A Brief History was written for Jack Liebeck to perform with the Melbourne Symphony Orchestra in 2019, here specially arranged for AFCM, it is dedicated to perhaps one of Einstein’s only real intellectual peers, Professor Stephen Hawking.

Concert Presenter Professor Brian Foster OBE FRS

WOLFGANG AMADEUS MOZART (1756-1791)  
**Sonata for piano and violin in E minor, K.304**

*Allegro*  
*Tempo di menuetto*  
JACK LIEBECK, violin  
DANIEL GRIMWOOD, piano

Travelling through Europe in search of employment in 1778, the young Mozart published a set of six sonatas (K.301-6) in Paris, which he had composed in Mannheim shortly beforehand and dedicated to the Palatine Electress.

The ‘accompanied sonata’ indicated a work where the ‘melody’ instrument merely strengthened thematic ideas by doubling or harmonizing with the keyboard or offering simple accompanying figures. In Augsburg, however, Mozart had been struck by the full tone and wide dynamic range of Joseph Andreas Stein’s fortepianos, which could allow the melody instrument greater independence.

The Sonata K.304 is unique among Mozart’s being in a minor key. It begins with a quiet, stark unison for both instruments, answered by a terse, insistent motif in sequence. Obsessively repeated notes, numerous sudden changes of key and dynamics, and unexpected moments of silence add to the drama.

The menuetto theme is stated first by the piano then the violin, and, as in the first movement, melodic interest passes between the two instruments. The major-key Trio is remarkable in its simplicity amid the elegant melancholy of the work.

JOHANN SEBASTIAN BACH (1685-1750)  
**Sonata for solo violin in G minor, BWV 1001**

*Adagio*  
*Fuga: allegro*  
*Siciliana*  
*Presto*  
BRIGID COLERIDGE, violin

Like the Cello Suites, all of Bach’s solo music for violin dates from around 1720, the period of his tenure at Cöthen; the fair copies of all those works were made that year. A decade or so earlier Bach had been employed as a violinist at the court of Weimar, so it seems fair to assume that his interest in composing for his own instrument began then. Where the Suites and Partitas consist of six contrasting dance movements, the solo sonatas are derived from the Italian overture model. Here, a slow introduction, which uses the full resonance of the instrument’s low G string, is followed by a faster fugue – no mean feat for a single-line instrument, though Bach also used its material in works for organ (BWV 539) and lute (BWV1000). The third movement is a gentle *siciliana* and the work ends with a gigue-like *presto*.



BOHUSLAV MARTINŮ (1890–1959)  
***Madrigal Stanzas, H.297***

*Andante Moderato*  
*Moderato*  
*Poco Allegretto*  
COREY CEROVSEK, violin  
KRISTIAN CHONG, piano

Some wit once told Albert Einstein that he played the violin ‘*relatively* well’. The great physicist was no virtuoso (pianists like Artur Rubenstein joked that he couldn’t count!) but a fine amateur on the instrument(s) he called, affectionately, ‘Lina’, and was deeply versed in classical music. With the coming of Nazism, he, and expatriate Czech composer Martinů both sought refuge in the USA, and in the early 1940s, both taught at Princeton.

Martinů’s love of early music informs this suite of character pieces that he wrote for Einstein to play with pianist Robert Casadesus. Accordingly, the violin part is less demanding than the piano’s, though calls for a strongly lyrical tone, especially in the central andante moderato. Einstein’s counting might have been challenged by some of the rhythmic and metrical complexity, derived in part from Slavic folk music.

ERNEST BLOCH (1880–1959)  
***From Jewish Life***

*I. Prayer*  
JAMAL ALIYEV, cello  
KRISTIAN CHONG, piano

Swiss-born composer Bloch studied and taught in Belgium and Germany before settling in the USA in 1916, where he became a prominent composer, conductor, and educator. Much of his work draws deeply from his Jewish heritage, often depicting aspects of Jewish liturgical music.

‘Prayer’, the first of three ‘sketches’ *From Jewish Life* was composed in 1924 and was recently performed at the German Reichstag in 2018 in commemoration of the holocaust.

PAUL DEAN (BORN 1966)  
***A Brief History***

PAUL DEAN, Conductor  
JACK LIEBECK, violin  
NATSUKO YOSHIMOTO, violin  
ELIZABETH LAYTON, violin  
YI CHAE, violin  
ANN CAREW, violin  
BENJAMIN ROSKAMS, viola  
SIMON OSWELL, viola  
ELINA FASKHI, cello  
TRISH DEAN, cello  
PHOEBE RUSSELL, bass  
ALISON MITCHELL, flute  
EMMANUEL CASSIMATIS, oboe  
LLOYD VAN’T HOFF, clarinet  
DAVID MITCHELL, bassoon  
PETER LUFF, French horn  
ALICE GILES, harp  
DANIEL de BORAH, piano  
JACOB ENOKA, percussion

*The composer writes:*I was greatly honoured to receive the commission to write a work for violin and orchestra for Jack Liebeck and the MSO as part of my residency with them this year. And given the enormity of the occasion at its premiere, I quickly decided on dedicating the piece to Professor Stephen Hawking, who died in March 2018.

I was one of the millions worldwide who read *A Brief History of Time* only to finish and need to start again and again. But his presence and importance in the world were beyond the need for my understanding. His achievements in science and in the understanding of the mysteries of the universe are extraordinary. So, my research which involved interviews and documentaries and another viewing of the famous film, *The Theory of Everything*, gave me a fan’s guide to the understanding of his work and life, and character. I think of the new work to be more of a *Tone Poem* rather than a violin concerto. A through composed work that touches briefly on various aspects of his life that struck me during my observations.

The work begins with a slight nod to Wagner, and the presence of the brass chords throughout the work are a constant reminder of the Professor’s love for the German composer. Whilst not necessarily using chords or progressions common to Wagner, the sense of the opening is my version of the incomprehensible openness of space. The violin first appears as the young Hawking begins to grapple with his study and research and the immensity of what he was working on. The second section, starting with the bassoon solo, is representative of his sense of fun and humour. This is followed by a sequence where he confronts for the first time, the illness that was to shape his life. A large orchestral tutti concludes this section, combining the power of the universe with his own power of survival against the odds. The last two sections are much more sombre. An Adagio section highlights the sadness the world faces without such a great mind there to guide us, and the final section, an aleatoric section featuring harmonics in the strings and a Soliloquy in the solo violin, pays farewell respects and homage to the great Professor and wish him well as he takes flight into the unknown.

8.00PM TOWNSVILLE CIVIC THEATRE  
GOVERNOR’S GALA: A JOYFUL FANTASY!

THIS CONCERT WILL BE LIVE-STREAMED

The musical fantasy has always been a way for a composer to have free reign to express themselves without the structure that many other styles of music require. Here we discover six wonderful Fantasies and then finally have the chance to celebrate the 25th anniversary of our resident Goldner String Quartet with their special commission featuring 25 fantastical variations on Ode to Joy, The Goldner Variations.

MALCOLM ARNOLD (1921–2006)  
***Fantasy for horn, Op.88***

PETER LUFF, French horn

Arnold (a fine trumpeter himself) was commissioned by the City of Birmingham Symphony Orchestra to write this short piece as a test piece in the city’s International Wind Competition in 1966. In simple ternary form, dance-like outer sections frame a central section of slow melancholy.

BENJAMIN BRITTEN (1913–1976)  
***Phantasy for oboe and string trio, Op.2***

EMMANUEL CASSIMATIS, oboe  
BRIGID COLERIDGE, violin  
SIMON OSWELL, viola  
JAMAL ALIYEV, cello

In 1905 Walter Wilson Cobbett and the Worshipful Company of Musicians established a prize for British composers, who were encouraged to submit a work for chamber ensemble. These had to be in a single movement but made up of sections in contrasting speed and metre, and to last no longer than twelve minutes. Each work was to be designated ‘Phantasy’, an archaic spelling of ‘fantasy’ that evoked the sort of works for ‘chests’, or consorts, of viols in Tudor and Jacobean times. The young Benjamin Britten submitted a Phantasy for string quintet in 1932, which did not win, but Britten, merely for his own diversion and not to enter in a competition, followed it up with the Phantasy for oboe and string trio in 1932. The piece was premiered in a BBC broadcast.

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

VIKTOR ULLMANN (1898–1944)  
***Hölderlin-Lieder***

*III. Abendphantasie*  
LOTTE BETTS-DEAN, soprano  
DANIEL de BORAH, piano

In *Abendphantasie*, by the great German Romantic, Friedrich Hölderlin, the poet has a radiant vision of a peaceful and serene old age, free from the turbulence of youthful passion and, possibly, the mental illness that plagued him.

The polyglot and literary-minded Czech-German composer Viktor Ullmann wrote three surviving settings of Hölderlin, including this song, while incarcerated in the Nazi’s ‘model village’ of Terezin/Theresienstadt in 1944. He was transported to Auschwitz and murdered as a ‘degenerate’ Jew in the gas chambers shortly after completing them.

FRANZ DOPPLER (1821–1883)  
***Hungarian Pastoral Fantasy, Op.26***

ALISON MITCHELL, Flute  
DANIEL GRIMWOOD, Piano

Born in Lemberg, now the Ukrainian city of Lviv, Doppler had a distinguished career as a virtuoso flautist from a young age, working principally in Budapest, and later as a conductor with the Vienna Court Opera. He was a prolific composer (of, among other things, seven operas) and numerous pieces that feature flutes, and worked with Liszt on the first orchestral version of the latter’s *Hungarian Rhapsodies*.

The Hungarian Pastoral Fantasy is possibly the only work by which he is known now. Its soulfully and elaborately ornamented opening section, and the faster music to which it makes its way, offer soloists ample opportunity to display their emotional and technical range.



VERNE REYNOLDS (1926–2011)  
*Fantasy-Etudes for bassoon and percussion*

*Dialogue*  
*Caprice*  
*Rhapsody*  
*Intermezzo*  
*Reminiscence*

DAVID MITCHELL, *bassoon*  
JACOB ENOKA, *percussion*  
IAN BRUNSKILL, *percussion*

Verne Reynolds was a storied American horn player, composer, and teacher. He played in the Cincinnati Symphony, the American Woodwind Quintet, and the Rochester Philharmonic, and taught at Eastman School of Music, Cincinnati Conservatory, University of Wisconsin, and Indiana University.

The Fantasy-Etudes offer a remarkable range of mood and colour, opening with ‘Dialogue’ where a kind of bassoon recitative floats in a wash of vibraphone sound. ‘Caprice’ is more assertive, with bongos rapping out emphatic rhythms answered by the bassoon. Rhapsody presents meditative, songlike phrases from the bassoon in a haze of glockenspiel and bell tones. Contrasting with the dry sound of woodblocks, and terse pointillistic bassoon motifs in ‘Intermezzo’. Finally, the music revisits the liquid world of the opening, with vibraphone, bells, and simple melancholy bassoon tunes.

CAMILLE SAINT-SAËNS (1835–1921)  
*Fantaisie in A major for violin and harp, Op.124*

JACK LIEBECK, *violin*  
ALICE GILES, *harp*

Saint-Saëns lived long enough to witness the rise and fall of Romanticism, and the emergence of various modernisms such as those of Debussy, Ravel and Stravinsky. And he was one of the first composers to write for the cinema.

The Fantaisie, Op.124 was composed in 1907 and dedicated to two musical sisters, Clara, and Marianne Eissler. Like the other fantasies featured in today’s program, this one is a single-movement work divided into clearly distinct sections. Partly owing to its instrumentation this piece is somewhat neoclassical in effect, with certain nods to Baroque gestures, but also including some quite Debussyan sounds.

VARIOUS  
*Twenty-five Goldner Variations on ‘Ode to Joy’* –  
World Premiere

GOLDNER STRING QUARTET

Twenty-five short variations by Australian composers were specially chosen by the Goldner String Quartet and commissioned by AFCM in celebration of the Quartet’s 25th Anniversary. *Ode to Joy*, the theme of the Variations, was composed by Beethoven in his Ninth Symphony.

Matthew Hindson, Graeme Koehne, Andrew Schultz, Ross Edwards, Joe Chindamo, Liza Lim, Mark Isaacs, Carl Vine, Harry Sdraulig, Andrew Ford, Robert Davidson, Maria Grenfell, Jakub Jankowski, Natalie Williams, Paul Stanhope, Paul Grabowsky, Brett Dean, Nicole Murphy, Elena Kats-Chernin, Elizabeth Younan, Clare Strong (formerly Johnston), John Peterson, Iain Grandage, Paul Dean, Holly Harrison.

11.00AM ST JAMES’ CATHEDRAL  
SUNDAY MORNING CONCERT

Enjoy the wonderful acoustics of St James’ Cathedral as we present a program of mainly French favourites plus the beautiful Piano Trio by the British-American composer Rebecca Clarke. She was given a Stradivarius once, by her teacher, who scandalized her father by asking for her hand in marriage. There may have been a bit of projection, however, because her father engaged in extra-marital affairs for which she openly criticized him, so he turned her out of the house and cut off her education funding! Clarke sold the violin and established a scholarship at the Royal Academy known as the May Mukle prize. Clarke also began writing a memoir, entitled *I Had a Father Too (or the Mustard Spoon)*; it was completed in 1973 but never published.

CLAUDE DEBUSSY (1862–1918)  
*Sonata for flute, viola, and harp*

*Pastorale (Lento, dolce rubato)*  
*Interlude (Tempo di menuetto)*  
*Finale (Allegro moderato ma risoluto)*

ALISON MITCHELL, *Flute*  
BENJAMIN ROSKAMS, *viola*  
ALICE GILES, *harp*

The Sonata for flute, viola and harp was one of a projected series of six works for different, often unusual chamber combinations of which Debussy only lived to complete three. He was at the time seriously ill with the cancer that killed him, and it was during the First World War. He described this work as being ‘the music of a Debussy I no longer know . . . I don’t know whether one should laugh or cry or both.’ The scoring of the piece is a stroke of genius in itself: there is no shortage of flute and harp duets, but adding the viola, which can sing like a wind instrument or be plucked like the harp adds a whole new dimension in sonority.

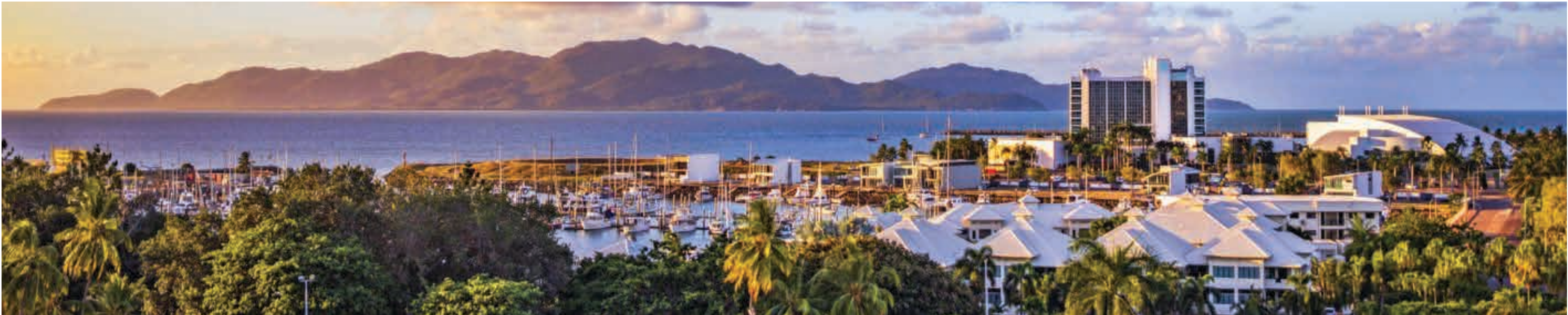
Each of the three movements is faster than its predecessor, which gives the piece an improvisatory sense of gradual unfolding. The opening is deliberately rhapsodic (Debussy makes a point of marking it *rubato*). The central menuetto introduces more structured rhythmic ideas leading into the, at times, emphatic finale.

GUILTY PLEASURE  
FREDERIC CHOPIN (1810-1849)  
*Nocturne in C sharp minor, Op.27 No.1*

ELIZABETH LAYTON, *violin*  
KRISTIAN CHONG, *piano*

The piano nocturne is in many respects the child of John Field, an Irish pianist-composer who lived and worked in London and Moscow. It was Field who from 1812 began producing gently melancholic miniatures where the left hand provides a rippling accompaniment to a lyrical right-hand melody, (irresistible to players of melody instruments). With the evocative generic title, they were, as David Rowland writes, ‘famous for the dream-like states that they induced in his listeners’.

Chopin began writing nocturnes in 1827 with a student work published posthumously. The Op 27 pair (in C sharp minor and D flat major – effectively two sides of the same key) date from 1835 when Chopin was in Paris. They are dedicated to Countess Apponyi, the wife of the Austrian ambassador.





REBECCA CLARKE (1886–1979)

Piano Trio

Moderato ma appassionato  
Andante molto semplice  
Allegro vigoroso

COREY CEROVSEK, violin  
ELINA FASKHI, Cello  
KRISTIAN CHONG, piano

Clarke was born in Britain to a German mother and American father and studied viola and composition at both the Royal Academy and Royal College of Music. She was active as an orchestral musician in London, and as a touring soloist between 1916 and 1924 when she returned to London until the outbreak of World War II. From then she remained in the United States until her death. Her compositional output is small, owing to the various obstacles to a woman composer of her generation – she was obliged, for instance, to take work as a nanny from 1942 – but she had an excellent technique and produced substantial works including a Violin Sonata and this virtuosic Piano Trio of 1921.

The first of three movements begins with an explosive gesture that introduces a motto theme that recurs throughout the piece (it is easily recognised by its quickly repeated opening note) sometimes in an exotic ‘Phrygian’ shape (a common scale in some middle eastern music) or a simpler bugle call. The surging passion of the opening is contrasted with a second theme given, in Debussyan fashion, in parallel common chords.

The *Andante* offers a much more delicate and lyrical view of the motto before developing into a wistful but purposeful lyricism. This in turn is swept away by a powerful finale, also based on appearances of the motto, with new material based on the ‘black-note’ pentatonic scale.

GUILTY PLEASURE  
GABRIEL FAURÉ (1854–1924)

Morceau de Concours

ALISON MITCHELL, flute  
ALICE GILES, harp

Appointed professor of composition at the Paris Conservatoire in 1896, Fauré was called upon to write test pieces for student examinations. This piece, composed as a sight-reading exercise in 1898, consists of two statements of a long, lyrical melody over simple chordal accompaniment. Instead of virtuosity, it tests a player’s ability to sustain long, beautiful, and simple lines.

GUILTY PLEASURE  
PABLO DE SARASATE (1844–1908)

Introduction and Tarantella, Op.43

COREY CEROVSEK, VIOLIN  
DANIEL GRIMWOOD, PIANO

Sarasate built his enormous reputation as a virtuoso largely on playing his own, technically brilliant pieces, often Spanish in flavour. The 1899 Introduction and Tarantella, by contrast, are Italian in provenance.

Opinions differ about the origin of the tarantella – what might simply be a dance native to Taranto has accrued the legend of being a cure for the bite of the tarantula, as the dancers whirl faster and faster in the music’s driving 6/8 metre. (In fact, this piece creates even more energy from its alternation of 2/4 and 6/8.

CÉSAR FRANCK (1822–1890)

Piano Quintet in F minor

Molto moderato quasi lento - Allegro  
Lento, con molto sentimento  
Allegro non troppo, ma con fuoco

NATSUKO YOSHIMOTO, violin  
BRIGID COLERIDGE, violin  
BENJAMIN ROSKAMS, viola  
TRISH DEAN, Cello  
DANIEL de BORAH, piano

In a 1906 monograph dedicated to his beloved teacher, Vincent D’Indy compared César Franck to ‘the modest and admirable craftsmen’ who built France’s cathedrals in the Middle Ages. Like a Gothic cathedral, the body of Franck’s work grew slowly over a long period; Franck’s mastery of various forms came about through patient study and practice. Born in what is now Belgium, Franck spent much of his life in Paris. He at first seemed destined to become a virtuoso pianist but found himself temperamentally more suited to the position of church organist and teacher. It was not until the 1870s, however, that he was appointed to a full-time professorship of organ at the Paris Conservatoire.

It was only when he was about forty that Franck’s work began to be noticed, and almost all those pieces for which he is most remembered today date from his last two decades. After five piano trios were written between 1834 and 1842, Franck wrote no chamber music until his celebrated Piano Quintet. It is thus a work of considerable maturity as well as substance, and indeed is the first work in which Franck comprehensively applies his principle of cyclic form, where all material in all movements is derived ultimately from the opening theme. Here it is the pattern of a long note followed by two very short downward steps which form the basis for the whole work, whether it be by manipulation of the rhythmic cell, or the prominence given to the interval of the third which it outlines.

Such rigorous organisation might make for a music of self-abnegation but in fact, Franck’s is a music of highly charged emotion – one hearer’s response was ‘*La père Franck me ravage!*’ The three movements are built on a scale which invites Gothic metaphors, and the emotional vector they trace has been interpreted as the depiction of Franck’s unrequited passion for a young student, Augusta Holmès. Be that as it may, the Piano Quintet was a milestone for Franck and French music.

4.00PM AFCM FESTIVAL GARDEN, MAIN STAGE

FREE EVENT: FESTIVAL GARDEN CONCERT

Enjoy this free concert event in the AFCM Festival Garden featuring the Barrier Reef Orchestra including AFCM soloists Peter Luff, Lotte Betts-Dean and Artistic Director Jack Liebeck, as well as music by John Williams.

Bring your picnic, a rug, or some chairs - a great selection of food and beverage options will be available in the AFCM Festival Garden for purchase.

7.30PM THE PAVILION, THE VILLE  
SPECIAL EVENT: THE VILLE SPECIALS THE ‘22S

THIS CONCERT WILL BE LIVE-STREAMED

Here we discover four works that straddle as many centuries, all composed in their respective 22nd year. From 1722 we have Albinoni’s much loved Oboe Concerto, 1822 features Mendelssohn’s neglected but delightful Piano Quartet No. 1, 1922 has Peter Warlock’s wonderful song cycle setting poems by W.B. Yeats, and finally, for 2022 we give the world premiere of composer-in-residence Paul Dean’s specially written Chamber Symphony. This evening includes dinner and drinks before the concert.

TOMASO ALBINONI (1671–1751)

Concerto in D minor for oboe, strings and continuo, Op.9 No.2

Allegro e non-presto  
Adagio  
Allegro

EMMANUEL CASSIMATIS, oboe, cor anglais  
GOLDNER STRING QUARTET  
PHOEBE RUSSELL, bass

Like his fellow Venetian Vivaldi, Tomaso Albinoni – heir to a paper and playing-card fortune – cultivated the three-movement (fast, slow, fast) concerto layout (in contrast to that practised by Corelli, Geminiani and Handel) and therefore had a measurable influence on J.S. Bach, who sued his music for study and teaching.

His oboe concertos are among the first such works published, and the Op.9 set was published in Amsterdam in 1722 with a dedication to Maximilian II Emanuel, Duke of Bavaria. Bach’s affection for Albinoni’s work is quite understandable on hearing a piece such as this, with its elegant opening movement driven subtly by dotted rhythms, the long-breathed lyricism of the Adagio, and the gentle bounce of the triple-metre finale.



