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in Queensland

Australian Festival of Chamber Music

AFCM.COM.AU

ARTISTIC DIRECTOR, JACK LIEBECK

28 JULY – 6 AUG 2023

TOWNSVILLE-GURAMBILBARRA

TOOWOOMBA CARNIVAL OF FLOWERS,
SOUTHERN QUEENSLAND COUNTRY, 1 - 30 SEPTEMBER 2023

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in Queensland

The Australian Festival of Chamber Music acknowledges the Traditional Owners and Custodians of Townsville-Gurambilbarra – the Wulgurukaba of Gurambilbarra and Yunbenun, Bindal, Gugu Badhun and Nywaigi 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.

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FESTIVAL AT A GLANCE

DAY 1 FRI 28/07

James Cook University Opening Night - *Opening Applause**
7.30pm - 9.50pm
TOWNSVILLE CIVIC THEATRE

DAY 2 SAT 29/07

Concert Conversations 1 - with Timothy Ridout, Prue Davis, Kees Boersma and Ting-Ru Lai *
10.00am - 12.00pm
THE VILLE RESORT-CASINO, PAVILION

AFCM Illuminates I - *The Musician's Brain with Katherine Butler*
3.30pm - 4.30pm
TOWNSVILLE CIVIC THEATRE - C2

Ray Golding Sunset Series 1 - *Rising Spirits**
5.00pm - 6.00pm
TOWNSVILLE CIVIC THEATRE

Governor's Gala - *Romance isn't Dead, Yet...**
7.30pm - 9.30pm
TOWNSVILLE CIVIC THEATRE

DAY 3 SUN 30/07

AFCM Illuminates II - *Messiaen Quartet for the End of Time with Stephen Johnson*
11.00am - 12.30pm
ST JAMES' CATHEDRAL

AFCM Queens Gardens Concert (FREE EVENT)
4.00pm - 5.00pm
QUEENS GARDENS

SPECIAL EVENT *Sensational Sunday***
7.30pm - 9.30pm
THE VILLE RESORT-CASINO, PAVILION



Concert Conversations AFCM 2022

DAY 4 MON 31/07

Concert Conversations 2 - with Joseph Havlat, Stephen Johnson, Charles Owen, Matthew Hunt, and the Goldner String Quartet *
10.00am - 12.00pm
THE VILLE RESORT-CASINO, PAVILION

Winterschool Masterclass (FREE EVENT)
1.00pm - 2.00pm
THE VILLE RESORT-CASINO, PAVILION

Gold Subscriber Q&A Event (Invitation Only)
2:00pm - 3:00pm
TOWNSVILLE CIVIC THEATRE - C2

AFCM Illuminates IV - *How Shostakovich changed my mind, with Stephen Johnson*
3.30pm - 4.30pm
TOWNSVILLE CIVIC THEATRE - C2

Ray Golding Sunset Series 2 - *Sydney International Piano Competition Winner **
5.00pm - 6.00pm
TOWNSVILLE CIVIC THEATRE

Evening Concert 1 - *Journeys with Shostakovich **
7.30pm - 9.30pm
TOWNSVILLE CIVIC THEATRE

DAY 5 TUE 01/08

SPECIAL EVENT Orpheus-Goolboddie Island Concert**
7.00am - 3.00pm
DEPART FROM SEALINK BREAKWATER TERMINAL

DAY 6 WED 02/08

AFCM Friends Breakfast (Invitation Only)
8.00am - 9.00am
THE VILLE RESORT-CASINO

Concert Conversations 3 - with Thomas Carroll, Sally Beamish, William Barton and Charlotte Miles*
10.00am - 12.00pm
THE VILLE RESORT-CASINO, PAVILION

Winterschool Masterclass (FREE EVENT)
1.00pm - 2.00pm
THE VILLE RESORT-CASINO, PAVILION

AFCM Illuminates V (FREE EVENT) - *Composter Conversations*
3.30pm - 4.30pm
TOWNSVILLE CIVIC THEATRE - C2

Ray Golding Sunset Series 3 - *Baroque Tonic**
5.00pm - 6.00pm
TOWNSVILLE CIVIC THEATRE

Evening Concert 2 - *To the Mysterious Forest**
7.30pm - 9.30pm
TOWNSVILLE CIVIC THEATRE



Governor's Gala - AFCM 2022

DAY 7 THU 03/08

Concert Conversations 4 - with Joshua Oates, Emily Sun, Katya Apekisheva and Donald Nicolson*
10.00am - 12.00pm
THE VILLE RESORT-CASINO, PAVILION