Goldner String Quartet, AFCM 2019

FELIX MENDELSSOHN (1809–1847)

Quartet in C minor for piano, violin, viola and cello, Op.1

Allegro vivace  
Adagio  
Scherzo  
Allegro moderato

COREY CEROVSEK, violin  
BENJAMIN ROSKAMS, viola  
JAMAL ALIYEV, cello  
DANIEL GRIMWOOD, piano

As scholar Charles Rosen notes, ‘not even Mozart or Chopin before the age of nineteen could equal the mastery that Mendelssohn already possessed when he was only sixteen.’ Written in 1822, this work (and, despite its opus number, the second piano quartet that Mendelssohn composed) strongly bears out Rosen’s assertion. It is broad in scale – the full four-movement layout – and has a weighty opening movement where the first subject material is presented by piano against light, imitative string writing, while the lyrical second subject rises from cello through viola to violin over pulsing piano chords. Already a scholar of Beethoven’s music (and C minor was a favourite key of the older composer), the early-teenaged Mendelssohn extends his material with a Beethovenian mixture of sequential repetition and rigorous counterpoint. Florid piano writing embellishes the lovely Adagio, which takes up a rhythmic idea (short-short-short-long) from the first movement. After a conventionally shaped scherzo and trio, the finale is one of those tripping 2/4 rondos beloved of Mozart, with regular songlike phrases ornamented by bravura piano writing and some distinctly Baroque harmonic gambits.



PETER WARLOCK (1894-1930)  
*The Curlew for high voice, flute, cor anglais and strings*

*He Reproves the Curlew*  
*The Lover mourns for the Loss of Love*  
*The Withering of the Boughs*  
*Interlude*  
*He Hears the Cry of the Sedge*

LOTTE BETTS-DEAN, soprano  
ALISON MITCHELL, Flute  
EMMANUEL CASSIMATIS, cor anglais  
BRIGID COLERIDGE, violin  
COREY CEROVSEK, violin  
SIMON OSWELL, viola  
TRISH DEAN, Cello

Peter Warlock (the nom-de-plume of composer, writer, and sometime occultist Philip Heseltine) is now best remembered for several fine songs and his Capriol Suite, in which he melds Renaissance dances with the overripe chromatic harmony of his friend and colleague Frederick Delius.

Like several British composers, Warlock was a pacifist and spent some time towards the end of World War I in Ireland, where he met several of that country’s literary luminaries such as W.B. Yeats (himself a sometime occultist, too). By the early 1920s Warlock was living in Wales, where he composed *The Curlew* to four of Yeats’s early poems – three from the 1899 collection *The Wind Among the Reeds* and ‘The Withering of the Boughs’ from 1903’s *In the Seven Woods*. They are thus representative of Yeats’s early, ‘Celtic twilight’ manner complete with desolate lake shores, kings and queens and witches and voices in the wind. A common theme is the loss of love, whose sadness is made worse by the cry of the curlew in the first song.

Warlock’s scoring, for voice, flute, cor anglais and string quartet, brings forth some beautiful bird song for curlew and peewit, and his harmony encompasses Delius’s richness and the more chaste modal patterns we might find in Vaughan Williams.



Lotte Betts-Dean and Aura Go, AFCM 2019

PAUL DEAN (BORN 1966)  
WORLD PREMIERE  
*Concerto for small orchestra*  
*Games*  
*Nocturne*  
*Sleepwalk*

PAUL DEAN, clarinet  
JACK LIEBECK, violin  
COREY CEROVSEK, violin  
BRIGID COLERIDGE, violin  
NATSUKO YOSHIMOTO, Violin  
SIMON OSWELL, viola  
BENJAMIN ROSKAMS, viola  
JAMAL ALIYEV, cello  
TRISH DEAN, cello  
PHOEBE RUSSELL, bass  
ALISON MITCHELL, flute  
EMMANUEL CASSIMATIS, oboe  
LLOYD VAN’T HOFF, clarinet  
DAVID MITCHELL, bassoon  
PETER LUFF, French horn  
ALICE GILES, harp  
JACOB ENOKA, percussion  
DANIEL GRIMWOOD, piano

*The composer writes:* Composing music for a Festival is surely one of the most profound pleasures a composer can have. As a performer, many of my most memorable times as a musician have been playing at festivals with people who have been taken out of their normal environments, slotted together in a new team of fabulous like-minded people and in general, get to play music spontaneously and freely and above all, joyously. To write for that kind of atmosphere is a joy, and for me, this is a very special joy as someone who has played many times at the AFCM.

Concerto for small orchestra came alive when I saw the list of players assigned to perform the work. I simply could not imagine writing music for a better line-up of people and musicians and this was at the forefront of my mind during the entire compositional process.

The first movement, despite its overriding minor sonority, plays out as a series of games as if the musicians are all gathered in a grown-ups’ playground. The interplay between the rhythmic mix of on and off beats, simple versus compound time, and the phasing of chords coming in and out of the texture in competition with competing chords, form the basis for the entire movement.

The second movement, *Nocturne*, is based on the mental state during the middle of the night. In musical terms, I try to examine the brain’s function by discovering the most insignificant problem and turning it into a life-threatening one. Is it a dream or nightmare or just the conscious mind making problems where they don’t exist? The end of the movement reflects on the waking up process, trying to work out fact from fiction in those first few awkward moments of consciousness.

The third movement starts as an exploration of rhythmically and harmonically juxtaposed textures, followed by some virtuosic solos for various instruments before duelling violins bring us to the ultimate chase to the end.

The piece is dedicated to my dear friend Jack Liebeck in celebration of 15 years making music together, since our first meeting in Townsville in 2007.

10.00AM THE PAVILION, THE VILLE  
CONCERT CONVERSATIONS 2

Conversations with Phoebe Russell, Alison Mitchell, Daniel de Borah, Trish Dean and Natsuko Yoshimoto.

GUILTY PLEASURE  
ACKER BILK (1929-2014)  
*Stranger on the Shore*  
PAUL DEAN, Clarinet

Legendary clarinettist Acker Bilk wrote this tune for his daughter Jenny, and named it after her, in 1961. In the version scored for clarinet and strings by Leon Young, it was used as the theme music for a children’s TV serial, *Stranger on the Shore*, and when released as a recording was phenomenally successful.

FRANZ SCHREKER (1878-1934)  
*Der Wind*  
NATSUKO YOSHIMOTO, violin  
TRISH DEAN, cello  
PAUL DEAN, clarinet  
PETER LUFF, French horn  
DANIEL de BORAH, piano

Franz Schreker died a broken man at the age of 55. The son of an aristocratic Catholic mother and a Jewish father, his last years were beset by Nazi persecution. Two of his operas were disrupted or cancelled by right-wing agitators, and in 1932 he was dismissed by the Hochschule für Musik in Berlin where he had been an inspiring teacher of composition since 1920. He was then dismissed by the Prussian Academy of the Arts. He began to learn English with a view to emigrating to the United States but suffered a fatal stroke in December 1934. His works were banned as *entartete Musik* (degenerate music) during the Nazi period and were only revived as recently as the 1970s.

In 1908, Schreker had been approached by dancers Elsa and Grete Wiesenthal, who had recently begun creating work modelled on that of Isadora Duncan. Schreker collaborated with them on some six works, beginning with a pantomime version of Oscar Wilde’s *The Birthday of the Infanta* and culminating in 1910 in *Der Wind*, to Grete Wiesenthal’s own abstract but erotic scenario.

The piece begins and ends in gently febrile music, like the effect of wind on water or foliage. As it progresses, the piece becomes more turbulent, and occasionally violent, with snatches of vernacular music – including, naturally, waltzes – moments of high Romantic drama.

GUILTY PLEASURE  
LEONARD COHEN (1924-2016)  
*Hallelujah*  
TRISH DEAN, cello

Now one of Leonard Cohen’s most popular songs (making improbable appearances at weddings and funerals), Hallelujah first appeared in 1984 but was soon covered by several other artists, all of whom bring something of their own – as in this version for cello – to it.

OSVALDO GOLIJOV (BORN 1961)  
*Lullaby and Doina*  
NATSUKO YOSHIMOTO, violin  
BENJAMIN ROSKAMS, viola  
TRISH DEAN, cello  
PHOEBE RUSSELL, bass  
ALISON MITCHELL, flute  
PAUL DEAN, clarinet

*The celebrated Argentinian-American composer writes:* This piece, from 2001, starts with a set of variations on a Yiddish lullaby that I composed for Sally Potter’s film *The Man Who Cried*, set to function well in counterpoint to another important music theme in the soundtrack: Bizet’s Aria ‘Je crois entendre encore’, from *The Pearl Fishers*. In her film, Sally explores the fate of Jews and Roma people in Europe during the mid-years of the 20<sup>th</sup> century, through a love story between a young Jewish woman and a young Roma man. The lullaby metamorphoses into a dense and dark *doina* (a slow, rubato style of Roma music) featuring the lowest string of the violas. The piece ends in a fast gallop boasting a theme that I stole from my friends of the wild gypsy band Taraf de Haïdouks.



GUILTY PLEASURE  
MAURICE RAVEL (1875-1937)  
**Piece en forme de habanera**  
PHOEBE RUSSELL, bass  
DANIEL de BORAH, piano

Ravel's mother was Basque and his father Swiss, but though born in the Basque regions of south-western France, Ravel spent his entire life in Paris. Hispanic music was nevertheless of great importance to him. One of several pieces 'en forme de habanera', this work is derived from a Vocalise that Ravel transcribed for cello and piano. The habanera, with its distinctive rhythm, was a 19<sup>th</sup>-century Cuban take on the older French contredanse.

GUILTY PLEASURE  
PERCY GRAINGER (1882-1961)  
**Irish Tune from County Derry**  
DANIEL de BORAH, piano

Dating from between 1902 and 1911, the *Irish Tune from County Derry*, like so many of Grangier's folk arrangements, gains an immense emotional force from its acknowledgment of the irretrievable nature of the world it depicts. The tune, of course, is associated with the word 'Danny Boy' but also sets another sad story, 'Emer's farewell to Cuchulain', where Emer bids farewell to the great hero of Irish myth.

1.00PM THE PAVILION, THE VILLE  
FREE EVENT: ADVANCED WINTERSCHOOL PUBLIC MASTERCLASS

Watch as our advanced Winterschool students, the Felix Quartet, are coached by AFCM artist Phoebe Russell in a free hour-long public masterclass.



AFCM Winterschool, 2019

5.00PM TOWNSVILLE CIVIC THEATRE  
RAY GOLDING SUNSET SERIES: IN MEMORIAM

This concert is dedicated to Martin Dickson AM

JEAN SIBELIUS (1865-1957)  
**Pelléas and Mélisande Suite, Op.46:**  
*The Death of Mélisande*  
NATSUKO YOSHIMOTO, violin  
COREY CEROVSEK, violin  
BENJAMIN ROSKAMS, viola  
TRISH DEAN, cello  
PHOEBE RUSSELL, bass  
ALISON MITCHELL, flute  
EMMANUEL CASSIMATIS, oboe, cor anglais  
PAUL DEAN, clarinet  
DAVID MITCHELL, bassoon  
PETER LUFF, French horn  
JACOB ENOKA, percussion

French or at least Francophone culture enjoyed a considerable vogue among Finland's intellectuals and artists at the turn of the 20<sup>th</sup> century who called themselves Euterpists, after the ancient Greek muse of song. Through their journal, *Euterpe*, in which Sibelius's music was celebrated, they promoted new writing in French, and in 1904 Sibelius composed incidental music to Maurice Maeterlinck's *Pelléas and Mélisande* which was performed in a Swedish translation in Helsinki. Fauré, Schoenberg and of course Debussy had also essayed the story, set in the mythical kingdom of Allemande, in which a fragile young woman is caught up and ultimately destroyed by a web of jealousy. She married the prince Golaud who finds her wandering in the forest, but he becomes convinced that she is having an affair with his half-brother Pelléas, whom he kills. The play ends as Mélisande dies in childbirth.

The first 'Swedish' *Mélisande*, Harriet Bosse, remembered that 'as I was lying on my deathbed in the last act, the orchestra played "The Death of Mélisande". I was so moved that I cried in every performance.'

ARNOLD BAX (1883-1953)  
**In Memoriam - 1916**  
EMMANUEL CASSIMATIS, cor anglais  
ELIZABETH LAYTON, violin  
COREY CEROVSEK, violin  
SIMON OSWELL, viola  
ELINA FASKHI, cello  
ALICE GILES, harp

Bax was a huge Hibernophile, and for a time from 1911 settled near Dublin where he wrote literary works under the pseudonym Dermot O'Byrne.

His circle of friends in Ireland, mainly literati but involved in the politics of Irish nationalism, led to a cordial meeting with Patrick Henry Pearse, writer and lawyer who was prominent in the nationalist cause.

Pearse was executed by the British for his part in the Easter Rising in 1916; Bax responded with two pieces: *In Memoriam* for orchestra, and this piece, originally called *Irish Elegy*, but which became *In Memoriam (1916)* on its publication 20 years later.

PAUL DEAN (BORN 1966)  
**Blue Ginger**  
JACK LIEBECK, violin  
BENJAMIN ROSKAMS, viola  
TRISH DEAN, cello  
PAUL DEAN, clarinet  
DANIEL de BORAH, piano

The composer writes: *Blue Ginger* was written in memory of my father, Barry Dean, an enormous influence on my life and my love of music. He was a fan of Mendelssohn (specifically the Scottish Symphony), Tchaikovsky (the last three symphonies) and everything that Beethoven wrote. It was a very powerful thing for a four- or five-year-old to see his father cry while listening to Tchaikovsky's *Pathétique* Symphony.

The day he passed away, Trish and I went into the back garden of his home, where he had spent his entire life, and were both gobsmacked by a gorgeous blue flower that we had never seen before. It was as if he had put it there to let us know that all was going to be OK, and this is how he would like to be remembered. The flower was Blue Ginger, and I will never forget that vision.

The piece is a musical representation of my grief process following his death. Beginning quietly, with the silence only being disturbed by a few gasping breaths, firstly in the viola, and then scattered around all instruments. The clarinet then plays a ghost-like snippet of the famous Paul Robeson song, *Joe Hill* (my father's favourite song and one that we played to him in his last few hours). The breathing then ceases, and what follows is three sequences of meandering thoughts, complicated dense textures each with their own increasing climaxes as if one is trying to process something that the brain refuses to accept. The piece becomes angry, before it runs out of puff, in a sense of helplessness. The last section features patterns of natural string harmonics and glissandos of strummed piano strings accompanying a solemn eulogy from the clarinet. The piece gradually disappears into the beyond.



JOHN WILLIAMS (BORN 1932)  
*Elegy*

JAMAL ALIYEV, cello  
DANIEL GRIMWOOD, piano

*The storied composer of film and concert music writes:* In the late 1990s an acquaintance of mine, a brilliant young violinist, lost her two young children in tragic circumstances. For the memorial service for little Alexandra and Daniel, a group of composer colleagues and I each contributed a small piece to mark this occasion, which was not only heart-rending but also one that was suffused with a great deal of love.

A short time before this event, Yo-Yo Ma appeared as a soloist on my soundtrack recording of *Seven Years in Tibet*. The score included a short melodic fragment which I thought might be expanded, so I shaped it into the form of the present *Elegy*, always with the cello in mind.



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*  
JACK LIEBECK, violin  
JAMAL ALIYEV, cello  
DANIEL GRIMWOOD, piano

While a music institute that he and his first wife founded and ran enabled him to survive, Smetana left Prague in 1855 feeling neglected and settled in Göteborg. There the Swedes, he complained, thought of any music composed after Mozart as ‘indigestible’. He returned to Prague in 1862 where, largely through the medium of opera – in Czech – he contributed to the foundation of confident national art music.

The Piano Trio dates from the mid-1850s and had its genesis in the 31-year-old composer’s grief at the death of his daughter Bedřiska who died at the age of four, having already shown great musical promise. Smetana wrote:

*The loss of my eldest daughter, that extraordinarily gifted child, inspired me to write the Trio in G minor in 1855. In the winter of the same year, in December, it was performed in public in Prague, with me at the piano, Königsłow, violin, and Goltermann, cello. Success—nil. The critics condemned it of one accord ... A year later we played it to Liszt at my home; he fell round my neck and congratulated my wife on the work.*

Smetana’s grief 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 *Erkönig* (the tale of a child dead before its time), and before the coda, there is a sombre funeral march.

8.00PM TOWNSVILLE CIVIC THEATRE  
EVENING SERIES: ENTENTE CORDIALE

These full-length evening concerts present a wonderful range of repertoire from classic favourites to lesser-known works and exciting new commissions.

In the first of our Evening Series concerts, the historic 1904 Entente Cordiale between the British and French ended a long period of antagonism between these two great nations. That cross-border cooperation sent our Artistic Director on a quest to discover music from both sides of The Channel composed in that same year

EDWARD ELGAR (1857-1934)  
*Introduction and Allegro, Op.47*

PETER LUFF, CONDUCTOR  
GOLDNER STRING QUARTET  
ELIZABETH LAYTON, violin  
BRIGID COLERIDGE, violin  
NATSUKO YOSHIMOTO, violin  
SIMON OSWELL, viola  
BENJAMIN ROSKAMS, viola  
JAMAL ALIYEV, cello  
ELINA FASKHI, cello  
PHOEBE RUSSELL, bass  
ADVANCED WINTERSCHOOL STRINGS

The *Introduction and Allegro* are dedicated to Yale Professor S Sanford, but the idea for the piece came from Elgar’s publisher A J Jaeger (the inspiration for the Enigma ‘Nimrod’ variation) who suggested something ‘brilliant’ to showcase the strings of the newly founded London Symphony Orchestra. Elgar was enthusiastic, thinking he might write ‘the devil of a fugue’. The final result is much more than a showcase, though in using the *concerto grosso* opposition of the quartet (as *concertino* group) and the full band, always *divisi*, as the *ripieno*, there is a huge palette of colour and mass from which to choose. The *Introduction* begins with an imperious gesture, answered by much more flexible material stated first by the quartet and taken over by the orchestra. The solo viola introduces a tune that Elgar is said to have heard and noted down in Wales, though it has never been identified.

The *Allegro* launches itself from the second theme of the introduction, but soon offers new material like the shimmering semiquaver material. Essentially a sonata design, the movement reaches a climax with, indeed, the devil of a fugue, though the work ends with an open-hearted rendition of the ‘Welsh’ tune and fast coda.

ADELA MADDISON (1862-1929)  
*Piano Quintet*

*Largamente – Andante moderato*  
*Vivace*  
*Tranquillamente, ma non troppo lento*  
*Allegro vivo*  
JACK LIEBECK, violin  
ELIZABETH LAYTON, violin  
BENJAMIN ROSKAMS, viola  
ELINA FASKHI, cello  
KRISTIAN CHONG, piano

The life and work of Adela Maddison form a bridge between London and Paris at the turn of the twentieth century. Born into Britain’s military cast she married a music publisher with whom she had two children. Having become close friends with Gabriel Fauré, whose music was published in Britain by her husband’s company Metzler and Co, she spent seven years from 1898 living in Paris, and whether there is anything to the inevitable rumour that he was her lover, Fauré nonetheless gave her work his full and glowing support. In addition to her original music, she was a fine translator of the poetry set by Fauré, and in that form, much of his vocal music was introduced to British audiences. Around 1905 she moved to Berlin where she composed, among other things, an opera in German, *Der Talisman*, for the Leipzig Opera. After a brief return to France, she returned to London before the outbreak of World War I. Her Piano Quintet was composed in 1916, but not heard until it was premiered at Wigmore Hall in 1920. It, too, bridges London and Paris. As in much British music of its time, the influence of Brahms, via Stanford, Parry, and the like, is there in the scale and overall design of the piece, but Maddison’s sense of sound, texture and harmony shows a familiarity with the music of turn of the century France.



CLAUDE DEBUSSY (1862–1918)  
**Danse sacrée et Danse profane**

for harp, two violins, viola, cello, and bass

ALICE GILES, harp  
COREY CEROVSEK, violin  
BRIGID COLERIDGE, violin  
SIMON OSWELL, viola  
JAMAL ALIYEV, cello

Debussy’s *Danses* were commissioned in 1904 by the instrument-building firm of Pleyel as an advertisement for its new chromatic harp (its 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 antiques 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.

MAURICE RAVEL (1875–1937)  
**String quartet in F major**

*Allegro moderato – très doux*  
*Assez vif – très rythmé*  
*Très lent*  
*Vif et agité*  
(1902–03)

GOLDNER STRING QUARTET

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

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

One of these was Claude Debussy, a composer with whom Ravel is often unhelpfully bracketed. Hearing the quartet, Debussy forcefully told Ravel ‘Not to change a single note’. Debussy’s enthusiasm may reflect the fact that in this work Ravel comes as close to his older contemporary’s aesthetic as he ever would. Ravel, never understating the importance of learning from extant works, would not have disagreed that Debussy’s only quartet was immensely influential. Certainly, there is a lyrical, discursive quality to the opening movements of both works, though Ravel’s is a kind of farewell to the kind of music written by Fauré. Ravel, like Debussy (and Fauré in his First quartet), places the dance-inspired scherzo second, and in both cases, the music gains a tensile strength from the rhythmic use of plucked strings. Ravel’s slow movement has a similar expansive rapture to Debussy’s, and both conclude with vibrant energy. In the finale (which Robin Stowell suggests is ‘Russian’ in provenance), however, Ravel chooses not to recapitulate the work’s themes in the literal way that Debussy, Fauré or César Frank, would have. For this reason, Fauré pronounced it a ‘failure’, perhaps contributing to Ravel’s doubts about the work.





ORPHEUS ISLAND  
SPECIAL EVENT: OPRHEUS ISLAND CONCERT

12:30PM Depart Breakwater Ferry Terminal  
4:00PM Concert  
6:00PM Depart Orpheus Island  
8:00PM Arrive back at Breakwater Ferry Terminal

Transported by boat to Orpheus Island, named after the Greek god Orpheus, a poet, musician, and prophet. This concert takes place on the beach as the sun sets. Let the Siren Song draw you into this magical place, you might not want to leave.

WILLIAM BARTON  
*Improvisations*  
WILLIAM BARTON, Didgeridoo

WOLFGANG AMADEUS MOZART (1756–1791)  
*Divertimento for violin, viola and cello, K. 439b*  
ALISON MITCHELL, flute  
PETER LUFF, French horn  
PAUL DEAN, clarinet

ARVO PÄRT  
*Estländler*  
ALISON MITCHELL, flute

ARTHUR BLISS (1891 – 1975)  
*The Dandelion*  
LOTTE BETTS-DEAN, soprano  
PAUL DEAN, clarinet

AARON COPLAND (1900-1990)  
*As It Fell Upon A Day*  
LOTTE BETTS-DEAN, soprano  
ALISON MITCHELL, flute  
PAUL DEAN, clarinet

CLAUDE DEBUSSY (1862-1918)  
*Syrinx for flute (1913)*  
ALISON MITCHELL, flute

MARGARET SUTHERLAND (1897-1984)  
*Three Songs for voice and clarinet*  
LOTTE BETTS-DEAN, soprano  
PAUL DEAN, clarinet

VINCENT PLUSH  
*Bakery Hill Rising*  
PETER LUFF, French horn



Goldner String Quartet

10.00AM THE PAVILION, THE VILLE  
CONCERT CONVERSATIONS 3

Conversations with Daniel Grimwood, Brigid Coleridge, David Mitchell, and Benjamin Roskams.

GUILTY PLEASURE  
ANDY DEJARLIS (1914–1975)  
*The Cat Scratch Reel*  
BRIGID COLERIDGE, violin

Andy DeJarlis was a Métis – that is Canadian of French and Indigenous descent – fiddler whose work was steeped in the original Celtic music that is so popular in the US and Canada. The reel is originally a Scottish dance notable for its energy.

GUILTY PLEASURE  
BENJAMIN ROSKAMS

Ben is a collector of string instrument bows. This morning he tells us why.