Winterschool Masterclass (FREE EVENT)
1.00pm - 2.00pm
THE VILLE RESORT-CASINO, PAVILION

AFCM Illuminates VI - *Sea Lecture*
3.30pm - 4.30pm
TOWNSVILLE CIVIC THEATRE - C2

Ray Golding Sunset Series 4 - *Shakesp'Hearing**
5.00pm - 6.00pm
TOWNSVILLE CIVIC THEATRE

AFCM Illuminates (FREE EVENT) - *An Introduction to Chamber Music*
6.00pm - 7.00pm
AFCM FESTIVAL GARDEN, MAIN STAGE

Evening Concert 3 - *Baroque Soiree**
7.30pm - 9.30pm
TOWNSVILLE CIVIC THEATRE

DAY 8 FRI 04/08

Concert Conversations 5 - with Katy Woolley, David Elton, Lloyd van't Hoff and James Crabb*
10.00am - 12.00pm
THE VILLE RESORT-CASINO, PAVILION

Winterschool Concert*
1.00pm - 2.00pm
THE VILLE RESORT-CASINO, PAVILION

AFCM Illuminates VII - *Castigated Classics - The power of the premiere, with Stephen Johnson*
3.30pm - 4.30pm
TOWNSVILLE CIVIC THEATRE - C2

Ray Golding Sunset Series 5 - *Night and Day**
5.00pm - 6.00pm
TOWNSVILLE CIVIC THEATRE

Evening Concert 4 - *Castigated Classics**
7.30pm - 9.30pm
TOWNSVILLE CIVIC THEATRE

DAY 9 SAT 05/08

Concert Conversations 6 - with Claire Edwardes, Rachelle Durkin, Nicole Tait, Charlotte Saluste-Bridoux and Robert Constable AM*
10.00am - 12.00pm
ST JAMES' CATHEDRAL

AFCM Families Concert - *Peter & the Wolf and Ferdinand the Bull*, presented by the Townsville Bulletin*
2.00pm - 3.00pm
TOWNSVILLE CIVIC THEATRE

SPECIAL EVENT Silent Cinema Concert - *'The General' with Robert Constable AM***
4.00pm - 5.30pm
TOWNSVILLE CIVIC THEATRE

Festival Finale - *Festival Coda**
7.30pm - 9.30pm
TOWNSVILLE CIVIC THEATRE



AFCM After Party 2022

DAY 10 SUN 06/08

SPECIAL EVENT 2023 AFCM After Party **
4.30pm - 6.30pm
PEPPERS BLUE ON BLUE- MAGNETIC ISLAND - YUNBENUN



AFCM Festival Garden Concert 2022



JACK LIEBECK
Artistic Director

Welcome back! I am so thrilled to be presenting you with my second Australian Festival of Chamber Music program. Seeing our fabulous audience and supporters enjoying my first outing as Artistic Director inspired me to work day and night to create the next ten days of events.

Creating a Festival like AFCM is an organic process, dropping various ideas into the mix and seeing how they flower and morph into a program.

This year two ideas crystalised into one overarching form of the program: One idea came from my experience during my first Festival as AD - it became clear to me that you particularly enjoyed gaining more insight into what goes on beyond the notes that you hear from the stage, hearing more of how they were created by composer and performer and for it to be put into more of an historical context. The other idea came from chatting to this year's resident musicologist, author and composer Stephen Johnson and our composer-in-residence and violist Sally Beamish, both of whom have fascinating personal insight into music, psychology... and one composer in particular, Dmitry Shostakovich. With those two ideas came the genesis of *Music and the Mind*. I'm sure you will enjoy what these two people, hand-in-glove with everyone else, bring to this idea in 2023.

Our AFCM Illuminates series, debuted in 2022 and continues this year - our first lecture being called *The Musician's Brain*, (I have been assured that contrary to common belief, most musicians have one!) peering into what makes a musician's brain peculiar and what can go wrong!

Back by popular demand is our Guilty Pleasures series and boy do we have a bumper selection this year! This is a great way to peer into the darkest recesses of our Festival artists' minds, careful what you might find in there!

I am thrilled to have Sally Beamish, one of the world's leading composers, as our composer-in-residence. Poetic, moving, and innovative and a wonderful violist in her own right, as you'll hear.

I hope that you take as much pleasure from the next 8 days of *Music and the Mind* as I have in creating this for you. Let's have a wonderful time on this journey together!