TIMOTHY CONSTABLE (BORN 1983)  
*Fantasy on a Theme by Iannis Xenakis*  
TIMOTHY CONSTABLE, percussion, electronics

*The composer writes:* Greek composer Iannis Xenakis (1921–2001) was one of the most influential and revolutionary composers of the 20<sup>th</sup> century. He is held in particularly high esteem by percussionists for his numerous contributions to the key solo and ensemble repertoire. His music is notoriously complex, drawing heavily on his mathematical and architectural background, employing radical densities of textures and polyrhythms to achieve truly epic percussive monuments. I have played his solo works a ton and directed several performances of the two great sextets from the 70s – Persephassa and (what I consider his magnum opus), Pleiades. Somewhere within the second movement, there is a delicate solo for vibraphone, the only glimpse of overt simplicity and repose in an otherwise cacophonous hour of music. Moments later, the ensemble crashes back in, and the piece resumes its course. I love this theme, and I love that Xenakis doesn't develop it, but somehow, I thought I'd like to have a go. I draw on other elements of the piece, in particular the pitch set or mode, and the rhythmic language.

GUILTY PLEASURE  
MATTHEW HINDSON (BORN 1968)  
*Love Serenade*  
DAVID MITCHELL, bassoon  
DANIEL de BORAH, piano

*The composer writes:* Love Serenade was written originally with the expressive character of the bassoon in mind, a character which I feel is not enough exploited, and later arranged for cello. The title does not refer to anyone in particular, but rather, to the overall lyrical content of the work.

HERBERT HOWELLS (1892–1983)  
*Fantasy String Quartet, Op.25*  
GOLDNER STRING QUARTET

Herbert Howells won a scholarship to London's Royal College of Music in 1912 where he became a favourite student of the formidable Irish composer Charles Villiers Stanford. In 1915 he developed Grave's disease, and an experimental radiation treatment saved what became a long and influential life in music. It also meant he was not to serve alongside many of his friends in the war that raged in Europe but memorialised them in works like the Suite for strings and the celebrated Elegy.

The Fantasy String Quartet dates from 1917 and follows the formal plan derived from the Tudor-era fantasy – a single movement wherein a series of linked but contrasting sections succeed one another. Howells had been astonished at the premiere of Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* in 1910, and his piece displays several lessons learned from Vaughan Williams's music. As well as often creating the illusion of greater space and a larger ensemble, the piece's musical language is frequently pentatonic, so at times approaches not just Vaughan Williams's folk-song-based style but that of some of Dvořák's 'American' works, and these thematic elements recur with constant slight variation to give the piece a strong sense of unity. Harmonically it is frequently bold, with chord progressions (now sadly shop-worn by science fiction film scores) that made Stanford describe them as 'modern stinks'!

The Quartet contains vestigial movements of a classical work – opening allegro, scherzo, slow movement, and finale, but ends in a subdued and elegiac epilogue (like much of Vaughan Williams).



1.00PM THE PAVILION, THE VILLE  
FREE EVENT: ADVANCED WINTERSCHOOL PUBLIC MASTERCLASS

Watch as our advanced Winterschool students, the Wollemi Quintet, are coached by Winterschool Director Lloyd van't Hoff, in a free hour-long public masterclass.

5.00PM TOWNSVILLE CIVIC THEATRE  
RAY GOLDING SUNSET SERIES: LOVING DEDICATIONS

LUCIANO BERIO (1925–2003)

Folk Songs

A tribute to the extraordinary artistry of the American singer Cathy Berberian

- Black is the colour (USA)
- I wonder as I wander (US)
- Loosin yelav (Armenia)
- Rossignolet du bois (France)
- A la femminisca (Sicily)
- La donna ideale (Italy)
- Ballo (Italy)
- Motettu de tristura (Sardinia)
- Malurous qu’o uno fenno (Auvergne, France)
- Lo Fiolairé (Auvergne, France)
- Azerbaijan Love Song (Azerbaijan)
- for mezzo-soprano, winds, strings, harp, and percussion

- LOTTE BETTS-DEAN, soprano
- BENJAMIN ROSKAMS, viola
- TRISH DEAN, cello
- ALISON MITCHELL, flute
- PAUL DEAN, clarinet
- ALICE GILES, harp
- JACOB ENOKA, percussion
- TIMOTHY CONSTABLE, percussion

Berio’s *Folk Songs* are ‘a tribute to the artistry and the vocal intelligence of Cathy Berberian,’ the US-born singer and composer, and form in Berio’s words

an anthology of eleven folk songs of various origins (United States, Armenia, France, Sicily, Sardinia, etc.), chosen from old records, printed anthologies or heard sung by folk musicians and friends. I have given the songs a new rhythmic and harmonic interpretation: in a way, I have recomposed them.

The first two songs were composed by Kentucky-based singer John Jacob Niles (1892–1980). Berio echoes Niles’s folk style with string writing that evokes ‘fiddling’, and in ‘I wonder as I wander’ provides an atmospheric burst of orchestral birdsong. ‘Loosin yelav’ matches the Armenian poem’s simple imagery of the moonlight dispelling the darkness. More wind-instrument birdsong leads to ‘Rossignolet du bois’ in which a nightingale gives relationship advice.

‘A la femminisca’ is a woman’s prayer to keep her lover safe at sea, the hint of waves from the percussion giving way to a brief hymn.

The texts of ‘La donna ideale’ (which lists desirable attributes of a prospective bride) and ‘Ballo’ (which noisily enacts the madness of love) are traditional Italian, but the music is entirely by Berio. ‘Motettu de tristura’ introduces another, this time sorrowful nightingale, heard, again, in the wind section.

‘Malurous qu’o uno fenno’, (wretched is he who does, or doesn’t, have a wife) and ‘Lo fiolairé’ are both lifted from Canteloube’s *Songs of the Auvergne*, Berio providing a beautiful flute counterpoint in the first, and a more febrile accompaniment, growing out of a folkish drone-based string motif, in the second.

With the ‘Azerbaijan Love Song’ Berberian’s ear failed her, as she transcribed the song from a battered 78 rpm record found in Moscow. Not knowing Azeri, she produced a text that was more or less gibberish, with some babbled Russian – comparing love to a stove – thrown in at the end. But whatever she’s singing, the singer is happy – or so the music tells us.

PAUL DEAN (BORN 1966)

Concerto for cello and wind quintet

Dedicated to Trish Dean

- New Paths
- Under the canopy
- Homage to Les Six

- TRISH DEAN, cello
- ALISON MITCHELL, flute
- EMMANUEL CASSIMATIS, oboe
- PAUL DEAN, clarinet
- DAVID MITCHELL, bassoon
- PETER LUFF, French horn

Blue Ginger and the Concerto for Cello and Wind Quintet were both written shortly after completing my opera *Dry River Run* which premiered in September 2018.

The cello is, without doubt, my favourite instrument - I even tried to learn it unsuccessfully in High School - so when that coincided with the fact that it is played by my favourite person, it was a no-brainer that I wanted to write a piece such as this, a work of pure indulgence and love.

In composing the opera, I found a new need for melody and its reaction to the harmony in my writing. The first movement, ‘New Paths’, reflects the compositional changes that arose from the opera, and subliminally, the experience of returning to Brisbane to live. The first movement is dense and exploratory in a way that this new combination of instruments deserves and highlights the virtuosity of all the players on stage.

The second movement laid itself out in front of me one morning on our daily constitutional with our two dogs. Over our local park there is a phenomenal collection of leopard trees and in the early hours of the Brisbane summer day, create a canopy and explosion of light and colour that takes my breath away every morning. As one of our favourite places, my musical picture of that image had to appear in this piece.

The third movement was my attempt to write music that, whilst complex, is also fun to play and listen to. I have been obsessed with the music of Les Six for over three decades and in particular, the music of Francis Poulenc. Whilst the second Viennese School were strutting their stuff and the post-Wagner and post-Debussy world were also battling it out, Poulenc and his friends made remarkable music that enticed, entertained, and moved audiences in a way that no other group or school of composers ever did. The playfulness between the instruments and the complex and intricate rhythm is central to the drama and humour, and the extreme virtuosity of the combination of friends on stage performing it together.

The work is, of course, dedicated to Trish Dean, the love of my life. Her patience and encouragement throughout drove the course of the drama and the mood. The piece is a simple and honest gift of love and friendship and companionship.





6.15PM AFCM FESTIVAL GARDEN, MAIN STAGE  
FREE EVENT: AFCM ILLUMINATES II: A GOLDER’S CELEBRATION

As AFCM’s long-time Quartet-in-Residence, the Goldner String Quartet has played a significant role in the success of the Festival. Named after Richard Goldner, founder of Musica Viva Australia, the Quartet launched in 1995 and is now in its 27th year, still retains all founding members. Join the Goldner’s and Damien Beaumont, MC, in conversation for a wonderful journey through their musical history.

8.00PM TOWNSVILLE CIVIC THEATRE  
EVENING SERIES: SEASONS WITH A TWIST

Baroque favourites in this program, with the Four Seasons in an Australian climate; Handel’s Lascia ch’io pianga – “The grief breaks these twists, of my martyrs only for pity” – the loveliest of melodies; and the Bach Harpsichord concerto that was probably originally written for organ, or violin or ... in any case, the cause of scholarly disputation.

JOHANN SEBASTIAN BACH (1685–1750)  
**Concerto in D minor for keyboard, strings and continuo, BWV 1052**  
*Allegro*  
*Adagio*  
*Allegro*  
COREY CEROVSEK, violin  
NATSUKO YOSHIMOTO, violin  
BENJAMIN ROSKAMS, viola  
JAMAL ALIYEV, cello  
KIRSTY MCCAHERN, bass  
DONALD NICOLSON, harpsichord

Bach moved to Leipzig in 1723 to take up the position of Kantor at the Thomasschule, and in 1729 also assumed the directorship of the Collegium Musicum, an orchestra founded by his friend and colleague Georg Philipp Telemann. The orchestra had started life as a collection of student and professional musicians that, to the chagrin of the liturgical music establishment, played for opera and in its own concerts; Bach’s assumption of the directorship was a gesture of at least part-time independence from his ecclesiastical masters.

Most of Bach’s solo harpsichord concertos were arranged from pre-existing works. His D minor concerto is best known in its guise for harpsichord and orchestra, though two of its movements also appear in the Eastertide Cantata BWV 146 as initial sinfonia and opening chorus, both with organ solo. Opinions vary as to which came first but it is generally agreed, based on stylistic evidence, that the music is a reworking of a lost concerto for violin, probably composed between 1717 and 1722 when Bach was in the service of the Prince of Anhalt-Cöthen.

GEORGE FRIDERIC HANDEL (1685–1759)  
**Concerto Grosso in G major, HWV 319 – Op.6 No.1**  
*A tempo giusto*  
*Allegro*  
*Adagio*  
*Allegro*  
*Allegro*  
DENE OLDING AM, violin  
DIMITY HALL, violin  
ELIZABETH LAYTON, violin  
BRIGID COLERIDGE, violin  
SIMON OSWELL, viola  
JULIAN SMILES, cello  
ELINA FASKHI, cello  
PHOEBE RUSSELL, bass  
DONALD NICOLSON, harpsichord

The 1738-9 season wasn’t financially great for Handel and was made worse by the circulation of ‘mangled’ pirate editions of some of his works. Part of the solution was to issue new editions, and to write, at tremendous speed, a set of *Twelve Grand Concertos* to take advantage of the London public’s love of the works of Corelli and Geminiani. The concertos each pit a trio group against a larger body of strings, and like Corelli’s alternate several contrasting movements (unlike the standard three in Bach or Vivaldi), though the specific form of each concerto is unique; and unlike his models, Handel feels free to range widely in style and musical reference.

The first begins with what Christopher Hogwood calls ‘sturdy dialogue’ that leads into the main Allegro. There is a graciously Handellian slow movement in triple time, followed by a fugue and an English – or Irish? – jig.

GEORGE FRIDERIC HANDEL (1685–1759)  
**Rinaldo: Lascia ch’io pianga**  
LOTTE BETTS-DEAN, soprano  
BRIGID COLERIDGE, violin  
ELIZABETH LAYTON, violin  
SIMON OSWELL, viola  
ELINA FASKHI, cello  
PHOEBE RUSSELL, bass  
DONALD NICOLSON, harpsichord

A great recycler, in 1711 Handel took the ‘Danse des Asiates’ from his first opera, *Almira* to use as the aria ‘Lascia ch’io pianga’ (let me weep) in *Rinaldo*, his first opera for the English stage. It is sung by the hero’s beloved Almirena, who has been abducted by an evil sorceress.

ANTONIO VIVALDI (1678–1741)  
**The Four Seasons**  
WILLIAM BARTON will improvise between the concertos

**Concerto in E, RV269 Spring**  
*Allegro*  
*Largo*  
*Allegro*

**Concerto in g minor, Summer**  
*Allegro non molto*  
*Adagio e piano – Presto e forte*  
*Presto*

**Concerto in F, RV293 Autumn**  
*Allegro*  
*Adagio molto*  
*Allegro*

**Concerto in f minor, RV 297 Winter**  
*Allegro non molto*  
*Largo*  
*Allegro*

JACK LIEBECK, violin  
BRIGID COLERIDGE, violin  
NATSUKO YOSHIMOTO, violin  
IMANTS LARSENS, viola  
TRISH DEAN, cello  
KIRSTY MCCAHERN, bass  
DONALD NICOLSON, harpsichord

Although ordained a priest, Vivaldi spent his adult life as a composer and violinist. He pioneered the solo concerto, rather than the more common concerto grosso which had, at the very least, a pair of solo instruments. This was in part a vehicle for his own virtuosity; Vivaldi also experimented with violin technique, developing methods like position shifts, the use of mutes and pizzicato to create new sounds and effects, often with specifically illustrative intent. Vivaldi knew not to publish certain works in order to have exclusive use of them; he also, however, in his capacity as director of music at Venice’s Ospedale della Pietà – a high-class orphanage for girls – composed the first known concertos for cello, bassoon, mandolin and flautino (sopranino recorder). On the available evidence, the students were very fine players indeed.

*The Four Seasons* forms part of *Il cimento dell’armonia e dell’invenzione* (‘The Contest of Harmony and Invention’), Opus 8, which was published in 1725 in Amsterdam. *The Four Seasons* is a frankly programmatic work. French composers had a tradition of music imitating nature, but Vivaldi was one of the first Italian composers to experiment in this vein. Vivaldi’s rhetoric exquisitely depicts the seasons’ progress, described also in sonnets (possibly written by him) which he affixed to the score.

The bright opening of the first concerto reflects joy at the arrival of Spring, and the soloist’s entry sets off a chain reaction of trilling birdcalls over a static bass. Rippling passages suggest running water, and the menace of distant thunder can be heard before the birds sing again. In the slow movement, a goatherd falls asleep among murmuring plants, not even disturbed by the repeated barking of his dog. In the finale, Botticellian nymphs and shepherds perform a rustic dance with a bagpipe drone.

Summer’s first movement embodies a sense of heat-struck lassitude with only the intrepid cuckoo and turtledove calling, as the shepherd fears the encroaching storm. This apprehension is carried over into the unquiet slow movement before the storm arrives in all its fury in the finale.

Autumn begins with peasants celebrating the harvest with dance and song, and, as the movement progresses Vivaldi creates a striking musical image of drunkenness. In the slow movement, the peasants sleep off their binge, before going hunting in the finale. This contrasts cantering ‘hunting’ music with the panic of the quarry, which is caught and killed.

Snow, ice, chattering teeth and a cruel wind inform the first movement of Winter, but for the slow movement, we go indoors and enjoy a crackling fire as the rain beats on the windows. The finale begins with ice-skating, weaving different voices in slow-moving elegant arcs. The ice cracks, the skater shivers, and the four winds are unleashed.



10.00AM THE PAVILION, THE VILLE  
CONCERT CONVERSATIONS 4

Conversations with William Barton, Donald Nicolson, Corey Cerovsek and Elizabeth Layton.

GUILTY PLEASURE  
MAURICE RAVEL (1875–1937)  
*Pavane pour une infante défunte*  
NATSUKO YOSHIMOTO, violin  
ALICE GILES, harp

A pavane is a stately dance much loved in the courts of Renaissance Europe. Ravel’s piece imagines the elegant dance of a princess (or Infanta – not necessarily a child) of that time; it is the memory of an era that is now irretrievably passed.

WILLIAM BARTON (BORN 1981)  
*Square Circles Beneath the Red Desert Sand*

WILLIAM BARTON, didgeridoo  
COREY CEROVSEK, violin  
ELIZABETH LAYTON, violin  
IMANTS LARSENS, viola  
JAMAL ALIYEV, cello

William Barton writes: *Square Circles Beneath the Red Desert Sand* is about the spirits of my land, my country, Mt Isa – Kalkadunga country and brings together the didgeridoo, one of the oldest instruments of Australia and perhaps the world, with classical western European instruments, and bring these two cultures together. These instruments, made from wood, from trees, have their own spirits within them; some of these instruments are upward of three hundred years old.

Every performance should be special and have its own experience. The moments at the beginning of Square Circles Beneath the Red Desert Sand are improvised. When performing the piece, we’re telling a story that unfolds before us. That is my statement – channelled from mother earth and the song lines of Australia.

1.00PM THE PAVILION, THE VILLE  
FREE EVENT: ADVANCED WINTERSCHOOL PUBLIC MASTERCLASS

Watch as our advanced Winterschool students, the Voce String Quartet are coached by AFCM artist Brigid Coleridge in a free hour-long public masterclass.

5.00PM TOWNSVILLE CIVIC THEATRE  
RAY GOLDING SUNSET SERIES: BAROQUE MAGNIFICO

ANTONIO VIVALDI (1678–1741)  
*Concerto in G minor for strings and continuo, RV 153*  
Allegro  
Andante  
Allegro

BRIGID COLERIDGE, violin  
ELIZABETH LAYTON, violin  
IMANTS LARSENS, viola  
JAMAL ALIYEV, cello  
KIRSTY MCCAHERN, bass  
DAVID MITCHELL, bassoon  
DONALD NICOLSON, harpsichord

Unlike many, Vivaldi’s G-minor Concerto is notable for its lack of prominent solo writing, though inevitably the two violin lines carry lightly more thematic weight than other parts of the ensemble, but don’t detach themselves into a ‘concertino’ group with the regularity they might in, say a concerto grosso of Corelli. In the opening movement, the violins do engage in imitation of each other’s material, though occasionally invite the viola to join them; in the ceremonial-sounding slow movement the dotted-rhythm theme is shared even with the viola and cello, and those lower lines take full part in the fugal writing of the finale.

EVARISTO FELICE DALL’ABACO (1675–1742)  
*Oboe Concerto in C major, Op.5 No.5*  
Allegro  
Grave  
Allegro assai  
Rondeau: allegro

EMMANUEL CASSIMATIS, oboe  
ELIZABETH LAYTON, violin  
BRIGID COLERIDGE, violin  
IMANTS LARSENS, viola  
JAMAL ALIYEV, cello  
KIRSTY MCCAHERN, bass  
DAVID MITCHELL, bassoon  
DONALD NICOLSON, harpsichord

Veronese composer and cellist Evaristo Felice Dall’Abaco worked at first in Modena and then as Konzertmeister in Munich (and brief exile in the Netherlands) with the Elector Maximilian II Emanuel. After Maximilian’s death, Dall’Abaco’s music was less in demand at court but he spent the time composing concertos *à più istrumenti* – for a range of forces – which, like Vivaldi’s, were published in Amsterdam.

The C-major Oboe Concerto is in four movements with a rollicking allegro in 6/8 to start that makes dramatic use of sudden changes of dynamic and speed; a melancholy slow movement in C minor; a scherzo-like movement in buoyant 3/8 time and a rondeau that strays into A minor at times.

ANTONIO VIVALDI (1678–1741)  
*Concerto in F major for violin, accordion, strings and continuo, RV 542*  
[Allegro]  
[Lento]  
Allegro

JACK LIEBECK, violin  
JAMES CRABB, accordion  
NATSUKO YOSHIMOTO, violin  
BEJAMIN ROSKAMS, Violin  
SIMON OSWELL, viola  
TRISH DEAN, cello  
KIRSTY MCCAHERN, bass

The score of this work, a handwritten copy (not the composer’s autograph) held in Dresden, leaves quite a lot to the imagination, as editor Gian Francesco Malipiero has noted. The first two movement headings have been inferred, as they are not stated, and the scoring is likewise not entirely clear. The title page describes a ‘Concerto with Organ’, without designating whether the organ replaces the more normal harpsichord in its continuo role, and it is by no means clear where the first violin line is meant to be played by a soloist. This of course gives ensembles a lot of latitude in performing the piece, which is nevertheless full of Vivaldian charm.

DALL’ABACO (1675–1742)  
*Concerto a quattro da chiesa in D minor, Op.2 No.1*  
Largo  
Allegro  
Andante  
Allegro assai

NATSUKO YOSHIMOTO, violin  
BENJAMIN ROSKAMS, viola  
TRISH DEAN, cello  
DAVID MITCHELL, bassoon  
KIRSTY MCCAHERN, bass  
DONALD NICOLSON, harpsichord

Like Corelli and Torelli (possibly his teacher) Dall’Abaco made a distinction between sonatas and concertos *da chiesa* (church) or *da camera* (chamber). ‘Da chiesa’ does not indicate that they were written for liturgical use, merely that they begin with a slow movement, and have abstract movement headings, rather than the secular dance-form titles of da camera movements.

This work begins with a sombre *Largo*, where chains of suspended dissonances and trills hang over a solemn walking bass, contrasting with a scurrying contrapuntal Allegro. The Andante features characteristic Baroque dotted rhythms, which again contrast with the tripping triple metre of the final movement, which is replete with syncopation.



JOHANN DAVID HEINICHEN (1683–1729)

Oboe Concerto in G minor, S.237

Allegro  
Pizzicato [Andante]  
Vivace

EMMANUEL CASSIMATIS, oboe  
ELIZABETH LAYTON, violin  
COREY CEROVSEK, violin  
IMANTS LARSENS, viola  
IRINA MOROZOVA, viola  
ELINA FASKHI, cello  
KIRSTY MCCAHERN, bass  
DAVID MITCHELL, bassoon  
DONALD NICOLSON, harpsichord

Bach’s direct contemporary, Heinichen had been educated in Leipzig. In 1710 he moved to Venice, where he absorbed the Vivaldian concerto style and format, as seen in the fast-slow-fast layout of this piece. He was briefly engaged to teach Prince Rudolf of Anhalt Cöthen – Bach’s favourite employer – but was soon poached by August II, Elector of Saxony, for his court in Dresden. August kept a fine orchestra on hand and several eminent composers. One can hear Heinichen’s joy in the sheer abundance of sound as well as the accuracy of his players in this piece, which unusually for the time requires extended pizzicato playing from the strings in the second movement. One of his colleagues at Dresden was Tomaso Albinoni, one of the first composers to write oboe concertos; this might be a kind of tribute.

ARCANGELO CORELLI (1653-1713)

Concerto grosso in D, Op.6 No.4

Adagio – Allegro  
Adagio  
Vivace  
Allegro – allegro

JACK LIEBECK, violin  
BRIGID COLERIDGE, violin  
IMANTS LARSENS, viola  
IRINA MOROZOVA, viola  
ELINA FASKHI, cello  
KIRSTY MCCAHERN, Double Bass  
DAVID MITCHELL, bassoon  
DONALD NICOLSON, harpsichord

After Vivaldi, the most influential composer of the Italian Baroque was Arcangelo Corelli. Born near Bologna, Corelli made his name as a violinist and composer in the employ of Cardinal Ottoboni in Rome. After 1708, Corelli retired from performing and concentrated on composition, and in many respects codified what we now think of as the formal models for the Baroque concerto and sonata. Both, like opera, exploit the dramatic potential of interplay between contrasting groups (such as the *concertino* group of soloists and the *ripieno*, or accompanying group) or the individual against the mass.

The first batch of concertos in Opus 6 pitch the characteristic group of two solo violins and cello against the tutti – in fact, the *ripieno*’s continuo bass and harmony functions can, if required, be replaced by cello and harpsichord in the manner of the Baroque sonata.