MARY JO CAPPS AM
Chair, AFCM

Having had the great pleasure of attending chamber music festivals of all sorts, in all countries, for many years, there is no denying we have something very special to offer at the Australian Festival of Chamber Music. Yes, it is the remarkable music, the assembly of wonderful musicians mixing and matching to great effect, the great team of staff and volunteers and of course, the warm sun along the Strand during winter is truly glorious. But what gives this Festival its special buzz is the audience. The "*tribe*". We come from around the country to find each other here each year, and meet new people who, even if we have never crossed paths before, find we have so much in common. The main thing we share is a curiosity about music and a love for exploring sounds and ideas amidst others with whom we can avidly chat before and after. We are all here for the music - and for each other. It's great to have all of you here and I can't wait for the discoveries to begin.

Our Artistic Director, Jack Liebeck, understands this special ingredient of AFCM like no other. This year, he is responding to that curiosity with a special theme exploring *Music and the Mind*. The approaches he has put together are diverse and fascinating, and I find myself anticipating them as much as the music.

The fantastic musicians will be both familiar and new faces, another winning feature of AFCM, as we all eagerly await to discover who will be this year's rising star, which repertoire will completely disarm and amaze us, and which combinations of people and sounds will sink into our memory banks as standouts for years to come?

The momentum of AFCM is building towards a particularly exciting future, with the possibility of the building of a North Australian Concert Hall in Townsville-Gurambilbarra, which would be the only such structure in Australia north of Brisbane. We are actively pursuing this opportunity and will keep all of you abreast of developments, so watch this space.

Buckle up for the ride at AFCM 2023 - it promises to be an exciting one!



HER EXCELLENCY THE HONOURABLE DR JEANNETTE YOUNG AC PSM
Governor of Queensland

I am pleased and proud, as Patron of the Australian Festival of Chamber Music, to welcome you to this event, and to Townsville-Gurambilbarra.

The Festival showcases the extraordinary talents of musicians from Australia and around the world. This year's stellar line-up features some of Australia's most celebrated performers, including a composition by Yorta Yorta woman, composer and soprano Deborah Cheetham-Fraillon AO, performed by her Koa, Kuku Yalanji Wakka Wakka colleague, soprano Nina Korbe in the Wulgurukaba language. The program offers a rich selection of chamber music, ranging from beloved classics by Wagner, Dvořák's and Fauré to exciting contemporary works by Ms Cheetham-Fraillon and composer-in-residence Sally Beamish.

Despite my background as a medical professional, I have long been drawn to the Arts, and to music in many forms. While it is firmly in the realm of science to deliver better health outcomes, music can do much to promote that less well-defined physical and mental state - wellbeing. Put simply, music lifts the spirit and feeds the soul. It is also a wonderful means to connect us with the world and each other, and in my Vice-Regal role as Governor, I seek to invite music into the lives of as many Queenslanders as possible.

As you settle back and enjoy this event, I invite you to reflect on the importance of music in our lives and the many ways in which it inspires us.

On behalf of the Australian Festival of Chamber Music, I would like to thank you for joining us and for your ongoing support of this wonderful Festival.



THE HONOURABLE ANNASTACIA PALASZCZUK MP
Premier and Minister for the Olympics and Paralympic games

Welcome to the 2023 Australia Festival of Chamber Music featuring spectacular live music and phenomenal artists in Queensland's idyllic tropical north. This year's event features a host of acclaimed international, Australian and Queensland artists presenting five world premieres, 34 concerts and a range of exciting events that dive into the stories behind the music.

Queensland's internationally recognised didgeridoo player and composer William Barton will perform in the AFCM Festival Garden, while Yorta Yorta composer Deborah Cheetham-Fraillon AO will have her world premiere, AFCM commissioned, *Nginda Ngarrini Bi Ngya*, performed by her colleague Koa, Kuku Yalanji, Wakka Wakka soprano Nina Korbe in the language of the Wulgurukaba.

This Festival elevates First Nations artists, celebrates our musical story tellers and strengthens the Townsville-Gurambilbarra community, delivering on the priorities of the Palaszczuk Government's *Creative Together* ten-year roadmap for arts, culture and creativity in Queensland.

The Queensland Government has proudly invested in the Australian Festival of Chamber Music for more than three decades to showcase live music, grow employment opportunities and generate positive economic outcomes for the wider region through unique cultural tourism experiences.

Signature events like the Australian Festival of Chamber Music will help to showcase Queensland on a global stage ahead of the Brisbane 2032 Olympic and Paralympic Games. Please enjoy the 2023 Australian Festival of Chamber Music and its collaboration of magnificent music performed in the postcard setting of tropical Townsville-Gurambilbarra.