The D-major Concerto differs from the others in the set in that it is a concerto da chiesa, generally avoiding, secular dance forms. After a brief Adagio introduction, the main Allegro proceeds with much deft counterpoint, while the Adagio is almost completely harmonic music, with little differentiation between *concertino* and *ripieno* groups. The triple-time Vivace movement is almost a proto-scherzo, while the finale consists of two discrete sections. One, in 2/4 is festooned with triplets giving it the flavour of a jig, but this is swept away by urgent ‘scrubbing’ string writing in 4/4.

An acquaintance remarked in 1711 that the composer was completing his sixth opus, but the collection was only published a year after Corelli’s death.

6.30PM C2 TOWNSVILLE CIVIC THEATRE  
AFCM ILLUMINATES 3: SEA CONSERVATION

Dr Naomi Gardiner from James Cook University takes a deep dive into the wonders of life on coral reefs and the connections we all have. Wonder at the extraordinary navigation skills and social lives of tiny fish, the inquisitive whale visitors, and the work of fishing communities in Asia to restore ocean health.

8.00PM TOWNSVILLE CIVIC THEATRE  
EVENING SERIES: OCEANS 13: MUSIC OUT OF THE BLUE

The power and scale of the ocean, immense, dangerous, and beautiful as it is, has been an inspiration to so many artists and composers. Here we discover all this from the comfort of the Townsville Civic Theatre, luckily without the need for a life vest!

ERNEST CHAUSSON (1855–1899)

Poème de l’amour et de la mer, Op.19

La Fleur des eaux  
Interlude  
La Mort de l’amour

LOTTE BETTS-DEAN, soprano  
DANIEL de BORAH, piano  
GOLDNER STRING QUARTET

Like many a French composer before him, Chausson was expected to study and practice law. Only after taking his doctorate and being sworn as a barrister did he begin to compose seriously in 1877. In 1879 he enrolled in Massenet’s class at the conservatoire, but after two years and an unsuccessful tilt at the Prix de Rome he withdrew, studying unofficially with César Franck and immersing himself in the music of Wagner.

Set to poetry by Maurice Bouchor, *Poème de l’amour et de la mer* was originally conceived in G major for tenor voice, but transposed has become a favourite of mezzo-sopranos. More monodrama than song-cycle, the piece takes verses from two of Bouchor’s poems, and arranges them into two large movements made up of groups of three stanzas separated by orchestral commentary; the central section is a more extended interlude.

The first movement *La Fleur des eaux (Water Flower)* starts with a *Pressentiment* (Presentiment) that sets the scene of an island beach in summer, ‘ablaze in the bright sun’. In *Rencontre* (Meeting), streams and paths await the arrival of the beloved. She appears, and smiles at the poet as ‘half-opened roses rain from the sky’. In *L’Adieu* (The Farewell) the idyll ends as it must, and the lovers’ part, the sound of the sea now mocking the poet’s agony.

After the orchestral interlude, in *La Mort de l’Amour* (The Death of Love), the poet returns – *En Mer* (On the Sea) – to the island in the hope of reunion with the beloved. But as we hear in *L’Oubli* (Forgetfulness) it is winter, the leaves are dead and tossed by the wind, and it is clear that love has died too. The Epilogue *Le Temps des Lilas* (The Time of Lilacs), sometimes heard as a stand-alone song, laments that ‘the time of lilac and roses, with our love, is dead forever’.

TÔRU TAKEMITSU (1930-1996)

Towards the Sea III for alto flute and harp

The Night  
Moby-Dick  
Cape Cod  
ALISON MITCHELL, flute  
ALICE GILES, harp

Most of Takemitsu’s musical knowledge was self-acquired during a slow recovery from tuberculosis in his late teens. He was, and remained, particularly influenced by the music of Debussy and Messiaen. The work that first gained him a lot of exposure was the *Requiem for Strings*, 1957. In 1967 he produced *November Steps*, a work that successfully blended traditional Japanese instruments like the *shakuhachi* (an end-blown flute) and *biwa* (a four-stringed lute) with the western symphony orchestra. In 1977 his orchestral work *A Flock Descends into the Pentagonal Garden* signalled a new direction. The harmony is no less complex, but there is more differentiation of internal musical lines. As he himself put it, ‘the song I would like to sing is not a simple lyric line but more than this – a narrative line intertwined with many threads’.

Throughout the 1980s Takemitsu had a recurring concern with water and the world of dreams. Commissioned by Greenpeace for its Save the Whale campaign, *Toward the Sea* exists in versions for alto flute and guitar, alto flute, harp and strings, and this version, for alto flute and harp. It takes its inspiration from Melville’s great novel and falls into three movements: ‘The Night’, ‘Moby-Dick’ and ‘Cape Cod’. It is poetic and often spare, with great metrical fluidity. Thematic unity is achieved partly through the use of a cipher (E flat, E natural, A) that spells the word ‘sea’ in German nomenclature.



PAUL DEAN (BORN 1966)

**The Sea Meets Infinity**  
*The mist blurs nature's lines*  
*Tempest*  
*Into the abyss*

PAUL DEAN, clarinet  
TIMOTHY CONSTABLE, percussion

*The composer writes:* You wake to a rolling sea, gentle at first but very aware that the tempest is close. The mist covers the horizon and masks the danger ahead. You get battered, bruised, and violently catapulted around. You lie, in the cold and dark, waiting for the descent into nothing.

MAURICE RAVEL (1875–1937)

**Miroirs: Une Barque sur l'océan**  
DANIEL GRIMWOOD, piano

Ravel described his *Miroirs*, composed in 1904-5, as ‘a collection of piano pieces which in my harmonic evolution mark a change considerable enough to have disconcerted musicians who, up to now, have been most accustomed to my style.’

‘Une Barque sur l’océan’ has been described as one of the more Debussyan of Ravel’s works; the sea on which the ship sails glitters in the sun, with occasional darker clouds and large swells admitting the possibility of danger.

BEDŘICH SMETANA (1824–1884)

**On the Seashore – Reminiscence, Concert Etude Op.17**  
KRISTIAN CHONG, piano

The composer of orchestral blockbusters like *Ma Vlast* and various enduring stage works was also a fine pianist, writing a great deal for that instrument in his early years and founding a Piano Institute in Prague in 1848. From the mid-1850s he spent some time working in Sweden, which unlike Bohemia (*pace* Shakespeare), has a seacoast that he might be remembered in this 1861 work.



Timothy Young and Katya Apekisheva, AFCM 2018

CLAUDE DEBUSSY (1862–1918)  
ARR. SALLY BEAMISH

**La Mer – Three Symphonic Sketches**  
*De l'aube à midi sur la mer*  
*(From dawn to noon on the sea)*

*Jeux de vagues*  
*(Play of waves)*

*Dialogue du vent et de la mer*  
*(Dialogue of the wind and the sea)*

COREY CEROVSEK, violin  
ELINA FASKHI, cello  
DANIEL GRIMWOOD, piano

Debussy’s music is never intended as visual imagery or the soundtrack to some imaginary film. (This is what Debussy’s colleague Satie was burlesquing when he praised *La Mer*’s first movement, ‘From dawn to noon on the sea’, by saying he particularly liked the bit ‘around a quarter to eleven.’) In 1903, when he began work on *La Mer*, Debussy wrote to a friend from the Burgundian countryside:

You may not know that I was destined for a sailor’s life and that only chance led me in another direction...You will say that the ocean does not exactly bathe the hills of Burgundy, and my seascapes may be studio landscapes, but I have an endless store of memories, and in my mind, they are worth more than reality, whose beauty often weighs heavily on the imagination.

The work, then, is about the *idea* of the sea rather than being a representation of it.

Debussy’s genius for orchestration and subtle rhythmic organisation certainly makes for an evocative work where it is possible to imagine the crash of waves, the call of seagulls and the protean movement of light on water. The final climactic moments of the first movement, for instance, somehow create a sense of emerging from the deep into the light.

But *La Mer* is as much ‘symphonic’ as it is ‘sketch’. Its three movements show Debussy’s subtle and careful approach to form. In the first movement his careful development of short motifs is perfectly symphonic; the second movement, ‘Play of Waves’, is, among other things, a symphonic scherzo; and the third movement – which has one of the rare ‘big finishes’ of any work by this composer – is a symphonic finale. (This movement, with its references back to the first, also shows Debussy’s adherence to the notion of cyclical form which he learned from César Franck and applied in such works as his *String Quartet*).

By a nice paradox, Debussy’s marvellous musical reflection on the constant flux of the sea is achieved by the most painstaking and careful calculation. Not for nothing did the published score carry the intricately designed woodcut *The Hollow Wave* by the Japanese artist Hokusai.

10.00AM THE PAVILION, THE VILLE  
CONCERT CONVERSATIONS 5

Conversations with Jamal Aliyev, James Crabb, Kristy McCahon, and Simon Oswell.

ROBERT SCHUMANN (1810–1856)

**Märchenbilder for viola and piano, Op.113**  
*Nicht Schnell*  
*Lebhaft*  
*Rasch*  
*Langsam, mit melancholischem Ausdruck*

SIMON OSWELL, viola  
DANIEL de BORAH, piano

Romanticism is often viewed as a reaction to the age of reason or the Enlightenment and the artificial forms of art and society that had calcified during the 18<sup>th</sup> century. Romantic poets such as Wordsworth in Britain or Herder in Germany looked to folk traditions for a more authentic, subjective experience. And thanks to the efforts of writers like Clemens Brentano or the brothers Grimm, German speakers, at least, had access to the wealth of fairy tales, some of which were ancient indeed.

Romantic composers had an ambivalent relationship with the forms and ethos of the classical period, often preferring the fragmentary, the suggestive, the emotional over formal, logical works of the previous century. Schumann cultivated such things in many of his solo instrumental and chamber works. Two collections evoke the supernatural world of fairy tale: the *Märchenerzählungen* (Fairy tales) Op.132 and the *Märchenbilder* (Fairy-tale pictures) composed in 1851. Both feature the warm introspective sound of viola and piano (to which Op.132 adds clarinet) but in neither instance does the composer tell us the actual stories being illustrated. The movement headings (‘Not fast’, Lively’, Quick’, ‘Slow with melancholy expression’ give us a clue of the emotional landscapes we’re about to enter, but what we find is up to us.

KATE MOORE (BORN 1979)

**Icarus Song**  
KIRSTY MCCAHERN, bass

Kate Moore is an Australian composer based in the Netherlands whose works are directly inspired by the organic shapes and sounds found in nature and lost objects of the natural biosphere, both sonic and visual. She describes *Icarus Song* as ‘a hidden, secret piece written for bassist Kirsty McCahon, for the cycle *Restraints* commissioned by Ken Unsworth:

The story of Icarus is fascinating and resonates in today’s society as ever, of a young man given the gift of wings from his ingenious father who built them for him as a gift. The young man is warned by his father not to fly too low so that the moisture from the ocean’s waves will not drag the wings into the water and become too heavy to lift or to fly too high where the heat from the sun’s rays will melt the wax where the wings will disintegrate and fall apart. The young man wears the wings and is delighted with his newfound freedom of flying, daring to reach higher and higher, feeling the wing against his arms and leg as he spins and dives and rises, forgetting the warning of his father, he nears the sun, and his wings begin to fall apart. Without the wings of his father, he is left bare to fall from such a height and plummets to his inevitable death.

This song was written for double bass, to play the melody in the highest register of the bass, where the low register represents the sea, and the high register represents the sun. The melody, reminiscent of a folk tune, flies high, soaring into the extremes of the instrument. Too high. The tension of the instrument is felt. The desire to fall is magnetic.

KIRSTY MCCAHERN

**Flying with Francesca**  
KIRSTY MCCAHERN, bass

*The composer writes:* In April 2021, I was practicing Monteverdi on my six-string violone on the veranda at our farm high up on the hill in north-eastern Victoria. As I stared out at parched, dry paddocks, a silver-grey thrush flew onto the windowsill and started accompanying me with its song. A theme by the ground-breaking, remarkable Renaissance composer, Francesca Caccini popped into my head and, as I played, in flew a quartet of spotted pardalotes to join in the fun. As I played, they chattered and sang, seemingly highly amused by it all!! Here I was sitting in an ancient land, wracked by the effects of the climate catastrophe, literally making music with birds sustained by our regeneration efforts. So, this work, for four-stringed bass, is my (and my feathered friends’) little ‘meditation’ on the profound ironies and beauties abounding in music-making in this challenging time.



GUILTY PLEASURE  
LEONID DMITRIEVICH MALASHKIN  
(1842–1902)

**When I Met You**  
JAMAL ALIYEV, cello  
DANIEL de BORAH, piano

Tchaikovsky once poked fun at Malashkin’s ‘amazing lack of talent’ and his ‘imaginary abilities as a composer’. Malashkin was active as a composer in church music circles in Kyiv, where he taught voice, and his songs and instrumental works gained some currency in his native Russia. He is remembered chiefly for the songs ‘Oh, Could I But Express in Song’ and this work, setting poetry by Feodor Tyutchev about the persistence of love.

GUILTY PLEASURE  
WOLFGANG AMADEUS MOZART  
(1756–1791)

**The Magic Flute: Ach, ich fühl’s**  
IMANTS LARSENS, viola  
DANIEL de BORAH, piano

*The Magic Flute*, with its German text, fairy-tale atmosphere, and often broad comedy, is great fun, but it has its serious side: when Prince Tamino, as part of his initiation into an order of priests is forbidden from speaking to his beloved Pamina, she feels that love has deserted her. She sings of her heartbreak in ‘Ach, ich fühl’s’ (Ah, I feel it) expecting to find peace only in death, to a melody that lends itself to adaption for solo strings.

RALPH VAUGHAN WILLIAMS (1872–1958)

**The Lark Ascending**  
JACK LIEBECK, violin  
JAMES CRABB, accordion

Vaughan Williams’s *The Lark Ascending* was inspired by a poem by George Meredith, a Victorian poet, in 1914. He prefaced the score with lines from Meredith’s verse which describe the bird ‘singing till his heaven fills, / ‘Tis love of earth that he instils.’ This is reflected in the long quasi-cadenza that the violin plays over a rich static chord at the outset, and by the beautiful folk-inspired melodies that follow. Sadly, the work had to wait until after World War I for its premiere, when it was derided as mere nostalgia, not an expression of love for a world about to disappear.



5.00PM TOWNSVILLE CIVIC THEATRE  
RAY GOLDING SUNSET SERIES: POEMS & PRAYERS

BRETT DEAN (BORN 1961)

**Poems and Prayers**  
II. *A Child is a Grub*  
III. *Prayer I*  
LOTTE BETTS-DEAN, soprano  
DANIEL GRIMWOOD, piano

*Poems and Prayers* is a cycle of five songs, setting texts from Michael Leunig’s *Poems and Prayer Tree*. The complete cycle was written for Czech mezzo Magdalena Kožená and premiered by her and pianist Malcolm Martineau at the Salzburg Festival in August 2006.

SOFIA GUBAIDULINA (BORN 1931)

**De Profundis**  
JAMES CRABB, accordion

Sofia Gubaidulina grew up in the Tatar city of Kazan where, as a child, she used to follow an itinerant bayan, or accordion, player through the streets. As she later told British journalist Stuart Jeffries, ‘I loved then, as now the instrument’s ability to breathe – no other orchestral instrument has this.’

This quality lies at the heart of *De profundis* which takes its title from Psalm 130 (out of the depths I cry to thee). The piece begins low in the instrument’s compass, with distressed rapid breathing that gradually adds in higher pitches. As the harmonic movement slows, the music climbs, revealing fragmentary phrases that evoke Slavonic church music and birdsong – a reference, perhaps to the psalmist’s ‘my soul waits for the Lord more than they that watch for the morning’. A new section alternates brutal chords with chromatic counterpoint. A violent climax introduces a passage of spare lyricism, then high, strongly inflected chords and birdsong.

BERNARD ANDRÈS (BORN 1941)

**Chants d’arrière-saison**  
*Andantino*  
*Allegro*  
*Larghetto*  
*Adagietto*  
*Andante*  
*Allegretto*  
*Moderato*

PETER LUFF, French horn  
ALICE GILES, harp

French composer Bernard Andrès took up the harp at the age of 19, after learning piano as a child and composing from an early age. While he composes in a variety of genres he has a particular affection for the harp, and much of his solo music is now interpreted by noted harpist Isabelle Perrin.

*Chants d’arrière-saison* (Last Season’s Songs) is a suite of seven duos for harp and bassoon, horn, or cello. The unusual pairing – especially in the version with horn – offers any number of Romantic soundscapes. The first, third, fourth and seventh movements are predominantly and warmly lyrical; the second and sixth are rather more energetic, with some hints of martial music (Andrès, after all, served as principal harpist for France’s Air Force Army Orchestra) and there are echoes of bugle calls in the short fifth movement. Andrès judiciously uses extended techniques (muting of the horn or the harp strings, for instance) for effect, and has a liking for pentatonic melodies, and in the sixth movement, an inflected version of this scale gives the harp part a fleeting similarity to Japanese *koto* music.

1.00PM THE PAVILION, THE VILLE  
FREE EVENT: ADVANCED WINTERSCHOOL CONCERT

Experience Australia’s finest emerging talent in concert, showcasing the enhanced skills gained from working with some of the world’s leading artists through the Advanced Masterclass Program.



FLORENCE PRICE (1887-1953)  
*Piano Quintet in A minor*

*Allegro non-troppo*  
*Andante con moto*  
*Juba: Allegro*  
*Scherzo: Allegro – coda*

COREY CEROVSEK, violin  
NATSUKO YOSHIMOTO, violin  
IMANTS LARSENS, viola  
ELINA FASKHI, cello  
KRISTIAN CHONG, piano

During his American sojourn, Antonín Dvořák encouraged composers there to listen to and absorb all the music – popular, classical, religious, secular – to create a unique national idiom. Florence Price wrote precisely the kind of music he had in mind. Despite labouring under the ‘two disadvantages’ as she put it, of being a woman and one with ‘some Negro blood’ – and she was discriminated against on both counts at various times – Price was an accomplished and prolific composer. Originally from Arkansas, she studied there and at the New England Conservatory and was active as a teacher and composer in Atlanta and later Chicago. The first of four symphonies, a work that inhabits landscapes familiar to lovers of Dvořák and Vaughan Williams, was premiered by the Chicago Symphony Orchestra in 1933.

The A-minor Piano Quintet dates from around 1936 and displays many of the features of Price’s chamber style. Her melodic material frequently evokes the simple (often pentatonic) lyricism of the ‘spiritual’ and contains many of the rhythms of African American dance that give her fast movements, in particular, tremendous drive.

Price marries these elements with a sure sense of the large-scale structures of late 19<sup>th</sup>-century chamber music – the relative weighting of the piano and ensemble in the first movement evokes Brahms, and her melodic material is the basis for elaborate solo flourishes and highly rigorous counterpoint. She uses here the Brahmsian four-movement layout, though leaves the scherzo until last, its more normal place reserved for the juba (a dance beloved of slaves who sued ‘body percussion’ in lieu of instruments).

Lotte Betts-Dean, AFCM 2019



8.00PM TOWNSVILLE CIVIC THEATRE  
EVENING SERIES: THE SILVER SCREEN

What would the movie experience be like without the musical soundtrack that provides so much of the emotion and unspoken narrative of a film? We will hear music from the Silver Screen, from the earliest exponents of the art form to the present-day giants. This will be a program filled with emotion and joy and will no doubt get the spine tingling.

DARIO MARIANELLI (BORN 1963)  
*Jane Eyre: Suite*

*Wandering Jane*  
*The End of Childhood*  
*The Call Within*  
*Awaken*  
*Yes!*  
*My Edward and I*

JACK LIEBECK, violin  
DANIEL de BORAH, piano

Dario Marianelli was born in Italy but studied at Britain’s Guildhall School of Music and Drama and the National Film and Television School and has subsequently become an esteemed composer for English-language films, frequently those based on canonical literature. An early success was his 2005 score for *Pride and Prejudice*, where he sought to imagine the musical sound world that would have been familiar to the inhabitants of Jane Austen’s novel. He also scored *Atonement*, *Paddington 2*, *Anna Karenina* and in 2011, *Jane Eyre*.

Marianelli’s Suite extracts some of the key moments in Charlotte Bronte’s story of the orphan who survives a difficult childhood and young adult life, replete with tales of ghosts, a violent madwoman, the conflagration of the faintly Gothic Thornfield Hall where she works and with whose owner, after he sustains a serious injury, she finally finds love. Its surging dark music refers to then-current Romantic styles and offers the solo violin a marvellous showcase.

ROBERT CONSTABLE (BORN 1947)  
*Silent Film Music*

*‘Hieronymus Sprocket’s Bicycle Race’ Originally improvised for Buster Keaton’s Sherlock Jr (1924).*

*‘Doreen Strolls to Work - at the pickle factory’. Originally improvised for The Sentimental Bloke (1919).*

*‘Chase scene from Cops’. Originally improvised for Buster Keaton’s Cops (1922)*

JACK LIEBECK, Violin  
TIMOTHY CONSTABLE, percussion  
DANIEL DE BORAH, piano

Over the past 30 years, Robert Constable has devoted a considerable amount of his time improvising at the piano instant soundtracks for silent films of the 1920s. He has performed as a partner to silent films at nearly 200 silent film events, including festivals, both in Australia and internationally. In his improvisations he avoids imposing modern musical styles on these 100-year-old films, preferring always to create an authentic sound of the period in which they were made so that the actors appear to be reacting to music with which they might be familiar. This creates for the audience an illusion that it is a live event. Like dancers in a ballet, the actors can hear and respond to the music.

Many of the musical ideas from his original improvisations have remained in his memory, even after 20-30 years, and he has recently begun turning some of these into stand-alone concert pieces. A large number are ragtimes and waltz songs in styles that were in vogue during the 1920s and earlier. Most are written for solo piano, but he has arranged several of them for xylophone or marimba and piano.

ASTOR PIAZZOLLA (1921-1992)  
*Tanti anni prima*

JAMES CRABB, accordion

Piazzolla composed the score for Marco Bellocchio’s film *Enrico IV* (after Pirandello’s play) in which brain injury leads an Italian aristocrat to imagine himself King Henry IV, a delusion in which many, including Matilda, the object of his unrequited love, are complicit. *Tanti anni prima*, also known as *Ave Maria*, depicts Matilda (played by Claudia Cardinale in the film).

GUILTY PLEASURE

ENNIO MORRICONE (BORN 1928)

**The Mission: Gabriel's Oboe**

SIMON OSWELL, viola  
DANIEL de BORAH, piano

There are two sides to Ennio Morricone. One is the composer of 'serious' twelve-note concert music; the other is the prolific film composer who started writing for Sergio Leone's 'spaghetti westerns' such as *A Fistful of Dollars*. He is most famous, perhaps, for Roland Joffé's 1986 film *The Mission*, starring Robert De Niro and Jeremy Irons. Set in the jungles of South America, the film chronicles the story of Jesuit missionaries striving in the face of violence, terror, and doubt. Gabriel's Oboe is the main theme of the score. It occurs in several guises throughout the film, most strikingly in a scene where Father Gabriel (Irons), plays the melody while sitting alone by a cascade in the jungle and is gradually surrounded by Guarani tribesmen. They listen intently until their angry chief appears and breaks the instrument in half.

ALAN JAY LERNER (1916-1966)  
AND FREDERICK LOEWE (1901-1988)

**My Fair Lady: I Could Have Danced All Night**

LOTTE BETTS-DEAN, soprano  
JAMES CRABB, accordion

Lerner and Loewe turned George Bernard Shaw's wry satire on the British class system into what has been called the 'perfect musical'. *My Fair Lady*, which introduced Julie Andrews, opened on Broadway in 1956 and ran for over 2000 performances before enjoying a similar run in London's West End, and then becoming a major motion picture. 'I Could Have Danced All Night' depicts the unpolished Eliza Doolittle's exhilarated understanding that she has been transformed and can 'pass' in high society.

CHARLIE CHAPLIN (1889-1977)

**Modern Times: Smile**

LOTTE BETTS-DEAN, soprano  
JAMES CRABB, accordion

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

HENRY MANCINI (1924-1994)

**Moon River**

LOTTE BETTS-DEAN, soprano  
JAMES CRABB, accordion

Mancini is remembered for numerous songs and scores composed for film. 'Moon River' features in *Breakfast at Tiffany's* and the story goes that a studio executive wanted to get rid of the 'stupid song', meeting with some resistance from Audrey Hepburn.

GUILTY PLEASURE

JOHN BARRY (1933-2011)

**Out of Africa: Theme**

PETER LUFF, French horn  
GOLDNER STRING QUARTET

Sydney Pollack's film based on a biographical novel by Isak Denisen (Karen Blixen) came out in 1985, with Meryl Streep and Robert Redford in the main roles.

SAMUEL BARBER (1910-1981)

**String Quartet, Op.11: Adagio**

JACK LIEBECK, violin  
COREY CEROVSEK, violin  
IMANTS LARSENS, viola  
JULIAN SMILES, cello

Samuel Barber was perplexed that his *Adagio for Strings* was commonly used to add an air of solemnity to important occasions; 'it's just' he insisted 'music'.

In 1938 Arturo Toscanini had heard Barber's Symphony and asked for a new work. Barber provided two: the *Adagio* (an arrangement of the slow movement from his String Quartet Op.11) and the first Essay for orchestra, and both were performed and broadcast by the NBC Symphony Orchestra. The *Adagio* became part of the US's soundtrack to the encroaching crisis of the war and was played during the broadcast announcement of President Roosevelt's death. It brought its composer high standing with audiences and sneering dismissal by the more learned. Reviewing another work of Barber's, Virgil Thomson offered the backhanded compliment that 'the only reason Barber gets away with elementary musical methods is that his heart is pure'.

The piece has been appropriated for films such as *A Very Natural Thing*, *The Elephant Man* and *Platoon*.

ERICH WOLFGANG KORNGOLD (1897-1957)

**Quintet for two violins, viola, cello and piano in E major, Op.15**

Mäßiges Zeitmaß, mit schwungvoll blühendem Ausdruck

Adagio. Mit größter Ruhe, stets äußerst gebunden und ausdrucksvoll

Finale. Gemessen beinahe pathetisch

GOLDNER STRING QUARTET,  
DANIEL GRIMWOOD, piano

When Mahler heard the 10-year-old Korngold's music he not only pronounced the boy a genius but recommended that he study with Alexander von Zemlinsky. Zemlinsky was a major figure in Viennese music in the early 20<sup>th</sup> century who taught numerous important musicians, such as Schoenberg (whose sister he married), Berg, Webern, and Alma Mahler. Korngold duly went to him as a private pupil.

Korngold's Piano Quintet dates from 1921, a year after his opera *Die tote Stadt* established him as an important young composer. He would, of course, emigrate to the USA to escape Nazism and become one of the greatest composers of film scores, sadly never regaining his prestige as a composer for the concert hall.

The quintet establishes its Viennese-ness almost immediately. It reflects Zemlinsky's aesthetic which, while cultivating some of the same expressionism that we hear in Mahler and early Schoenberg, never followed the path into atonality or serialism. The opening movement is marked 'in moderate time, with a lively, blooming expression'. It is generously and intricately woven, emotive but rigorously constructed out of short motifs treated with the Brahmsian technique of continuous development; the adagio is more serene, marked 'with the greatest calm, always legato and expressive'. It is constructed as a set of variations on themes from Korngold's *Abschiedslieder* (Songs of Farewell), Op.14, notably that of the third song 'Mond, so gehst du wieder auf' (O moon, you rise again). The marking of the energetic finale indicates that the music should be measured, but on the edge of an outpouring of dramatic emotion.



10.00AM THE PAVILION, THE VILLE  
CONCERT CONVERSATIONS 6

Conversations with Timothy Constable, Kristian Chong, Peter Luff and Elina Faskhi.

GUILTY PLEASURE  
JOHANN SEBASTIAN BACH  
(1685-1750)

**Sonata for unaccompanied violin  
in A minor, BWV 1003**

Grave  
Fuga  
Andante  
Allegro

KRISTIAN CHONG, piano

The second of Bach's unaccompanied violin sonatas is a *sonata da chiesa* – so it avoids secular dance forms and alternates slow and fast movements.

Bach's ability to create the impression of harmony and rigorous counterpoint with the solo instrument has made it a temptation for pianists since Robert Schumann.

GUILTY PLEASURE  
BENJAMIN BRITTEN (1913-1976)

**Six Metamorphoses after Ovid, Op.49**

*Pan, who played upon the reed pipe, which was  
Syrinx, his beloved.*

*Phaeton, who rode upon the chariot of the sun  
for one day and was hurled into the river Padus  
by a thunderbolt.*

*Niobe, who, lamenting the death of her fourteen  
children, was turned into a mountain.*

*Bacchus, at whose feasts is heard the noise of  
gagging women's tattling tongues and shouting  
out of boys.*

*Narcissus, who fell in love with his own image  
and became a flower.*

*Arethusa, who, flying from the love of Alpheus  
the river god, was turned into a fountain.*

EMMANUEL CASSIMATIS, oboe

Britten wrote his *Six Metamorphoses* for oboist Joy Boughton to play at the 1951 Aldeburgh Festival, which he had founded four years before. Boughton's performance took place on the Meare or pond at Thorpeness and is thus designed for outdoor performance – much of its thematic material makes use of resonant arpeggios. Each movement represents a story from the *Metamorphoses* written by Ovid just before his exile from Rome under Augustus in 8 AD. Ovid's theme is the transformation of people into animals, things, and gods. *Pan* pursues a nymph called Syrinx who is transformed into a clump of reeds out of which he fashions the panpipes; *Phaeton*, son of the Sun-God begs to drive the chariot of the sun but loses control, burning the earth until Zeus aims a thunderbolt at him. *Niobe* boasts that her children are superior to the gods Apollo and Diana. The children are slain by the gods; Niobe is turned into a mountain and her tears the springs that run from it. *Bacchus* is the god of wine – transformative stuff – who changes a shipload of pirates into dolphins. *Narcissus*, cursed to fall in love with himself, does so when he sees his reflection as the love-struck Echo tries to get his attention; he turns into a flower. Finally, *Arethusa*, like Syrinx running from a randy god, is changed into a fountain.

JOHANN SEBASTIAN BACH

**Sonata for flute and continuo in E flat major, BWV 1031**

*Allegro moderato*  
*Siciliano*  
*Allegro*

ALISON MITCHELL, flute  
TIMOTHY CONSTABLE, percussion  
ELINA FASKHI, cello

The attribution of the second of Bach's flute sonatas, thought to have been composed between 1730 and 1734, has been called into question: one source appears in the hand of Bach's son, Carl Philippe Emanuel, and scholars have noted resemblances to a work of the flautist-composer Joachim Quantz. It is nonetheless a work of considerable charm and beauty, notably the *Siciliano*, a perfect example of the type, with a lovely tune dominated by the dance's distinctive long-short-long rhythmic motif.



James Crabb and Julian Smiles, AFCM 2018

GUILTY PLEASURE  
ASTOR PIAZZOLLA (1921-1992)

**Oblivion**

ELINA FASKHI, cello  
JAMES CRABB, accordion

The tango was to Piazzolla as the polonaise was to Chopin: a form with a strongly national flavour that became the vehicle for the composer/performer's most personal expressions. The calmly melancholy *Oblivion* dates from 1962.

GUILTY PLEASURE  
JON BON JOVI (BORN 1962),  
RICHIE SAMBORA (BORN 1959)  
AND DESMOND CHILD (BORN 1953)

***Livin' on a Prayer***

JAMES CRABB, accordion

This song appeared on Bon Jovi's 1986 album, *Slippery When Wet*.

*The composer writes:*  
It deals with the way that two kids – Tommy and Gina – face life's struggles and how their love and ambitions get them through the hard times.

4.00PM AFCM FESTIVAL GARDEN MAIN STAGE  
SPECIAL EVENT: FAMILIES' CONCERT

CAMILLE SAINT-SAËNS (1835–1921)  
**Carnival of the Animals: Grand Zoological Fantasy**  
*Introduction and Royal March of the Lion  
Hens and Roosters  
Hémiones (Speedy Animals)  
Tortoises  
The Elephant  
Kangaroos  
Aquarium  
Personages with Long Ears  
The Cuckoo in the Depths of the Forest  
Aviary  
Pianists  
Fossils  
The Swan  
Grand Finale*

DAMIEN BEAUMONT, narrator  
ELIZABETH LAYTON, violin  
BRIGID COLERIDGE, violin  
SIMON OSWELL, viola  
JAMAL ALIYEV, cello  
PHOEBE RUSSELL, bass  
ALISON MITCHELL, flute  
PAUL DEAN, clarinet  
DANIEL GRIMWOOD, piano  
KRISTIAN CHONG, piano  
TIMOTHY CONSTABLE, percussion

The animals are having a carnival, and the guests are arriving. There's the majestic lion, the braying mules, the dancing elephant, and the bouncy kangaroos. Even the fossils join in with a fast and rattly dance. Everyone is invited!

Nearly 150 years ago, composer Camille Saint-Saëns was asked by his pupils to write a musical joke for them. He wrote the *Carnival of the Animals*, a piece people enjoyed so much that it has now become one of Saint-Saëns' most famous works.

Perfect for all ages, this family-oriented concert will see AFCM artists bring the carnival to life. Who in the zoo will you be this afternoon?

PAUL DEAN  
**Composer in the Classroom**  
The second part of the Families' Concert is this fun and inspiring session for budding composers, AFCM composer-in-residence Paul Dean takes the Festival Garden audience through the process of creating a piece of music.

SUNSHINE  
**Sunshine Melody and Words: Her Excellency Mrs Linda Hurley Arrangement for Children's Choir by Robert Constable AM**  
*Performed by the Amadeus Singers accompanied by Anne Milanovic.  
Arrangement commissioned by Michael and Frederique Katz*



Families' Concert, 2019

8.00PM TOWNSVILLE CIVIC THEATRE  
FESTIVAL FINALE: FOND FAREWELLS

The Festival is not over until we have heard the last note of Wolf-Ferrari's ebullient and joyous Chamber Symphony. Before this swan song, we will sample Ravel's delicious Introduction and Allegro, Brett Dean's 'Equality' and other goodies that will send AFCM 2022 into the sunset ready to rise again in 2023.

PAUL DEAN (BORN 1966)  
**Dance Suite for accordion and chamber ensemble**  
*Grotesque  
Burlesque  
Chaconne for Warren  
Tarantella*

PETER LUFF, Conductor  
NATSUKO YOSHIMOTO, violin  
BENJAMIN ROSKAMS, viola  
TRISH DEAN, cello  
PHOEBE RUSSELL, bass  
PAUL DEAN, clarinet  
JAMES CRABB, accordion

*The composer writes* - I originally composed this work for New York-based bandoneon virtuoso J P Joffre, a performer well known to Townsville audiences following his performances here in 2018. The piece was to be a part of a national tour that J P was to do with Ensemble Q in May 2020, and of course, it was one of the first things in my diary cancelled during that terrible year for the world.

Having given up on ever hearing the piece, it was a thrill beyond belief when Jack discussed it with me as part of the program for this festival, given that the great James Crabb would be one of my fellow musicians here in Townsville.

The piece was born while I was listening to an Ensemble Q rehearsal of Korngold's amazing Suite for piano (left hand), two violins and cello. I was intrigued by the *Grotesque*, and Korngold's rather sarcastic and black use of the famous 1920s dance form. But moreover, the intricate and unrelenting drama and energy of Korngold's music left an indelible stamp on me.

The overriding nature of these dances is sombre, thick, and dark. Even the fast *Tarantella* has a sinister edge to it, mostly because the music was completed during the 2019/20 Black Summer bushfires which affected the entire nation's psyche. The *Chaconne for Warren* is dedicated to Paul Scott Williams in memory of his late husband Warren.

GUILTY PLEASURE  
TIMOTHY CONSTABLE (BORN 1983)

**House on Hill (from Vanish in the Air 2021)**  
TIMOTHY CONSTABLE, percussion

*The composer writes:* One of many lockdown projects was a suite of eight songs, setting lyrics I'd written as poems in 2019. Most of my songwriting has been written with a band or key collaborator. Usually, there's a hook or a groove, or some chords, or a fragment of melody, and the lyrics and meaning float to the surface towards the end of the process. This was a much more personal journey for me, as the story charts a particularly beautiful time of my life, and the intent was never to perform them publicly, but just as solace for me to sing through lockdown. Of course, I did end up performing them, and one time someone I trust said "'House on Hill" would be great with string quartet'. So, I made a version for string quartet and piano arrangement.

MAURICE RAVEL (1875–1937)  
**Introduction et allegro for harp, flute, clarinet, and string quartet**  
ALISON MITCHELL, Flute  
ALICE GILES, harp  
GOLDNER STRING QUARTET  
PAUL DEAN, Clarinet

When Debussy produced his *Danse sacrée et danse profane* to a commission from the piano builders Pleyel et Cie. in 1904, the rival company Erard immediately commissioned a similar piece from Ravel. Pleyel's new instrument offered a separate string for every chromatic note; Erard's used seven strings per octave that could be made sharp, flat, or natural by the use of pedals. They won.

Ravel's piece, like Debussy's, was also designed in part as a conservatorium examination piece, so is a kind of mini concerto with the harp supported by a colourful mixed ensemble. Ravel began writing it in 1905 and worked on completing the score while on a sailing holiday along the Dutch coast.



BRETT DEAN (BORN 1961)

Poems and Prayers

V. Prayer II  
IV. Equality

LOTTE BETTS-DEAN, soprano  
DANIEL de BORAH, piano

These two movements from *Poems and Prayers* originated in other forms. ‘Prayer II’ was commissioned by EMI Records for an EMI release to celebrate Sir Simon Rattle’s 50<sup>th</sup> birthday. ‘Equality’ was originally by the Cheltenham Festival to celebrate Michael Berkeley’s 10<sup>th</sup> and final year in the post of artistic director of that festival.

JAY LIVINGSTON (1915–2001)  
AND RAY EVANS (1915–2007)

Que sera, sera

LOTTE BETTS-DEAN, soprano  
KRISTIAN CHONG, piano

US songwriters Evans and Livingstone wrote this song, with its cod-Spanish refrain, on a whim in 1955, which came in handy when weeks later Alfred Hitchcock urgently needed a song for Doris Day to sing in *The Man Who Knew Too Much*. She hated it.

PAUL WALTER FÜRST (1926–2013)

Bratschen-Trio Op.67

IMANTS LARSENS, viola  
BENJAMIN ROSKAMS, viola  
SIMON OSWELL, viola

Paul Fürst was a violist who studied under Willi Boskovsky and held important musical and administrative positions in Vienna for much of his life. He also found time to compose, including this gem for three violas.

GUILLAUME PAQUE (1825–1876)

Souvenir de Curis

JAMAL ALIYEV, cello  
ELINA FASKHI, cello  
TRISH DEAN, Cello  
JULIAN SMILES, cello

Born in Brussels, Paque was a pre-eminent cellist in his day, performing throughout France, Spain, and Italy before settling in England. He is chiefly remembered for this Romantic piece for four cellos.

GUILTY PLEASURE

GRAHAM HAIR (BORN 1943)

Gershwin Paraphrase No.4

GOLDNER STRING QUARTET

Australian composer Graham Hair is celebrated for a modernist style full of intricate textures, careful colouring, and rigorous form, often using the radiant sounds of women’s voices for works of a serious cast. His sense of humour and love of great popular art is evident here, where he puts a well-known Gershwin tune through a set of variations.

GUILTY PLEASURE

ASTOR PIAZZOLLA (1921–1992)

Libertango

BRIGID COLERIDGE, violin  
PHOEBE RUSSELL, bass  
JAMES CRABB, accordion

In the early 1970s Piazzolla was associated with Conjunto 9, an ensemble consisting of bandoneon (which he played), string bass, electric guitar, piano, string quartet and drum kit. The group’s sound was, naturally, more hi-tech than that of the roots of tango, but this sort of song of liberty, composed for it in 1974, has since been heard in several successful arrangements.

ERMANNO WOLF-FERRARI (1876–1948)

Kammersymphonie, Op.8

Allegro moderato  
Adagio  
Vivace con spirito  
Finale: Adagio - Allegro moderato

COREY CEROVSEK, violin  
ELIZABETH LAYTON, violin  
SIMON OSWELL, viola  
ELINA FASKHI, cello  
PHOEBE RUSSELL, bass  
ALISON MITCHELL, flute  
EMMANUEL CASSIMATIS, oboe  
PAUL DEAN, clarinet  
DAVID MITCHELL, bassoon  
PETER LUFF, French horn  
DANIEL GRIMWOOD, piano

The world must have seemed like Wolf-Ferrari’s oyster when his Kammersinfonie appeared in print in 1903. Born in Venice, where his mother Emilia Ferrari was a local noblewoman, the twenty-something composer had initially thought to follow in the footsteps of his German artist father August Wolf and studied visual arts in both Rome and Munich. While in the latter city he decided instead to study music formally, enrolling at the Royal Academy there and studying with Joseph Rheinberger. His first instrumental works were a great success; his first operas, composed on his return to Italy in 1895 were less so, but he became a member of the circle including Verdi and Boito and later opera based on the 18<sup>th</sup> century comedies of Carlo Goldoni made his name. His music was championed by Mahler and Toscanini, among others.

Wolf-Ferrari’s style never encompassed either the astringencies of neo-classicism or the experimental techniques of atonality and serialism, which may partly explain the obscurity into which his work fell after World War II.

The Kammersymphonie is a perfectly-formed piece of what we might call Brahmsian Romanticism – classical in layout, form and behaviour and laced with strict counterpoint; emotively inflected in its melody and harmonic range. It is spacious in design, as signalled by the leisurely piano chord patterns and long clarinet solo with which the Allegro moderato starts, or the horn, violin and piano trio that introduces new material. As it unfolds, the ensemble explores a range of instrumental combinations, with the piano often acting as a kind of continuo.

The Adagio is almost comic at first, with a dotted-rhythm theme from the bassoon that gives way to lush strings and piano glissades, building in speed and force to a central section before a shimmering close.

The Vivace is a scherzo full of chattering wind figures and rippling piano, with a genial slower (allegretto) ‘trio’ section.

After a short, monumental adagio gesture, the finale takes off from terse dry motifs from the piano’s bass that leads to the first of several instrumental cadenzas. Wolf-Ferrari creates drama by interpolating several slower sections, requiring a renewal of momentum each time, before a fast and furious close.string quartet and piano arrangement.



Timothy Constable, AFCM 2017



3.00PM PEPPERS BLUE ON BLUE (MAGNETIC ISLAND)

SPECIAL EVENT: AFCM AFTER PARTY

Head over early so you can explore the stunning bays and beaches, take a hike, cuddle a koala, or simply sit in a Horseshoe Bay café for a relaxing lunch. Arrive at Peppers Blue on Blue resort by 2:45 pm, find your spot on their seaside deck and soak up the sunshine as AFCM Artistic Director Jack Liebeck, (violin) and James Crabb (accordion) have a little fun with Kreisler.







ARTISTIC DIRECTOR

**JACK LIEBECK**  
**JACK LIEBECK IS SUPPORTED BY PHILIP BACON AC - PHILIP BACON GALLERIES**

In 2022, the Australian Festival of Chamber Music welcomed Jack Liebeck to the role of Artistic Director. No stranger to this role, he is also the Artistic Director of his own festival - Oxford May Music where programming is centred around themes of music, science and the arts. You'll find this same multi-faceted approach applied to his inaugural AFCM program, which is sure to surprise, delight, and inspire.

Violinist, director and festival director Jack Liebeck, possesses “flawless technical mastery” and a “beguiling silvery tone” (BBC Music Magazine) and has been named as the Royal Academy of Music’s first *Sauret* Professor of Violin. Jack’s playing embraces the worlds of elegant chamber-chic Mozart through to the impassioned mastery required to frame Brett Dean *The Lost Art of Letter Writing*. His fascination with all things scientific has led to his most recent collaboration, *A Brief History of Time*, with Professor Brian Cox and Daniel Harding. This new violin concerto was commissioned for Jack by Melbourne Symphony Orchestra from regular collaborator and composer Paul Dean, and is written in commemoration of Professor Stephen Hawking. AFCM is proud to unveil the world premiere of a new chamber arrangement of the concerto in this Festival.

Upcoming and recent orchestral appearances include Queensland Symphony with Elena Schwarz, Uppsala with Rebecca Miller, Philharmonia with Santtu-Matias Rouvali, BBC Philharmonic, *Staatsorchester Rheinische Philharmonie*, Bournemouth Symphony with Jamie Phillips, BBC National Orchestra of Wales with Jac Van Steen, and Opera North with David Greed. Upcoming recitals include multiple performances at Wigmore Hall, St Barts Music Festival, and Savannah Music Festival.

Released in March 2020 on Orchid Classics, the Schoenberg and Brahms violin concertos with the BBC Symphony Orchestra was the May BBC Music Magazine Recording of the Month;

*Stellar Brahms and an expressive Schoenberg: Jack Liebeck responds with astonishing command, allowing the music’s expression to speak with a real degree of freedom, even fantasy* – (BBC Music Magazine)

Jack’s latest album, *Ysaÿe Six Sonatas*, on Orchid Classics was released in October 2021 ahead of the Sonatas’ centenary in 2024.

*...in every track Liebeck excels in capturing the fury, poetry, madness and dazzle of Ysaÿe’s haunting music. This is an exceptional release.* – (The Times 5\*)

Upcoming disc releases include a collaboration with Alexis Ffrench on his new release *Truth*, a new concerto project with Opera North and Orchid Classics, plus several concert and album collaborations with VOCES8 including *The Lark Ascending* for Vaughan Williams’ 150th anniversary this autumn, and three Christmas ’22 singles on Decca, carol arrangements by Taylor Scott Davis, which will be followed by a whole album to be released in ’23.

Jack has worked with many of the major international conductors and orchestras including Andrew Litton, Leonard Slatkin, Karl-Heinz Steffens, Sir Mark Elder, Sakari Oramo, Vasily Petrenko, Brett Dean (Royal Stockholm Philharmonic), Daniel Harding (Swedish Radio), Jukka Pekka Saraste (Oslo Philharmonic), David Robertson (St Louis Symphony), Jakub Hrůša (Melbourne Symphony) and many orchestras across the world including Thailand Philharmonic, Belgian National, Queensland Symphony, Moscow State Symphony, *Orquesta Sinfónica de Galicia*, Indianapolis Symphony and all of the UK orchestras.

*Jack Liebeck performs with a superb sound, beautifully grainy lower down, transparent and pure high up against the beautifully soft chordal texture of VOCES8.* – (Seen and Heard)

ARTISTS IN RESIDENCE



**GOLDNER STRING QUARTET**  
**THE GOLDNER STRING QUARTET IS SUPPORTED BY MARTIN DICKSON AM AND SUSIE DICKSON**

The Goldner String Quartet has widespread recognition as not only Australia’s preeminent string quartet but as an ensemble of international significance. Still retaining all founding members, the Goldners celebrate their 27th Anniversary in 2022. Their performances have been acclaimed throughout Australia, UK, Europe, USA, the Asia-Pacific, and NZ. They regularly appear at major festivals at home and abroad and are Quartet-in-Residence at the Australian Festival of Chamber Music. Career highlights include performances at London’s Wigmore Hall and New York’s 92 St Y, whilst special projects include a retrospective of 20th Century quartets and the complete cycle of Beethoven’s String Quartets (these performances were recorded live and won the 2009 Limelight ‘Best Classical Recording’ Award). The Quartet regularly premiere new works, commissioned from many of Australia’s leading composers.