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

WELCOME TO THE FESTIVAL



CR JENNY HILL
Mayor, Townsville City Council

It gives me great pleasure to welcome you all to the 2023 edition of the Australian Festival of Chamber Music, once again being held in beautiful Townsville-Gurambilbarra and Magnetic Island-Yunbenun. There is no better place to spend winter in Australia than in North Queensland, with the performances throughout the AFCM program being an ideal musical accompaniment.

Highlights for me include the traditional opening night concert, supported by James Cook University, which will include the World Premiere of *Nginda Ngarrini Bi Ngya*, commissioned by AFCM from Yorta Yorta composer Deborah Cheetham-Fraillon AO. This performance will be given a local feel with Koa, Kuku Yalanji Wakka Wakka colleague, soprano Nina Korbe singing the work as translated by Aunty Virginia Wyles into the Wulgurukaba language. Other not-to-be-missed items on the first night's program include works by Mozart, Tchaikovsky and composer-in-residence Sally Beamish.

Another performance to look forward to – as it always is – is the Governor's Gala Concert on the first Saturday night of the AFCM calendar. There promises to be plenty of love in the air with Richard Wagner's *Siegfried Idyll*, Antonín Dvořák's *Romance* and Camille Saint-Saëns' *Romance for Horn and Orchestra*!

I would like to pass on my sincere thanks to the AFCM artists, conductors and composers, Artistic Director Jack Liebeck, Executive Director Dr Ricardo Peach and the entire management team.

I would like to acknowledge the board of the AFCM, led by Chair Mary Jo Capps AM, as well as the patron of the AFCM, Dr Jeannette Young AC PSM, Governor of Queensland.



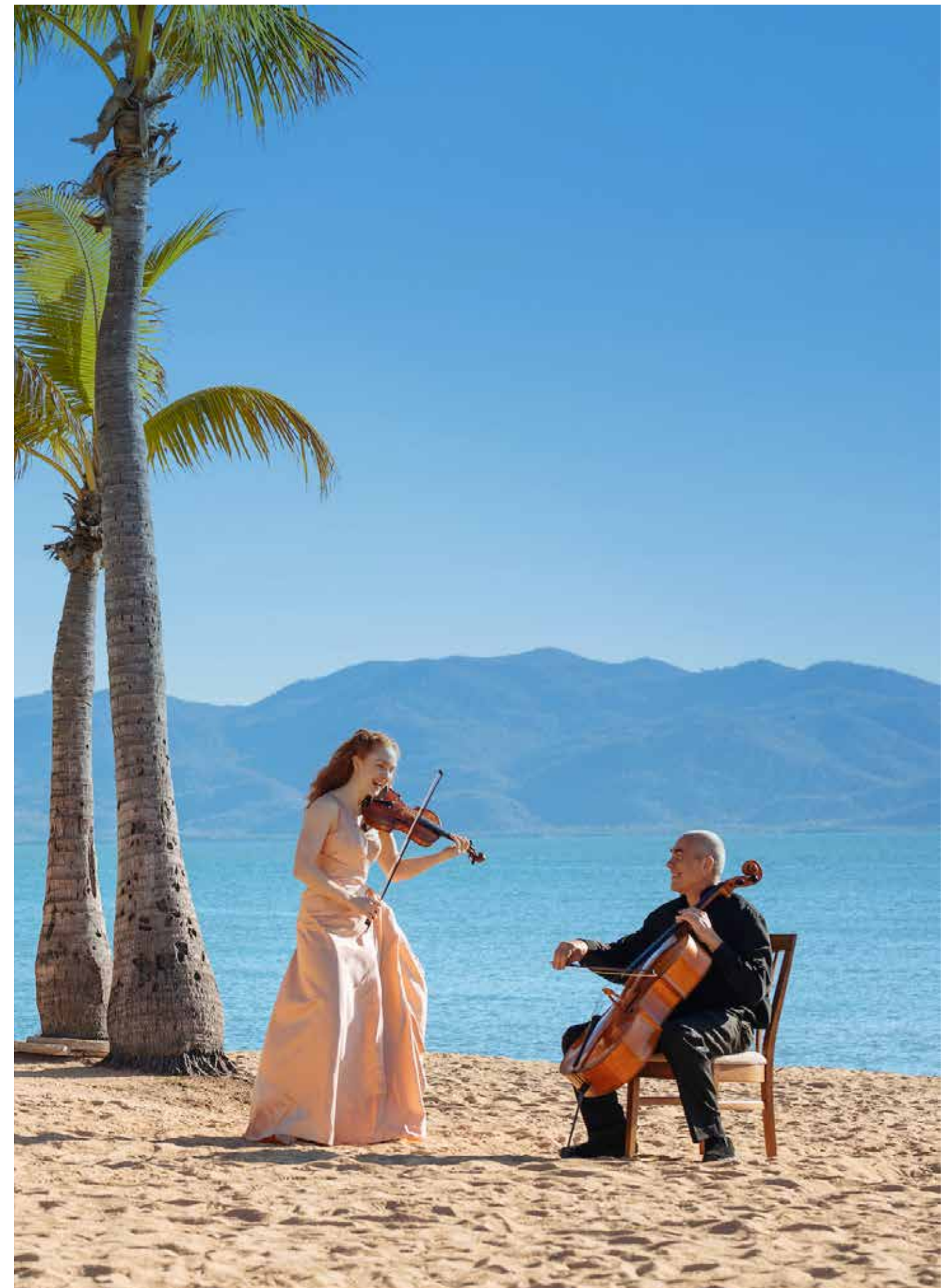
PROFESSOR SIMON BIGGS
Vice Chancellor and President,
James Cook University