**PAUL DEAN, CLARINET AND COMPOSER IN RESIDENCE 2022**  
**PAUL DEAN IS SUPPORTED BY AN ANONYMOUS DONOR**

Brisbane-born and bred clarinettist Paul Dean is regarded as one of Australia’s foremost musicians. He holds positions as Head of Winds at Queensland Conservatorium, Griffith University, Co-Artistic Director of Ensemble Q and conductor of the Queensland Youth Orchestra 2 and the Brisbane Symphony Orchestra. Paul is a Principal Clarinet with the Australian World Orchestra and has appeared as soloist with major Australian Symphony Orchestras on over forty occasions. He has been guest artist with the Navarra, Doric and the Heath Quartets, the Australian String Quartet, the Goldner String Quartet, and others. Paul was Composer in Residence in 2019 with the Melbourne Symphony Orchestra, with world premieres of his clarinet concerto and violin concerto. His first Symphony was commissioned and performed by the Australian World Orchestra in 2021, and 2022 premieres include a horn concerto for Andrew Bain and both the Aspen Music Festival (USA) and Adelaide Symphony Orchestra, and a double bass concerto for Phoebe Russell and the Queensland Symphony Orchestra.

# FESTIVAL ARTISTS

## PIANO



**DANIEL DE BORAH**  
**DANIEL DE BORAH IS SUPPORTED BY LESLIE C. THIESS AND JOHN HUGHES**

Daniel de Borah is a regular soloist with the major symphony orchestras of Australia, having also appeared with the English Chamber Orchestra, London Mozart Players, and the Royal Philharmonic Orchestra. He has given recitals on four continents and enjoys fruitful collaborations with leading local and international soloists throughout Australia and abroad. Daniel lives in Brisbane where he serves as Head of Chamber Music at the Queensland Conservatorium Griffith University.



**KRISTIAN CHONG**  
**KRISTIAN CHONG IS SUPPORTED BY MARJORIE NICHOLAS OAM, CATHERINE MCPHERSON, GREGORY MCPHERSON**

Leading Australian pianist Kristian Chong has performed throughout Australia and the UK, and in China, France, New Zealand, Singapore, Hong Kong, Taiwan, USA, and Zimbabwe. Performances find him equally at home as concerto soloist, chamber musician and recitalist, having performed with most of Australia's major orchestras as soloist and with many leading instrumentalists and ensembles in chamber music. He teaches piano and chamber music at the University of Melbourne.



**DANIEL GRIMWOOD**  
Daniel is a pianist with a keen interest in all keyboard instruments, both modern and old. He has performed and recorded using historic instruments, including Chopin on Pleyel's instrument sold to Chopin himself, and Liszt on an 1851 Erard. He enjoys both a solo and a chamber music career, and his training as a composer goes some way to explaining his full interests from virginal music to new music; coaxing particular qualities from an old instrument and performing fireworks on a piano in the way that only a modern instrument can support. Daniel performs widely in the UK at Wigmore Hall, the Purcell Room, Bridgewater Hall, and Symphony Hall in Birmingham as well as the Gnessin Hall in Moscow, Carnegie Hall in New York and cities and venues right across Europe.

## ACCORDION



**JAMES CRABB**  
**JAMES CRABB IS SUPPORTED BY GUDRUN GENEE**

Scottish-born James Crabb is widely regarded as one of the world's leading classical accordionists, and a renowned authority and passionate advocate for the works of Piazzolla. Critics internationally praise him for his breathtaking virtuosity and versatile musicianship. He has recorded for major record labels EMI Classics and Chandos, and in 2019 gave the World Premiere of Brett Dean's accordion concerto in Sweden, also recorded for BIS label. He was Artistic Director of Four Winds (2016-20) and curator of UKARIA 24 and is a passionate and sought-after music educator and mentor.

## VIOLIN



**BRIGID COLERIDGE**  
**BRIGID COLERIDGE IS SUPPORTED BY AN ANONYMOUS DONOR**

Brigid Coleridge is an Australian violinist currently based in the US. She performs internationally as a chamber musician and soloist and is a founding member of the award-winning Merz Trio. Brigid has been a regular performer at the Yellow Barn, Olympic and Lake Champlain festivals, and has held Artist Residencies at Yellow Barn and Avaloch Farm Institute. Having completed her Masters and Artist Diploma at London's Royal College of Music, Brigid holds a doctoral degree from the City University of New York.



**COREY CEROVSEK**  
**COREY CEROVSEK IS SUPPORTED BY MICHAEL AND CARMEL FELLOWS, LLOYD AND MARY JO CAPPS AM**

Corey studied with Australia's Charmian Gadd and Richard Goldner and appeared at AFCM in 2004. He graduated from the University of Toronto's Royal Conservatory of Music with a gold medal for the highest marks in strings at age 12 and was immediately accepted by Josef Gingold for study at Indiana University, receiving a Bachelor's Degree at 15, Master's Degrees at 16, and completing his doctoral course work at age 18, in mathematics and music. Corey has collaborated with conductors including Zubin Mehta, Michael Tilson Thomas and Yoel Levi, and has performed with the orchestras of Boston, Philadelphia, San Francisco, as well as the Residentie Orkest, Berlin Symphony, and in Australia with Sydney, Melbourne, and Adelaide. His list of performance colleagues is a who's who of music today, including Joshua Bell and Jean-Yves Thibaudet.



**DIMITY HALL**  
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. Dimity plays a Nicolo Gagliano violin.



**ELIZABETH LAYTON**  
Elizabeth enjoys a varied career performing recitals and chamber music throughout Australia and New Zealand. She appears regularly as guest concertmaster with major symphony orchestras and combines performance with her position as Head of Classical Performance at the Elder Conservatorium, University of Adelaide. She has appeared as soloist with many British orchestras and at European festivals and held positions leading the Academy of St Martin in the Fields and as Concertmaster of the BBC Scottish Symphony Orchestra. Her chamber music recordings appear on labels including DG, Hyperion, Chandos, BIS and Naxos.



**DENE OLDING AM**  
**DENE OLDING AM IS SUPPORTED BY DR STEVEN LUN AND MRS JANELLE LUN (TOWNSVILLE UROLOGY)**

Dene is currently first violinist with both the Goldner String Quartet and the Australia Ensemble@UNSW. He is also Concertmaster Emeritus of the Sydney Symphony Orchestra and is Artistic Advisor for Australia's Young Performers Awards. 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. Dene plays a fine Joseph Guarnerius violin made in 1720.



**NATSUKO YOSHIMOTO**  
**NATSUKO YOSHIMOTO IS SUPPORTED BY SUITE SIX - RUSSELL MITCHELL AND VALMAY HILL, DRS AILBHE AND FRANK CUNNINGHAM, CHRISTINE DAGWORTHY AND ROBERT DAGWORTHY AM**

Born in Japan, violinist Natsuko Yoshimoto has been in great demand as a chamber musician, soloist and a concertmaster and has held positions as a leader of many of the esteemed chamber groups and orchestras such as the Australian String Quartet, the Grainger Quartet, and the Adelaide Symphony Orchestra. She is currently co-concertmaster of the Queensland Symphony Orchestra and a member of Ensemble Q and loves exploring the music of both well-loved and unknown.



# FESTIVAL ARTISTS

## VIOLA



### IMANTS LARSENS

**IMANTS LARSENS IS SUPPORTED BY THE HON JUSTICE DAVID NORTH AND JANE SEAWRIGHT**

Principal Viola with Queensland Symphony Orchestra since 2019, Imants has also performed as guest Principal Viola with the Sydney, Tasmanian, West Australian and Adelaide Symphony Orchestras. He has also been a member of Ensemble Q since 2021. Career highlights include performing as a soloist on numerous occasions with the Queensland and Adelaide Symphony Orchestras, as well as performing the Mendelssohn Octet and Tchaikovsky's Souvenir de Florence with Pinchas Zukerman. Imants plays on a 1937 Arthur E Smith viola.



### IRINA MOROZOVA

Irina has had a long and distinguished career primarily as a chamber musician and is also a 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. Irina plays a very fine AE Smith viola made for Musica Viva's founder Richard Goldner.



### SIMON OSWELL

Simon Oswell studied in Australia and the United States. He gained awards in the National Concerto competition and co-founded the Petra String Quartet in Tasmania. Simon has performed and recorded as a soloist and chamber musician in Australia, Europe, and Southeast Asia and subsequently in the United States in the LA based chamber music groups, the Capitol Ensemble and Pacific Serenades. In California he occupied several Principal Viola positions including the Carmel Bach Festival, Mozart Classical Orchestra and Hollywood Bowl Orchestra, and recorded for the motion picture industry. Simon has appeared as Principal Viola with many Australian orchestras and ensembles, and at many Festivals.



### JAMAL ALIYEV

In 2021 Jamal was featured as one of Classic FM's '30 of the most brilliant young classical musicians playing today. Jamal was a prize winner at the 2019 Concert Artists Guild International Auditions in New York. In 2017, he made his solo debut at the BBC Proms with the BBC Concert Orchestra at the Royal Albert Hall. In the same year he won the 'Arts Club - Sir Karl Jenkins Music Award' and released his debut CD, Russian Masters, for Champs Hill Records to critical acclaim. Jamal has performed widely internationally, highlights including recitals at Wigmore Hall and solo appearances with the BBC Scottish Symphony Orchestra (broadcast by Radio 3) and Symphony Orchestra Simón Bolívar of Venezuela. He was a prize winner at the YCAT International Auditions in 2017.

## CELLO



### ELINA FASKHI

**ELINA FASKHI IS SUPPORTED BY AN ANONYMOUS DONOR**

Elina was born in Ufa, Russia in 1990. She graduated from the Moscow Tchaikovsky Conservatory in 2014, postgraduate in 2016. Before moving to Melbourne in 2020 she worked at the State Academic Symphony Orchestra of Russia and was a member of Hyogo Performing Arts Center. She is the winner and laureate of many international cello and chamber music competitions in Russia, Europe, and Japan.

## VIOLA



### JULIAN SMILES

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 holds the position of Senior Lecturer and Coordinator of Cello at the Sydney Conservatorium of Music. Julian plays a Lorenzo Ventapane cello from 1827.



### TRISH DEAN

Tasmanian-born cellist Trish Dean (formerly O'Brien) is the co-Artistic Director and cellist of Ensemble Q. She has performed worldwide at major venues with national and international ensembles. She was engaged as Associate Principal cellist for the Sydney Symphony Orchestra and guest Principal for the Sydney, Adelaide, and Queensland Symphony Orchestras. Trish has performed as concerto soloist with several Australian Symphony Orchestras and recorded as soloist and chamber musician for ABC Classics, Ensemble Q Artists, ABC Classic FM, Solitary Island Records and 2MBS Records. She is a member of the Australian World Orchestra and has performed as guest artist with the Australian String Quartet, Navarra Quartet, and Southern Cross Soloists. Trish has presented masterclasses across Australia and taught for the Queensland Conservatorium Griffith University and is a driving force behind the Ensemble Q mentorship program. Trish is also an award-winning photographer.

## DOUBLE BASS



### KIRSTY MCCAHERN

**KIRSTY MCCAHERN IS SUPPORTED BY MRS W.G. KEIGHLEY**

Bass player, curator, presenter, educator, ambassador, mother and avid tree planter, Kirsty is acknowledged as one of Australia's foremost double bassists. A Churchill Fellow and Honorary Fellow of the University of Melbourne, Kirsty is a champion of Australian music, musicians, and the important, unique stories shared through the magic of music-making. Former Principal Double Bass of the Australian Brandenburg Orchestra, Kirsty has founded and performed with countless domestic and international ensembles. Kirsty is thrilled to recently be appointed Strategic Relations Manager at the Sydney Conservatorium of Music.



### PHOEBE RUSSELL

**PHOEBE RUSSELL IS SUPPORTED BY SUITE FOUR - RUSSELL MITCHELL AND VALMAY HILL, DRS AILBHE AND FRANK CUNNINGHAM**

Phoebe enjoys a career as a soloist, performer, and educator. Born in Melbourne, Phoebe studied at the Australian National Academy of Music with Damien Eckersley. At 17 she moved to Berlin and within months made her debut in the esteemed double bass section of the Berlin Philharmonic. Also, a graduate of Berlin Philharmonic's Karajan Academy, Phoebe has performed in more than twenty countries across the globe with some of the world's leading orchestras. In 2017 Phoebe was appointed principal double bass of the Queensland Symphony Orchestra and is regularly invited to orchestras as a guest principal. Parallel to her busy performance schedule, Phoebe is a passionate educator and is the lecturer in double bass at the University of Queensland and a faculty member of the Queensland Conservatorium of Music.

## FLUTE



### ALISON MITCHELL

**ALISON MITCHELL IS SUPPORTED BY META GOODMAN**

Alison Mitchell is Section Principal Flute with the Queensland Symphony Orchestra. She maintains a vibrant career throughout Australia and Europe as an orchestral musician, a chamber player, soloist, and teacher. Alison has held positions as Principal Flute with the Orchestra of Scottish Opera, SSO and the Scottish Chamber Orchestra, she has been soloist with the SCO, the Australian Chamber Orchestra, the QSO and the TSO and she is a founder member of the Australian World Orchestra. Alison has also played in numerous chamber ensembles in Australia, Scotland and Europe and she has premiered new works, notably the Flute Concerto by Gordon Kerry with the SCO.

# FESTIVAL ARTISTS

## COR ANGLAIS, OBOE



### EMMANUEL CASSIMATIS

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

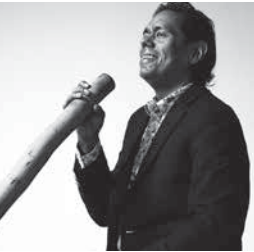
## BASSOON



### DAVID MITCHELL

David Mitchell is the Associate Principal Bassoon in the Queensland Symphony Orchestra. Before joining QSO in 2009, he was Section Principal Bassoon in the Hofer Symphoniker in Germany for five years. He performed with conductors including Vladimir Ashkenasy, Valery Gergiev, Christoph Eschenbach, and Lothar Zagrosek. Additionally, David has played with Sydney Symphony Orchestra, Australian World Orchestra, Leipziger Kammerorchester, Georgian Chamber Orchestra Ingolstadt, Staatstheater am Gärtnerplatz Munich, Neue Philharmonie Westfalen and the Malaysian Philharmonic Orchestra. As a chamber musician, David has performed extensively with the Atrium Quintet in Germany, at the Schleswig-Holstein Music Festival and with Southern Cross Soloists. As a teacher, David is currently Lecturer in Bassoon at the Queensland Conservatorium Griffith University and runs masterclasses and bassoon courses around Australia.

## DIDGERIDOO



### WILLIAM BARTON

**WILLIAM BARTON IS SUPPORTED BY LYNNE SAUNDER AND LIZ FOSTER**

For two decades, William has forged a peerless profile as a performer and composer in the classical music world, from the Philharmonic Orchestras of London and Berlin to historical events at Westminster Abbey for Commonwealth Day 2019, Anzac Cove, and the Beijing Olympics. His awards include Winner of Best Original Score for a Mainstage Production at the 2018 Sydney Theatre Awards and Winner of Best Classical Album with ARIA for Birdsong at Dusk in 2012. With his prodigious musicality and the quiet conviction of his Kalkadunga heritage, he has vastly expanded the horizons of the didgeridoo.

## FRENCH HORN



### PETER LUFF

**PETER LUFF IS SUPPORTED BY DR ANNE TANNER**

Peter Luff is an Associate Professor at Queensland Conservatorium Griffith University. Formerly Associate Principal horn with the Queensland Symphony Orchestra, he is currently solo horn with Ensemble Q, co-Artistic Director of the Tyalgum Festival and occupies a position on the Advisory Council of the International Horn Society. He has played with leading orchestras around the world and in Australia and broadcasted and recorded extensively with ABC Classic and 4MBS FM. Peter has conducted many ensembles and orchestras, including the Queensland Symphony Orchestra, the Tasmanian Symphony Orchestra's Brass Ensemble and the Queensland Conservatorium Symphony Orchestra, Wind Orchestra and Brass Ensemble. In 2010 the International Horn Society (IHS) presented Peter with the prestigious "Punto Award" to recognise his major contribution at a national level to the art of horn playing.

## HARP, HARPSICHORD



### ALICE GILES

**ALICE GILES IS SUPPORTED BY RUTH STRATTON**

Alice Giles AM is celebrated as one of the world's leading harpists. First Prize winner of the 8th Israel International Harp Contest, she has performed extensively as guest artist at international festivals, soloist with orchestras, acclaimed recitalist and recording artist. She has given Master Classes in most of the major music institutions and is currently Lecturer at the Sydney Conservatorium of Music. Regarded by Luciano Berio as the foremost interpreter of his Sequenza II; solo recitals include London's Wigmore Hall, New York's 92nd Street 'Y', Merkin Hall and Frankfurt Alte Oper. Alice was Artistic Director of the World Harp Congress Sydney 2014.



### DONALD NICOLSON

**DONALD NICOLSON IS SUPPORTED BY MARJORIE NICHOLAS OAM, CATHERINE MCPHERSON, GREGORY MCPHERSON**

Listed among Australia's best classical performers by the ABC in 2019, New Zealand-born harpsichordist, organist, pianist, composer and arranger, Donald Nicolson is a prominent figure in performance and research of the music of seventeenth- and eighteenth-century Europe, and in high demand as a keyboardist, composer, and arranger. A Ph.D. in Musicology at the University of Melbourne in 2018, and an avid reader of the classics and ancient rhetoric, Donald teaches historically informed performance practice at the University of Melbourne and gives regular talks and lectures on music and history. Donald maintains a busy performing schedule in the early music scene and on the orchestral platform, with Pinchgut Opera, Latitude 37, Van Diemen's Band, the MSO and ACO among many.

## ELECTRONICS, PERCUSSION



### TIMOTHY CONSTABLE

One of Australia's preeminent percussionists, Timothy is a member of the Sydney Symphony Orchestra as well as a chamber music soloist and a composer. He has many Australian premieres to his name, including by Steve Reich, Gyorgy Ligeti, Lisa Lim, Arvo Part and Antony Pateras. Timothy has also commissioned numerous pieces, indeed for the Orava String Quartet for AFCM. Timothy has studied various percussion disciplines, including Senegalese drumming and Korean Jangoo and his commitment to both new and ancient music is well known through his extraordinary collaborations and performances. He is a Freedman music fellow, an Elizabethan Theatre Trust scholar, a university medallist of Newcastle University and a graduate of the Royal College of Music, Stockholm.



### JACOB ENOKA

Jacob is a sought-after freelance multi-percussionist who performs regularly with the Queensland Symphony Orchestra. He has performed with Orchestra Victoria, Australian Session Orchestra and Queensland Pops Orchestra. Passionate about local chamber music, Jacob performs regularly with Ensemble Q, Ensemble Trivium and Camerata. Jacob is also an avid educator, having run workshops for Education Queensland and Queensland Youth Orchestras. He is an adjudicator in the Gold Coast Eisteddfod and tutors across several Greater Brisbane schools as well as at the University of Queensland's School of Music. Jacob graduated with a Bachelor of Music majoring in Performance from the Queensland Conservatorium Griffith University in 2017, wherein his final year he performed Joseph Schwantner's Percussion Concerto with the Conservatorium Wind Orchestra.



### IAN BRUNSKILL

Ian Brunskill was born and raised in Canada and now resides in Townsville where he is a freelance percussionist and educator. He has appeared with Riley Lee, Graeme Jennings, Lara St. John, Epizo Bangoura, Dancenorth, Speak Percussion, Colin Currie and the Seoul Philharmonic Orchestra. Ian has also worked with composers Ross Edwards, Nigel Westlake and Iain Grandage. He has studied Ghanaian, Senegalese, Classical Indian and Guinean drumming.



# FESTIVAL ARTISTS

## SOPRANO



### LOTTE BETTS-DEAN

LOTTE BETTS-DEAN IS SUPPORTED BY JOHN AND DIANA SMYTHE

Praised by The Guardian for her “irrepressible sense of drama and unmissable, urgent musicality”, Australian mezzo-soprano Lotte Betts-Dean is a keen concert curator, and her wide-ranging repertoire encompasses contemporary music, art song, opera, early music, and non-classical collaborations, with a particular passion for chamber music. Performing predominantly in the UK and Australia, Lotte has presented recitals for major festivals and as a soloist. During 2020, Lotte produced over 25 online recitals, content and recordings for organizations including Melbourne Digital Concert Hall, Bishopsgate Institute, NAXOS Records, St John’s Smith Square and BBC Radio 3. Immediately prior to the pandemic, she produced and curated the Australian Bushfire Benefit concert, showcasing over 100 Australian artists and raising over \$80,000AUD for the victims of the Australian fire crisis.



### PROF. DEBORAH CHEETHAM AO

PROF. DEBORAH CHEETHAM AO IS SUPPORTED BY ROSALIND STRONG AM AND ANTONY STRONG

Deborah is a Yorta woman, soprano, composer, and educator and has been a leader and pioneer in the Australian arts landscape for more than 30 years. In the 2014 Queen’s Birthday Honours List, Cheetham was appointed as an Officer of the Order of Australia (AO), for “distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and innovation in performance”. In 2009, Deborah Cheetham AO established Short Black Opera as a national not-for-profit opera company devoted to the development of Indigenous singers.

## HOSTS & PRESENTERS



### DAMIEN BEAUMONT, CONCERT MC, NARRATOR

DAMIEN BEAUMONT IS SUPPORTED BY ANN AND ROGER SMITH

A familiar voice across Australia, Damien joined the ABC in 1999 after music studies at Adelaide’s Elder Conservatorium and in London. Presenter, ABC Classic Evenings, Damien is in demand as MC, guest speaker and performer. He was invited by NSW Governor, Dame Marie Bashir to MC her Gala Farewell at the Sydney Opera House. He has represented and presented productions for Opera Australia including Carmen on the Big Screen, Carmen in Taiwan and Brett Dean’s Bliss in Edinburgh, Opera in the Domain and Opera for Flood Relief. Damien has a long association with the AFCM, from broadcasting and performing with Piers Lane, Goldner String Quartet, Michael Collins and Jack Liebeck in Strauss’ Enoch Arden, Cardy’s Snow Queen, Stravinsky’s Soldier’s Tale to Martin Wesley-Smith’s Pip!



### BRIAN FOSTER

Brian Foster graduated from London University in 1975 and obtained a D. Phil from Oxford in 1978. Foster led the particle physics group at the University of Bristol until 2003, subsequently returning to Oxford as head of the Dept. of Particle Physics from 2004 - 2011. In 2010 Foster was awarded an Alexander von Humboldt Professorship at the University of Hamburg and DESY, from which he retired in 2019. He is a Fellow of the Royal Society and was its Vice-President in 2018. He is currently Donald H. Perkins Professor of Experimental Physics at Oxford and Fellow of Balliol College.



### DR NAOMI GARDINER

Dr Naomi Gardiner is a Senior Lecturer in Marine Biology at James Cook University. Her research is on coral reef ecosystems and fisheries, which is also integrated with her teaching and research students’ work. Her current and emerging research explores the drivers of coral reef and coastal ecosystem function so as to improve livelihood and food security outcomes in the Asia-Pacific.

## WINTERSCHOOL DIRECTOR



### LLOYD VAN'T HOFF

LLOYD VAN'T HOFF IS SUPPORTED BY MRS W.G. KEIGHLEY

Lauded by Limelight Magazine for his “life-affirming music-making”, Lloyd Van’t Hoff enjoys a vibrant career as a clarinetist, chamber musician, director, and educator. Having been crowned the 2015 ABC Symphony Australia Young Performer of the Year, Lloyd regularly performs as a concerto soloist and tutti player with many of Australia’s symphony orchestras. As a soloist and chamber musician he has performed at festivals throughout Australia, Canada, China, Germany, Sweden, and the USA. A passionate educator, Lloyd has taught clarinet at both Melbourne University and Yale University and held masterclasses all throughout Australia, Europe, and the United States. Lloyd is a founding member of Australia’s leading young wind ensemble, Arcadia Winds and is proudly a Buffet Crampon endorsed performing artist.

## WINTERSCHOOL ALUMNI

Founded in early 2021, the Amiti String Quartet is a new Brisbane-based ensemble with all members being current students or graduates of the UQ School of Music. The quartet’s debut at the Australian Festival of Chamber Music’s Winterschool in 2021 was a resounding success following many beautiful performances at some incredible venues in North Queensland. Amiti were also privileged to perform alongside other incredible artists such as eminent clarinetist Lloyd Van’t Hoff, UQ’s own Adam Chalabi and one of Australia’s leading didgeridoo players, multi-instrumentalists and composers, William Barton, and his mother Delmae Barton.

In 2022, Amiti String Quartet are delighted to return to Townsville in July as the Winterschool Outreach Ensemble to again partake in the wonderful opportunities provided by the Australian Festival of Chamber Music. They will also attend the Australian Youth Orchestra’s Chamber Players Program in September and October which will be held in their hometown of Brisbane. Although Amiti String Quartet has only formed recently, their baptism into the world of chamber music has expanded their musical horizons and they can’t wait to see where their journey will take them next.

## ENSEMBLES

Barrier Reef Orchestra is a key part of AFCM and has been for many years. The concert outdoors provides a lively atmosphere for all ages and backgrounds. Bring your children and all members of the family to this free event from the largest musical group in Townsville. The Orchestra is a full double-winds symphony orchestra, and they present core classics to light classics, concertos and musicals and they partner with other groups such as the Queensland Symphony Orchestra and 1RAR Band, as well as choirs and soloists from all over the world. AFCM Artistic Director Jack Liebeck and AFCM soloists Peter Luff and Lotte Betts-Dean will appear with BRO this year. Come Out of Africa and trip the light fantastic, weep at Schindler’s List, sparkle with John Williams, all with the Barrier Reef Orchestra conducted by the beloved Andrew Ryder.

COMPOSER INDEX

ALBINONI, Tomaso  
Concerto in D minor for oboe, strings and continuo, Op.9 No.2  
**Sunday July 31, 7:30pm**

ANDERSSON, Benny and Björn ULVAEUS  
*Thank you for the music*  
**Wednesday August 03, 10am**

ANDRÈS, Bernard  
*Chants d'arrière-saison*  
**Friday August 05, 5pm**

ARNOLD, Malcolm  
Fantasy for horn, Op.88  
**Saturday July 30, 8pm**

BACH, Johann Sebastian  
Concerto in D minor for keyboard, strings and continuo, BWV 1052  
**Wednesday August 03, 8pm**

Sonata for flute and continuo in E flat major, BWV 1031  
**Saturday August 06, 10am**

Sonata for solo violin in G minor, BWV 1001  
**Saturday July 30, 5pm**

Sonata for unaccompanied violin in A minor, BWV 1003  
**Saturday August 06, 10am**

BARBER, Samuel  
String Quartet, Op.11: *Adagio*  
**Friday August 05, 8pm**

BARRY, John  
*Out of Africa*: Theme  
**Friday August 05, 8pm**

BARTON, William  
*Square Circles Beneath the Red Desert Sand*  
**Thursday August 04, 10am**

BAX, Arnold  
*In Memoriam (1916)*  
**Monday August 01, 5pm**

BERIO, Luciano  
*Opus Number Zoo*  
**Friday July 29, 8pm**

Folk Songs  
**Wednesday August 03, 5pm**

BILK, Acker  
*Stranger on the Shore*  
**Monday August 01, 10am**

BLOCH, Ernest  
*From Jewish Life* I. Prayer  
**Saturday July 30, 5pm**

BON JOVI  
*Livin’ on a Prayer*  
**Thursday August 04, 10am**

BRITTEN, Benjamin  
Phantasy for oboe and string trio, Op.2  
**Saturday July 30, 8pm**

*Six Metamorphoses after Ovid*, Op.49  
**Saturday August 06, 10am**

CHAPLIN, Charlie  
*Modern Times*: Smile  
**Friday August 05, 8pm**

CHAUSSON, Ernest  
*Poème de l'amour et de la mer*, Op.19  
**Thursday August 04, 8pm**

CHEETHAM, Deborah  
*Nginda Ngarrini Bi Ngya*  
**Friday July 29, 8pm**

CHINDAMO, Joe  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

CHOPIN, Frédéric  
Nocturne in C sharp minor Op.27 No.1  
**Sunday July 31, 11am**

CLARKE, Rebecca  
Piano Trio  
**Sunday July 31, 11am**

COHEN, Leonard  
*Hallelujah*  
**Monday August 01, 10am**

CONSTABLE, Robert  
*Silent Film Music*  
**Friday August 05, 8pm**

CONSTABLE, Timothy  
*Fantasy on a Theme by Iannis Xenakis*  
**Wednesday August 03, 10am**

House on Hill (from *Vanish In the Air* 2021)  
**Saturday August 06, 8pm**

CORELLI, Arcangelo  
Concerto grosso in D, Op.6 No.4  
**Thursday August 04, 5pm**

DALL’ABACO, Evaristo Felice  
Concerto a quattro da chiesa in D Minor, Op.2 No.1; Oboe Concerto in C Major, Op.5 No.5  
**Thursday August 04, 5pm**

DAVIDSON, Robert  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

DEAN, Brett  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

*Poems and Prayers* II. A Child is a Grub III. Prayer I  
**Friday August 05, 5pm**  
*Poems and Prayers* V. Prayer II; IV. Equality  
**Saturday August 06, 8pm**

DEAN, Paul  
*A Brief History - arranged for violin and chamber orchestra for AFCM 2022*  
**Saturday July 30, 5pm**

*Blue Ginger*  
**Monday August 01, 5pm**  
Concerto for cello and wind quintet  
**Wednesday August 03, 5pm**

Concerto for small orchestra  
**Sunday July 31, 7:30pm**

Dance Suite for accordion and chamber ensemble  
**Saturday August 06, 8pm**  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

*Lockdown Miniatures*: Suite for clarinet and cello  
**Saturday July 30, 10am**

*The Sea Meets Infinity*  
**Thursday August 04, 8pm**

DEBUSSY, Claude  
*La Mer – Three Symphonic Sketches* (arr. Sally Beamish)  
**Thursday August 04, 8pm**

Danse sacrée et Danse profane  
**Monday August 01, 8pm**  
Préludes Book I: ‘La fille aux cheveux de lin’  
**Saturday July 30, 10am**  
Sonata for flute, viola and harp  
**Sunday July 31, 11am**

DeJARLIS, Andy  
*The Cat Scratch Reel*  
**Wednesday August 03, 10am**

DOPPLER, Franz  
*Hungarian Pastoral Fantasy* Op.26  
**Saturday July 30, 8pm**

EDWARDS, Ross  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

ELGAR, Edward  
*Introduction and Allegro* Op.47  
**Monday August 01, 8pm**

FALLA, Manuel de  
*Siete canciones populares españolas*  
**Saturday July 30, 10am**

FAURÉ, Gabriel  
Morceau de Concours  
**Sunday July 31, 11am**

FORD, Andrew  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

FRANCK, César  
Piano Quintet in F minor  
**Sunday July 31, 11am**

FÜRST, Paul Walter  
Bratschen-Trio Op.67  
**Saturday August 06, 8pm**

GOLIJOV, Osvaldo  
*Lullaby and Doina*  
**Monday August 01, 10am**

GRABOWSKY, Paul  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

GRAINGER, Percy  
Irish Tune from County Derry  
**Monday August 01, 10am**

GRANDAGE, Iain  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

GRENFELL, Maria  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

GUBAIDULINA, Sofia  
*De Profundis*  
**Friday August 05, 5pm**

HAIR, Graham  
Gershwin Paraphrase No.4  
**Saturday August 06, 8pm**

HANDEL, George Frideric  
Concerto Grosso in G major, HWV 319 (Op.6 No.1); *Rinaldo*: Lascia ch’io pianga  
**Wednesday August 03, 8pm**

HARRISON, Holly  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

HEINICHEN, Johann David  
Oboe Concerto in G Minor, S.237  
**Thursday August 04, 5pm**

HINDSON, Matthew  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

*Love Serenade*  
**Wednesday August 03, 10am**

HOWELLS, Herbert  
Fantasy String Quartet, Op.25  
**Wednesday August 03, 10am**

ISAACS, Mark  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

JANKOWSKI, Jakub  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

KATS-CHERNIN, Elena  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30,**

KOEHNE, Graeme  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

KORNGOLD, Erich Wolfgang  
Quintet for two violins, viola, cello and piano in E major, Op.15  
**Friday August 05, 8pm**

LIM, Liza  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

LIVINGSTON Jay and Ray EVANS  
*Que sera, sera*  
**Saturday August 06, 8pm**

LOESSER, Frank  
*The Inchworm*  
**Friday July 29, 8pm**

LOEWE, Frederick and Alan Jay LERNER  
*My Fair Lady*: I Could Have Danced All Night  
**Friday August 05, 8pm**

MADDISON, Adela  
Piano Quintet  
**Monday August 01, 8pm**

MALASHKIN, Leonid Dmitrievich  
*When I met you*  
**Friday August 05, 10am**

MANCINI, Henry  
‘Moon River’  
**Friday August 05, 8pm**

MARIANELLI, Dario  
*Jane Eyre*: Suite  
**Friday August 05, 8pm**

MARTINŮ, Bohuslav  
Five Madrigal Stanzas, H.297  
**Saturday July 30, 5pm**

MCCAHERON, Kirsty  
*Flying with Francesca*  
**Friday August 05, 10am**

MENDELSSOHN, Felix  
Quartet in C minor for Piano, Violin, Viola, and Cello, Op.1  
**Sunday July 31, 7:30pm**

MILHAUD, Darius  
*La Création du monde*, Op.81b  
**Friday July 29, 8pm**

MOORE, Kate  
*Icarus Song*  
**Friday August 05, 10am**

MORRICONE, Ennio  
*The Mission*: Gabriel’s Oboe  
**Friday August 05, 8pm**

MOZART, Wolfgangamadeus  
Grande Sestetto Concertante in E flat (after the Sinfonia Concertante K 364)  
**Friday July 29, 8pm**

Sonata for piano and violin in E minor, K.304  
**Saturday July 30, 5pm**  
*The Magic Flute*: Ach, ich fühl’s  
**Friday August 05, 10am**

MURPHY, Nicole  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

PAQUE, Guillaume  
*Souvenir de Curis*  
**Saturday August 06, 8pm**

PETERSON, John  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

PIAZZOLLA, Astor  
*Libertango*  
**Saturday August 06, 8pm**  
*Oblivion*  
**Saturday August 06, 10am**  
*Tanti anni prima*  
**Friday August 05, 8pm**

PORTER, Cole  
*Begin the Beguine*  
**Friday July 29, 8pm**

PRICE, Florence  
Piano Quintet in A minor  
**Friday August 05, 5pm**

RAVEL, Maurice  
Introduction et allegro for harp, flute, clarinet and string quartet  
**Saturday August 06, 8pm**

*Miroirs*: Une Barque sur l’océan  
**Thursday August 04, 8pm**  
*Pavane pour une infante défunte*  
**Thursday August 04, 10am**

*Piece en forme de habanera*  
Monday August 01, 10am  
String quartet in F  
**Monday August 01, 8pm**

REYNOLDS, Verne  
Fantasy-Etudes for Bassoon and Percussion  
**Saturday July 30, 8pm**

SAINT-SAËNS, Camille  
*Carnival of the Animals: Grand Zoological Fantasy*  
**Friday July 29, 8pm and Saturday August 06, 4pm**

Fantaisie in A major for Violin and Harp, Op.124  
**Saturday July 30, 8pm**

SALLINEN, Aulis  
*Dance Music Suite*, Op.107  
**Thursday August 04, 10am**

SARASATE, Pablo de  
Introduction and Tarantella, Op.43  
**Sunday July 31, 11am**  
**Thursday August 04, 5pm**

*The Four Seasons*  
**Wednesday August 03, 8pm**

WARLOCK, Peter  
*The Curlew* for high voice, flute, cor anglais, and strings  
**Sunday July 31, , 7:30pm**

SCHUMANN, Robert  
*Märchenbilder* for Viola and Piano, Op.113  
**Friday August 05, 10am**

SDRAULIG, Harry  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

SIBELIUS, Jean  
*Pelléas and Mélisande* Suite, Op.46: The Death of Mélisande  
**Monday August 01, 5pm**

SMETANA, Bedřich  
*On the Seashore – Reminiscence*, Concert Etude, Op.17  
**Thursday August 04, 8pm**  
Piano Trio in G minor, Op.15  
**Monday August 01, 5pm**

STANHOPE, Paul  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

STRONG, Clare  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

TAKEMITSU, Tōru  
*Towards the Sea* III  
**Thursday August 04, 8pm**

ULLMANN, Viktor  
*Hölderlin-Lieder*: III. Abendphantasie  
**Saturday July 30, 8pm**

VASKS, Pēteris  
String Quartet No.3  
**Friday July 29, 8pm**

VAUGHAN WILLIAMS, Ralph  
*The Lark Ascending*  
**Friday August 05, 10am**

VINE, Carl  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

VIVALDI, Antonio  
Concerto in F major for violin, accordion, strings and continuo, RV 542; Concerto in G minor for strings and continuo, RV 153  
**Thursday August 04, 5pm**

*The Four Seasons*  
**Wednesday August 03, 8pm**

WARLOCK, Peter  
*The Curlew* for high voice, flute, cor anglais, and strings  
**Sunday July 31, , 7:30pm**

WILLIAMS, John  
*Elegy*  
**Monday August 01, 5pm**

WILLIAMS, Natalie  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**

WOLF-FERRARI, Ermanno  
Kammersymphonie, Op.8  
**Saturday August 06, 8pm**

YOUNAN, Elizabeth  
Goldner Variations on ‘Ode to Joy’  
**Saturday July 30, 8pm**



# SPECIAL EVENTS

## AFCM ILLUMINATES 1,2,3

AFCM *Illuminates* is an exploratory new series created by Artistic Director Jack Liebeck and presented by some special expert friends.

**SATURDAY 30TH JULY 2.30PM**  
**TOWNSVILLE CIVIC THEATRE, C2**

### AFCM ILLUMINATES 1: EINSTEIN’S UNIVERSE

*Presented by Brian Foster with Jack Liebeck on violin*

Professor Brian Foster OBE FRS of Oxford University and Jack Liebeck collaborate to highlight Einstein’s science and his love of music, and in particular, the violin. Einstein’s Universe explores his scientific work on quantum mechanics with an introduction to his life and involvement with music and how his ideas have shaped our concepts of space, time, and the evolution of the Universe.

Musical accompaniment is from J.S. Bach’s Sonatas and Partitas for Solo Violin, some of Einstein’s favourite music and punctuated by other musical interludes.

**WEDNESDAY 3 AUGUST 6.30PM**  
**AFCM FESTIVAL GARDEN JCU MAIN STAGE**

### AFCM ILLUMINATES 2: A GOLDNER’S CELEBRATION

*Presented by MC Damien Beaumont*

As AFCM’s long-time Quartet-in-Residence, the Goldner String Quartet has played a significant role in the success of the Festival. Named after Richard Goldner, founder of Musica Viva Australia, they launched in 1995, and now in their 27th year, still retain all founding members. Join the Goldners and Damien Beaumont, MC, in conversation for a wonderful journey through their musical history.

**THURSDAY 4 AUGUST 6.30PM**  
**TOWNSVILLE CIVIC THEATRE, C2**

### AFCM ILLUMINATES 3: SEA CONSERVATION

*Presented by Dr Naomi Gardiner*

Dr Naomi Gardiner from James Cook University takes a deep dive into the wonders of life on coral reefs and the connections we all have. Wonder at the extraordinary navigation skills and social lives of tiny fish, the inquisitive whale visitors, and the work of fishing communities in Asia to restore ocean health.

## FESTIVAL GARDEN CONCERT

**SUNDAY 31ST JULY 4.00PM**  
**AFCM FESTIVAL GARDEN JCU MAIN STAGE**

Enjoy this Free concert event in the AFCM Festival Garden featuring The Barrier Reef Orchestra including AFCM soloists such as Peter Luff and Artistic Director, Jack Liebeck, as well as music by John Williams.

Bring your picnic, a rug, or some chairs - a great selection of food and beverage options will be available in the AFCM Festival Garden for purchase.

## THE 22’S

**SUNDAY 31ST JULY**  
**6.00PM – DINNER | 7.30PM - CONCERT**  
**THE VILLE**

Enjoy dinner and drinks at The Ville before settling in for an evening concert. Here we discover four works that straddle as many centuries, all composed in their respective 22nd year. From 1722 we have Albinoni’s much loved Oboe Concerto, 1822 features Mendelssohn’s neglected but delightful Piano Quartet No. 1, 1922 has Peter Warlock’s wonderful song cycle setting poems by W.B. Yeats, and finally, for 2022 we give the world premiere of composer-in-residence Paul Dean’s specially written Chamber Symphony.

## FAMILIES’ CONCERT

**SATURDAY 6TH AUGUST 4.00PM**  
**AFCM FESTIVAL GARDEN JCU MAIN STAGE**

Gather in the AFCM Festival Garden for a fun and family-friendly afternoon.

The Carnival of the Animals (Le Carnaval des Animaux) is a humorous musical suite of fourteen movements by the French composer Camille Saint-Saëns. The work, about 25 minutes in duration, was written for two pianos and a chamber ensemble made up of two violins, viola, cello, double bass, flute, clarinet, harmonica, and xylophone. Each of the 14 movements represents a different animal or animals including lions, roosters, tortoises, elephants, birds and even kangaroos! It’s lively, fun, and wonderfully entertaining for all ages.

## AFCM AFTER PARTY

**SUNDAY 7TH AUGUST 2.45PM**  
**PEPPERS BLUE ON BLUE,  
MAGNETIC ISLAND**

Head over early so you can explore the stunning bays and beaches, take a hike, cuddle a koala, or simply sit in a Horseshoe Bay café for a relaxing lunch. Arrive at Peppers Blue on Blue resort by 2:45 pm, find your spot on their seaside deck, soak up the sunshine and mix with other guests and musicians before enjoying performances from AFCM artists throughout the afternoon.

# WINTERSCHOOL



The AFCM Winterschool Program provides an unforgettable education experience for young musicians, as well as showcasing emerging talent throughout the Festival.

The AFCM Winterschool offers students access to some of the world’s leading artists for lessons, masterclasses, mentoring, networking, and performance opportunities. Festival patrons are given the opportunity to observe the fascinating and inspirational process through a series of public masterclasses during the Festival.

## ADVANCED WINTERSCHOOL

- Each year following a detailed application process, AFCM chooses 3 – 4 tertiary ensembles to participate in 10 days of professional development and tuition.

### Public Masterclasses

- Watch as acclaimed national and international artists coach emerging young musicians in free hour-long public masterclasses, held at The Ville at 1:00pm on the 1st, 3rd, and 4th of August.

### Winterschool Concert

- Be entertained by Australia’s finest young talent showcasing all they’ve learned from their 10 days of coaching in a Winterschool Concert at the Ville, at 1pm on the 5th of August.

## WINTERSCHOOL OUTREACH

The AFCM Winterschool Outreach program provides an extraordinary opportunity for communities in the region to experience and be inspired by the very best of emerging talent. In 2022, with the support of Wilmar Sugar Australia and Arts Queensland’s Touring Queensland Fund, the AFCM has been able to expand the Winterschool outreach program to three regional local government areas.

In the week leading up to the Festival, AFCM Advanced Winterschool Alumni, the Amiti String Quartet, will take to the road with Winterschool Director Lloyd van’t Hoff to deliver a series of concerts and workshops. In schools and theatres throughout the region, the AFCM Winterschool artists will perform for communities as well as work together with local students, inviting students and local audiences to enjoy the genre as well as pursue their musical dreams.

Amity String Quartet, 2022  
Photographer Pete Wallis

### Winterschool Outreach Events

#### CONCERTS

Saturday, July 23, 2022, 6:00pm  
World Theatre, Charters Towers  
Adult \$20; Conc \$15; Student \$15; Child \$12

Sunday, July 24, 2022, 4:30pm  
Tyto Amphitheatre, Ingham (Hinchinbrook)  
Free Event

Monday, July 25, 2022, 6:00pm  
Central Plaza, James Cook University, Townsville  
Free Event

Wednesday, July 27, 2022, 7:00pm  
Burdekin Theatre, Ayr  
Free Event

#### WORKSHOPS

Monday, July 25, 2022, 10:10am & 1:10pm  
Ayr State High School

Tuesday, July 26, 2022, 10:00am  
St Patrick’s College Auditorium

Tuesday, July 26, 2022, 2:00pm  
Cathedral School

Thursday, July 28, 2022, 10:30am  
Pimlico High School

Townsville Grammar School  
Friday, 29th July, 2022, 3:30pm

#### Special Performane

Wednesday 2 August 2022, 6:00pm  
Umbrella Studio, 408 Flinders St,  
Townsville QLD 4810



## THEODORE KUCHAR SCHOLARSHIP

In recognition of AFCM's first Artistic Director Theodore Kuchar, AFCM has partnered with Townsville City Council to offer a unique scholarship as part of the Council's Youth Opportunity Fund.

The Theodore Kuchar Scholarship has been developed to support young emerging Townsville orchestral musicians with the costs of tuition and professional development. The Scholarship awards a Year Eleven student with \$4,000, to be used to pay for instrumental tuition and/or professional development.

Last November, Townsville Grammar School student Aimee Segal was announced as the 2021 Winner of the Theodor Kuchar Scholarship for Excellence in Music.

"I am incredibly grateful that this scholarship will help further my studies in music with the hope of one day becoming a professional musician.

"These funds will give me the opportunity to attend some specialist woodwind and bassoon courses in Brisbane, as well as allowing me to have some face-to-face lessons with my tutor. These funds will contribute to the maintenance of my instrument as well," said Aimee.

Aimee has gone from strength to strength since winning the scholarship, having recently been invited to perform in the Queensland Symphony Orchestra's event 'A Day with the Orchestra' - Aimee was the youngest performer in the orchestra and the concert was recorded for broadcast on the ABC.

Here at the Festival, we look forward to seeing what Aimee does next, as well as to welcoming a host of talented Theodore Kuchar Scholarship applicants in 2022 and continuing to foster the love of chamber music in generations to come.



Aimee Segal and Councillor Jenny Hill, Mayor of Townsville, 2021

## WHAT'S NEW IN '22

### WORLD PREMIERES

The 2022 Festival opens with three world premieres over three days.

**JCU Opening Night Concert: *New Beginnings*** - on opening Night, 29 July, Deborah Cheetham's work *Nginda Ngarrini Bi Ngya*, which was specially commissioned for AFCM, will be performed. Written in the language of the Wulgurugaba people, one of the First Nations communities of Townsville, it features Deborah singing with the Goldner String Quartet.

**Governor's Gala: *A Joyful Fantasy*** - included in this concert on Saturday 30 July will be an epic world premiere music moment - 25 Australian composers were commissioned to write short variations on Beethoven's iconic 'Ode to Joy' to mark the 25th anniversary of the famous Goldner String Quartet; the work will be performed by the Goldners at this event!