Welcome to the 2023 Australian Festival of Chamber Music, a celebration of music, culture, and community in the heart of tropical north Queensland. James Cook University is proud to be part of the rich history of the Festival which was born of the passion and dedication of former Vice Chancellor, Professor Ray Golding and Artist-in-Residence Theodore Kuchar.

Together, we share a commitment to promoting the arts and fostering a love of learning and exploration. Over the course of ten days, the Festival will showcase the talents of some of the world's finest chamber musicians, performing a diverse repertoire of music from classical to contemporary. With more than 30 concerts, masterclasses, and special events, there is something for everyone to enjoy.

As you peruse the program, we invite you to reflect on the connections between music, culture, and education. We hope that this Festival will inspire you to explore new horizons and embrace the beauty and diversity of our world.

I encourage all in our community to get out and enjoy the musical journey in paradise. JCU looks forward to a bright future with the AFCM in Townsville-Gurambilbarra.



Bridget Coledridge and Michael Goldschlager - 2022

James Cook University Opening Night - Opening Applause
7.30PM TOWNSVILLE CIVIC THEATRE

Tonight, we welcome our Festival artists, loyal AFCM friends and a large number of new faces! We will finally be able to hear Deborah Cheetham-Fraillon's *Nginda Ngarrini Bi Ngya*, a special commission that has so far had to jump several obstacles to get to its first performance! Translated by local Elder Aunty Virginia Wyles the work will be performed by Koa, Kuku Yalanji Wakka Wakka soprano Nina Korbe in the Wulgurukaba language. We will hear the first of our composer-in-residence, Sally Beamish's pieces, *Carnival Samba for Piano Trio*. The concert also features two chamber music masterworks – Mozart's *Piano and Winds* and Tchaikovsky's *Souvenir de Florence* performed by our whole contingent of string players – quite the string orchestra!

DEBORAH CHEETHAM-FRAILLON AO
AFCM Commission, World Premiere
Nginda Ngarrini Bi Ngya (2021)
Nina Korbe - soprano, Goldner String Quartet,
Deborah Cheetham-Fraillon - composer

AFCM commissioned Professor Deborah Cheetham-Fraillon to create a special work for the Festival's 30th anniversary to acknowledge the Wulgurukaba people of Gurumbilbarra, 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'*.

SALLY BEAMISH
Carnival Samba – 'Floreant'
Jack Liebeck - violin, Thomas Carroll - cello,
Charles Owen - piano

The composer writes:
This short piece for piano trio was commissioned by Beryl Calver-Jones and Gerry Mattock as an opening 'fanfare' for the birth of the Tetbury Festival in 2003. The idea of celebration, and the fact that the piece was to be performed by the Florestan Trio, led me to refer to Schumann's *Carnaval*, from which the Florestan Trio takes its name. I took Schumann's 4-note 'ASCH' motif as it appears in the '*Florestan*' movement, and used it to create my own carnival of dancing letters - a carnival in a more modern, street-celebration sense. Its subtitle – '*Floreant*' – means '*Let them flourish*', and this refers to the Festival, the Trio, and of course to Beryl and Gerry, whose support of my work has been a huge influence and inspiration.