**Sunday Night Concert: *The 22's*** - rounding out the trio of world firsts, Australian composer Paul Dean will unveil his premiere piece specially written in 2022 for AFCM - *Concerto for Chamber Orchestra*. Also featuring is music from 1722 (Albinoni's *Concerto for oboe in D minor*, Op. 9, No. 2), 1822 (*Mendelssohn's Piano Quartet No 1 Op 1 in C minor*) and 1922 (Peter Warlock's *The Curlew*).

### DIGITAL PROGRAMMING

We are excited to offer patrons who cannot attend AFCM in Townsville, the opportunity to enjoy our concerts digitally. We are proud to announce partnerships with the Australian Digital Concert Hall and Urban Screen Productions to enable Festival content to be seen by audiences around the world and for concerts to be watched live for the very first time in AFCM history!

#### AUSTRALIAN DIGITAL CONCERT HALL

Buy a digital ticket and watch four Festival concerts from the comfort of your own home. All you need is a device and internet access!

##### Concert 1

JCU Opening Night Concert: *New Beginnings*, Friday 29 July 8PM

##### Concert 2

Governor's Gala: *A Joyful Fantasy*, Saturday 30 July 8PM

##### Concert 3

Sunday Night Concert: *The 22's*, Sunday 31 July 7.30PM

##### Concert 4

Sunset Series Concert: *Einstein's Music*, Saturday 30 July 5PM (FREE!)

Tickets \$24 for Concerts 1-3 and \$64 for a subscription to watch all four - with Concert 4 streamed live and free. Your digital ticket also offers 72-hour viewing after the concert.

Visit <https://watch.melbournedigitalconcerthall.com/#/home> to book online tickets



### URBAN SCREEN PRODUCTIONS

You can also watch two concerts live and free on the big screen at Bunjil Place in Narre Warren, Melbourne.

Concert 1 - JCU Opening Night Concert: *New Beginnings*, Friday 29 July 8PM

Concert 2 - Governor's Gala: *A Joyful Fantasy*, Saturday 30 July 8PM





## AFCM FESTIVAL GARDEN

Be sure to visit the Festival Garden located next to the Civic Theatre. There is a fabulous program of performances throughout the 10 days of the Festival. Food, wine, tables and chairs will be available for guests to enjoy the tropical outdoor atmosphere.

The James Cook University (JCU) mainstage features big band, salsa, orchestral, dance, families’ and schools’ concerts; whilst the Empire Theatre features jazz and blues performances. Wander in for a bite to eat and soak up the Garden atmosphere.

### FREE EVENTS

The much-anticipated Festival Garden Concert (previously in Queens Gardens) is a magical afternoon of music on Sunday 31 July at 4pm. Be entertained by Barrier Reef Orchestra and visiting Festival musicians. Other free events in the Festival Garden include outdoor movie nights, Drum Circle, Celtic Music, William Barton and the Wulgurukaba Walkabout Dancers, the Mike Rivett Jazz Quartet, dance classes with Dancenorth and more!

### FAMILY EVENTS

The AFCM Families’ Concert on Saturday 6 August at 4pm presents *Carnival of the Animals*, a humorous musical suite of fourteen movements featuring different animals. It’s guaranteed to be lively and fun for all ages. Plus on Saturday 30 July and Saturday 6 August at 12.30pm you can enjoy free concerts on the main stage by talented high school musical groups.

### EMPIRE THEATRE

For any night owls out there, and those keen for more music after a Festival concert, this is the place to be! Each evening of the Festival (except Sunday and Tuesday), commencing between 9.30pm and 10.30pm the Empire Theatre comes alive with swagger, soul and very groovy music. Take in a jazz performance or some blues and kick back with a drink and good company.

**VIEW THE FULL FESTIVAL GARDEN PROGRAM AND BOOK TICKETS NOW**



## AFCM INDUSTRY DISCUSSIONS

Join us for the first-ever AFCM Industry Discussions in the new Festival Garden. As part of an informal long table format, you too can add your voice to the topics discussed. The discussions are:

### CREATIVE INDUSTRIES IN THE REGIONS: HOW ARTS AND CULTURE GROW LOCAL ECONOMIES

**Friday 29 July, 1pm**  
**Empire Theatre, Festival Garden**  
**Led by Mary Jo Capps, AFCM Chair.**

In 2016-17 the cultural and creative economy was worth \$111.7B to the Australian economy (6.4% of GDP), and the total cultural and creative workforce was 868,098 people, or 8.1% of the total Australian workforce. How do regional creative industries contribute to their local economies and help grow jobs and develop talent? Listen to key industry leaders in their field explore how the arts often underpin regional economic growth.

‘A New Approach’ (ANA), 2021

### AN INDO-PACIFIC NEW MUSIC EXCHANGE: ENGAGING OUR REGION IN CREATIVE INNOVATION

**Wed 3 August, 3pm**  
**Empire Theatre, Festival Garden**  
**Led by Teresa Famularo - with Russell Mitchell (AFCM Board Member)**

The Indo-Pacific New Music Exchange (IPANEME) is proposed as a future gathering of creatives in Townsville, North Queensland, linked to the Australian Festival of Chamber Music (AFCM), with a focus on New Music from the Indo-Pacific region. New Music includes contemporary classical music, art music, cultivated music, serious music, canonic music and music considered to be of high aesthetic value. This also includes culturally diverse traditions, and innovations in interdisciplinary, experimental sound art practices. There is currently no such platform for New Music proponents in either Australia or the broader Indo-Pacific. Come listen to panellists explore how IPANEME could fill this gap and present New Music from our region to national and international presenters and producers.

### ELDERS TENT: FIRST NATIONS CONVERSATIONS, INCLUDING THE ULURU STATEMENT FROM THE HEART.

**Thursday 4 Aug, 3pm**  
**Empire Theatre, Festival Garden**  
**Led by Aunty Rosalind Sailor**

‘The Uluru Statement from the Heart is an invitation to the Australian people. We ask Australians to accept our invitation to walk with us in a movement of the Australian people for a better future. We call for the establishment of a First Nations Voice enshrined in the Constitution and a Makarrata Commission to supervise a process of agreement-making and truth-telling about our history.’

From The Uluru Statement from the Heart

### AFCM GOLD SUBSCRIPTION INFORMATION

Gold and Gold Plus Subscriptions are the ultimate Festival Experience, including priority and preferred seating at all concerts featured in the main Program, as well as access to all special events for Gold Plus Subscribers. Gold Subscriptions, including preferred seating are then held in reserve each year, giving subscribers early access to the Program as well as the opportunity to renew for the year ahead before tickets even go on sale.

Gold subscribers have the option to include bus transfers with their subscription and enjoy bus transfers to and from most concerts included in these packages. Pick-up points are always close to city and seaside hotels.

If you would like to be placed on the waitlist for a Gold Subscription in 2023, please contact Ticketshop on 1800 44 99 77. concerts.





# UMBRELLA STUDIO

**6PM TUESDAY 2 AUGUST 2022**  
**UMBRELLA STUDIO CONTEMPORARY ARTS,**  
**408 FLINDERS ST, TOWNSVILLE QLD 4811**  
**INVISIBLE REALITIES**

Composer: David Sequeira  
 Performers: Amiti String Quartet and guests  
 Exhibition: Opens 6-8pm Friday 15 July; on display 16 July - 21 August 2022  
 \$25 | Bookings and full details: [www.umbrella.org.au/invisible-realities](http://www.umbrella.org.au/invisible-realities)

Set amidst the exhibition *Songs* by David Sequeira, *INVISIBLE REALITIES* immerses audiences into wto a small fragment of music notation, Sequeira provided the musicians with a broader score which opens new ways of listening and deconstructs the way of being in the performance. Part concert, part performance art, part meditation, *INVISIBLE REALITIES* invites players to create their own sounds in ethereal spine-tingling layers that respond to its structurally simple but thematically rich score. *This performance is presented by Umbrella Studio Contemporary Arts in partnership with the Australian Festival of Chamber Music and NAFA.*

The works in David Sequeira's *Songs* often refer to musical notation, however, they do not seek to illustrate particular pieces of music. Instead, musical references are used to heighten the sensation of colour in his work. The visual resonance and vibration of each colour is articulated not only by its geometric shape but also by its position within Sequeira's overall compositions. Through the individual components of his works and their subsequent 'orchestration' as a single piece, Sequeira points to the infinite harmonic possibilities of colour. *The exhibition is presented by Umbrella Studio Contemporary Arts in partnership with NAFA.*  
 Full details: [www.umbrella.org.au/songs](http://www.umbrella.org.au/songs)

## AFCM FESTIVAL GARDEN RHYTHM OF LIFE SQUEAK AND BUBBLE

Forms multiply at a molecular level as the vibration of the music brings the AFCM Festival Garden to life. Transforming from day to night, *Rhythm of Life* will take audience members of all ages on a journey through organic lifeforms in this immersive art installation.  
  
 Squeak and Bubble are a collaborative featuring North Queensland artists Nora Gigney and Kit Holloway. They are known for their creation of multimedia immersive experiences that surprise and delight.

*Rhythm of Life* is curated by Umbrella Studio Contemporary Arts and commissioned by AFCM. This project was made possible by the Australian Government's Regional Arts Fund, provided through Regional Arts Australia, administered in Queensland by Flying Arts Alliance.



Squeak and Bubble, *Glow Land*, 2021

# SUPPORTING THE FESTIVAL

The Australian Festival of Chamber Music is a fixture on the national arts calendar and a feather in Townsville's cap. After the last couple of years, we know only too well how quickly and easily we might have been scuppered, it really did take a village to bring us to AFCM 2022.

Support for AFCM comes in many forms and key to our survival are philanthropic donations including bequests and sponsors, ticket purchasers, funding bodies and volunteers.

The journey goes on, may AFCM see another thirty years, we are grateful to all those who join us along the way, every one of you is part of this very special event.



## THANK YOU

Listed below are donations over \$250 received from 1 January to 30 June 2022. Totals include Future Fund support, also listed separately.

*\* Denotes Artist Supporter or Supporter Syndicate participant*

### PRESTO \$10,000+

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 Martin Dickson AM and Susie Dickson\*  
 Michael Katz

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 Anonymous (1)\*

### ALLEGRO: \$2,500 - \$4,999

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 Gudrun Genee\*  
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 Dr Steven Lun and Janelle Lun (Townsville Urology)\*  
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 Ruth Stratton\*  
 Rosalind Strong AM and Antony Strong  
 Dr. Anne Tanner\*  
 Leslie C. Thiess and John Hughes\*  
 Anonymous (2)\*

### ANDANTINO: \$1,000 - \$2,499

Mary Jo Capps AM and Lloyd Capps\*  
 Robert Dagworthy AM and Christine Dagworthy\*  
 Liz Foster\*  
 Glenda Joy Lewin  
 Lynne Saunder\*  
 Ann and Roger Smith\*  
 Cameron Williams  
 Anonymous (1)

### MODERATO: \$250 - \$999

Nicholas Jose  
 David Malouf AO

### FUTURE FUND DONATIONS 2022

Michael Katz  
 Meta Goodman

**The AFCM Future Fund Founding Donors (\$1000 +) who donated in 2013 are recognised in perpetuity and are listed on our website**



# TOWNSVILLE INFORMATION

Townsville is a friendly, laid-back coastal city offering diverse visitor experiences from the reef and rainforest to the outback, tropical islands, and wetlands. The city boasts over 320 days of sunshine each year and a very pleasant winter temperature range of 21-25oC.

Stroll along 'The Strand', Townsville's popular waterfront esplanade featuring the Rockpool and Jezzine Barracks; go bird watching at the Town Common Wetlands; admire the 360o view from atop Castle Hill, visit the world-heritage tropical rainforest area of Paluma; head inland to Charters Towers or catch a ferry to Magnetic Island and soak up the beautiful bays and bush walks on offer.

Townsville offers a vibrant culinary scene with quality dining options along Palmer Street and The Strand. There are also fabulous food and wine options in City Lane and Flinders Street.

## MAGNETIC ISLAND

With its 23 bays and beaches, stunning rock formations and 25 kilometres of walking tracks, Magnetic Island is a must-see attraction for every visitor. It also offers several fringing reefs that are perfect for snorkelling; fishing charters and yacht cruises, plenty of dining options and a friendly community atmosphere.

Magnetic Island is also home to Northern Australia's largest colony of koalas living in the wild. A quick 20-minute ferry ride will have you stepping into this little piece of paradise. Visit for a day or stay overnight and enjoy all there is to see and do on 'Maggie'.

SeaLink offer regular ferry services, organised day tours and accommodation packages. Call 1300 MAGGIE (1300 624443) or visit [sealinkqld.com.au](http://sealinkqld.com.au).

**For more information visit [townsvillenorthqueensland.com.au](http://townsvillenorthqueensland.com.au).**

## GALLERIES

Townsville offers two venues for visual art in the heart of the city:

*Perc Tucker Regional Gallery*  
Corner Denham & Flinders Streets

Located in one of Townsville's heritage buildings, the gallery presents a diverse program of local, national, and international exhibitions all year round. Housed over two levels, the gallery also offers a public program of floor talks, lectures, and performances to complement its exhibitions. Visit [Townsville.qld.gov.au](http://Townsville.qld.gov.au) to find out more.

*Umbrella Studio Contemporary Arts*  
408 Flinders Street, Townsville  
A wonderful exhibition space that drives innovation, invites experimentation, and inspires appreciation for contemporary visual art in North Queensland. Visit [umbrella.org.au](http://umbrella.org.au) for exhibition details and times.

## MUSEUMS

North Queensland is steeped in history, whether it's military, nautical or cultural. Take the time to learn more with a visit to one of Townsville's museums.

*Museum of Tropical Queensland*  
HMS Pandora gallery is the star attraction housing hundreds of artefacts recovered from the wreck. The museum is located alongside Reef HQ, the world's largest living coral reef aquarium.  
70-102 Flinders St, Townsville City  
[mtq.qm.qld.gov.au](http://mtq.qm.qld.gov.au)

*Army Museum of North Queensland*  
Free entry. Located at Jezzine Barracks, Mitchell Street, North Ward  
[amnq.org.au](http://amnq.org.au)

*Maritime Museum of Townsville*  
42-68 Palmer St, South Townsville  
[tmml.org.au](http://tmml.org.au)



# FESTIVAL VENUES AND TRANSPORT

## BUS SERVICE

Two bus services run during the Festival. Please see further information on the next page regarding cost, pick-up points, and times. A taxi costs approximately \$15 from the CBD to the Theatre, phone 131 008. Uber is also widely available, simply download the app and log in to ride. There is ample free parking available at the Townsville Civic Theatre.

## TAXI & CAR HIRE

For information on taxis & hire cars plus Townsville City Council's bus service please refer to [www.afcm.com.au/FAQ](http://www.afcm.com.au/FAQ)

## FAQ / SAFETY

**During the Festival, the safety of our patrons, artists and staff is our utmost priority.**

We are so excited to welcome you back to a COVID Safe Festival in 2022! Please be assured that we continually monitor the advice from the Australian Government Department of Health and Queensland Health Department and any updates are acted on promptly. All safety procedures implemented throughout this Festival are in line with the latest Queensland Government health guidelines.

To find out what current restrictions in Queensland are, visit the Public Health Directions page. Patrons are reminded that they should not attend concerts and events if they develop COVID-like symptoms.

## TOWNSVILLE CIVIC THEATRE

Currently permits 100% venue seating capacity. We will notify patrons if there is any change to this and other venue regulations.

Please don't hesitate to contact us if you have any questions by calling 07 47 71 41 44 or emailing [info@afcm.com.au](mailto:info@afcm.com.au)

## THE VILLE

When entering the Pavilion for Concert Conversations, ushers will take your tickets and direct you to your seats. Please practice social distancing whilst waiting to enter the Pavilion. Coffee and tea will be available, and staff will serve a bakery item to everyone before the performance.

## ST JAMES' CATHEDRAL

When entering, ushers will take your tickets and direct you to your seats. Please practice social distancing whilst waiting to enter.



FESTIVAL VENUES AND TRANSPORT

GOLD & GOLD PLUS SUBSCRIBER BUS TRANSFER SCHEDULE 2022

	Opening Night VIP Reception & Concert	Sunset Series followed by Governor's Gala & Evening Series	Festival Garden Concert	Festival Finale		Concert Conversations		Sunday Morning Concert
Route 1					Route 1		Route 1	
Aquarius Hotel	5.30pm	4.00pm	3.00pm	6.30pm	Palmer St @ Cactus Jacks	9.05am	Palmer St @ Cactus Jacks	10.10am
Longboards on the Strand	5.35pm	4.05pm	3.05pm	6.35pm	Aquarius Hotel	9.20am	Aquarius Hotel	10.30am
Palmer St @ Cactus Jacks	5.45pm	4.20pm	3.15pm	5.50pm	Longboards on the Strand	9.24am	Longboards on the Strand	10.35am
Townsville Civic Theatre	Return shuttle departs 15 minutes after concert concludes	Return Shuttle departs 15 minutes after the Evening Concert concludes	Return shuttle departs 15 minutes after concert concludes	Return shuttle departs 15 minutes after concert concludes	The Ville	Return shuttle departs 15 minutes after concert concludes	St James Cathedral	Return shuttle departs 15 minutes after concert concludes
Route 2					Route 2		Route 2	
Tobruk Pool	5.30pm	4.00pm	3.00pm	6.30pm	Hotel Grand Chancellor	9.15am	Tobruk Pool	10.15am
The Ville Resort-Casino	5.35pm	4.05pm	3.05pm	6.35pm	Aquarius Hotel	9.25am	The Ville Resort-Casino	10.20am
Hotel Grand Chancellor	5.45pm	4.20pm	3.15pm	6.50pm			Hotel Grand Chancellor	10.30am
Townsville Civic Theatre	Return shuttle departs 15 minutes after concert concludes	Return Shuttle departs 15 minutes after the Evening Concert concludes	Return shuttle departs 15 minutes after concert concludes	Return shuttle departs 15 minutes after concert concludes	The Ville Resort Casino	Return shuttle departs 15 minutes after concert concludes	St James	Return shuttle departs 15 minutes after concert concludes

AFCM 2022 PUBLIC BUS SCHEDULE \$5 EACH WAY

	Sunset Series	Evening Series including Opening Night, Governor's Gala & Festival Finale	Festival Garden Concert		Concert Conversations
Route 1				Route 2	
The Ville Resort-Casino	4.00pm	7.00pm	3.00pm	Palmer Street at Cactus Jacks	9.00am
Sealink Breakwater Ferry Terminal	4.02pm	7.02pm	3.02pm	Behind Cowboys Leagues Club - Sturt Street	9.10am
Tobruk Pool	4.06pm	7.06pm	3.06pm	Longboard bus stop on the strand	9.20am
Seaview Hotel	4.10pm	7.10pm	3.10pm	Tobruk Pool Bus Stop (beach side)	9.25am
Behind Cowboys Leagues Club - Sturt Street	4.20pm	7.20pm	3.20pm	The Ville Resort Casino	Return shuttle departs 15 minutes after concert concludes
Palmer Street @ Cactus Jacks	4.25pm	7.25pm	3.25pm		
Townsville Civic Theatre	Return shuttle departs 15 minutes after concert concludes	Return shuttle departs 15 minutes after concert concludes	Return shuttle departs 15 minutes after concert concludes		

CONCERT AND BUS LOCATIONS



CONVERT VENUES

- 1 TOWNVILLE CIVIC THEATRE  
41 Boundary Street, South Townsville
- 2 THE VILLE RESORT-CASINO  
Sir Leslie Thiess Drive, Townsville
- 3 ST JAMES' CATHEDRAL  
155 Denham Street, North Ward
- 4 PEPPERS BLUE ON BLUE RESORT MAGNETIC ISLAND  
123 Sooning St, Nelly Bay
- 5 AFCM FESTIVAL GARDEN  
Parklands at Townsville Civic Theatre

PUBLIC BUS PICK UP POINTS

- 6 THE VILLE RESORT - CASINO  
Sir Leslie Thiess Drive, Townsville
- 7 TOBRUK POOL  
32 The Strand, Townsville
- 8 SEAVIEW HOTEL  
56 The Strand, Townsville
- 9 COWBOYS LEAGUES CLUB STURT ST  
313-335 Flinders St, Townsville
- 10 CACTUS JACKS ON PALMER ST  
21 Palmer St, South Townsville
- 11 LONGBOARDS ON THE STRAND  
80 Gregory St, Townsville

GOLD BUS PICK UP POINTS

- 12 GOLD BUS PICK UP POINT AQUARIUS ON THE BEACH  
75 The Strand, Townsville
- 13 LONGBOARD'S ON THE STRAND  
80 Gregory St, Townsville
- 14 CACTUS JACKS ON PALMER ST  
21 Palmer St, South Townsville
- 15 TOBRUK POOL  
32 The Strand, Townsville
- 16 HOTEL GRAND CHANCELLOR  
334 Flinders St, Townsville



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

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Jeffrey Smart Study for 'Listening to Bach' 2004 (detail) oil on canvas 36 x 32.5 cm

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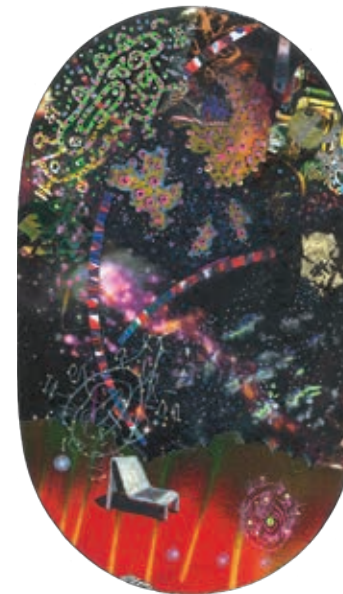



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# POSTWORLD



**15 JULY - 21 AUGUST 2022**

**Alison Bennett, Neil Binnie, Keith Deverell, Gail Mabo, Ron McBurnie, Jenny Mulcahy, Catherine Parker, Jason Sims, Stephen Spurrier and Rhonda Stevens.**

POSTWORLD is co-curated by Kate O'Hara and Daniel Qualischefski of Umbrella Studio Contemporary Arts & commissioned by NAFA. Full details: [www.umbrella.org.au/postworld](http://www.umbrella.org.au/postworld)

Image: Ron McBurnie, Catherine Parker and Stephen Spurrier, *The ghosts sleep beneath our feet and dance above our heads* (detail), 2020-22, ink, acrylic paint, paint pens, pencil, watercolour and gold leaf, 42 x 29cm.

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[stpatcollege.qld.edu.au](http://stpatcollege.qld.edu.au)



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TGS

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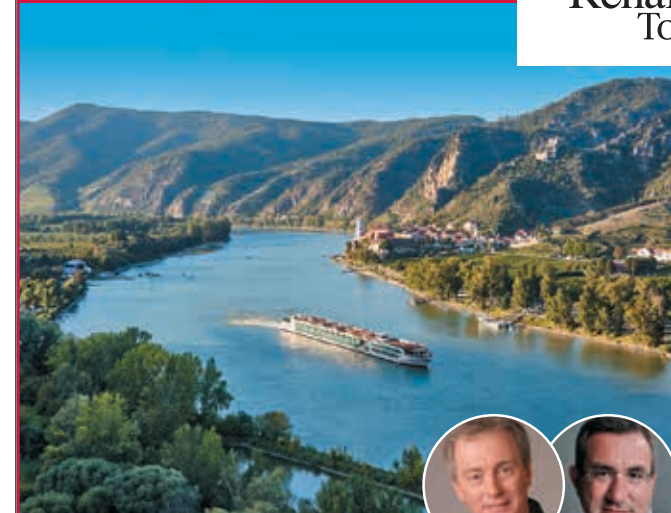


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