JEP
Guilty Pleasure – Joseph Havlat
64 Geese arr. Joseph Havlat
Charles Owen - piano, Katya Apekisheva - piano,
Joseph Havlat - piano

The Havlat family's experimental electronic music project JEP(ic) released the album JEP in 2020, compiling their previous six years of work into an eclectic mix. The album copy describes most of the music as being *"miles beyond the realms of playability in an acoustic setting"*, but Joseph Havlat has been able to arrange the work *64 Geese* to be played by three pianists on three pianos. Starting out as a saloon-style ragtime piece, *64 Geese* becomes something frantic and wild as it builds momentum.



Jack Liebeck and Bridget Coleridge, AFCM 2022

WOLFGANG AMADEUS MOZART
Quintet for Piano and Winds in E-flat major, K452 (1784)
Largo – Allegro moderato
Larghetto
Rondo: Allegretto
Joshua Oates - oboe, Matthew Hunt - clarinet,
Nicole Tait - bassoon, Katy Woolley – French horn,
Katya Apekisheva – piano

In the Lenten season of 1784 Mozart presented his *Quintet for Piano and Winds*, and it '*drew the greatest applause*'. It isn't known for sure, but seems possible that Anton Stadler and Joseph Leutgeb, Mozart's preferred clarinet- and horn-players, were in the band. Given that he had recently completed the '*Haffner*' Symphony, a Horn Concerto and three of his hard-won '*Haydn*' String Quartets, it may come as a surprise that Mozart wrote to his father, Leopold, that it was the 'best thing' he had ever composed. The first movement, in E flat, often a ceremonial (and Masonic) key for Mozart, begins with a Haydn-ish slow introduction before a sonata allegro whose first theme consists of two bars of syncopated piano solo, answered by an imperious gesture from the winds. After all members of the ensemble have had short but significant solo materials, the second subject is a more lyrical tune from the piano, answered by the leery sort of wind figures we hear in the overture to '*Figaro*'. The B-flat slow movement is full of hymnal passages and flowing piano figures. The humorous finale contains material that recalls the sort of popular tune that finds its way into works like *The Magic Flute*.

INTERVAL

PIOTR ILYICH TCHAIKOVSKY
Souvenir de Florence for Strings, Op.70 (1890; rev. 1891-92) arr. Lucas Drew
Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace
Dene Olding AM - violin, Charlotte Saluste-Bridoux - violin,
Emily Sun - violin, Andrew Wang - violin, Dimity Hall - violin,
Jack Liebeck - violin, David Zheng - violin,
Irina Morozova - viola, Ting-Ru Lai - viola,
Timothy Ridout - viola, Sally Beamish - viola,
Benjamin Lam - viola, Julian Smiles - cello,
Charlotte Miles - cello, Thomas Carroll - cello,
Ariel Volovelsky - cello, Kees Boersma - double bass

The last five years of Tchaikovsky's life saw the composition of, among other things, the two final symphonies, *The Sleeping Beauty* and *Nutcracker* ballets, and the opera *The Queen of Spades* alongside a busy schedule of touring which took him as far afield as the USA in 1892. Being busy, Tchaikovsky put off composing a string sextet that was to celebrate his being made an honorary member of the St Petersburg Chamber Music Society in 1886; he got only as far as writing down what was to become the theme of the Adagio of this work while visiting Florence in 1887. The rest of the work, now more often heard played by string orchestras, was composed in June and July 1890. Tchaikovsky and his brother Modest had travelled to Italy in 1879 in the wake of the composer's disastrous marriage, but in discussing this work he never made any particular connection between it and Italy. It may occasionally evoke Italian song and dance, especially in the slow movement and scherzo, but the work is always permeated by Tchaikovsky's distinctive voice. There are also many demonstrations of Tchaikovsky's mastery of sonata form and fugue in the outer movements.



James Cook University Opening Night, AFCM 2022

Concert Conversations 1 with Timothy Ridout, Prue Davis, Kees Boersma and Ting-Ru Lai
10.00AM THE VILLE RESORT-CASINO - PAVILION

INTERVIEW GUESTS
Timothy Ridout, Prue Davis, Kees Boersma and Ting-Ru Lai

ANONYMOUS
Guilty Pleasure – Kees Boersma
Greensleeves
Kees Boersma - double bass

One of the most famous tunes from Tudor England is ‘*Greensleeves*’, sometimes – though this is probably wishful thinking – attributed to Henry VIII.

JOHN CARMICHAEL OAM
Escapades (2009)
IV. To a Happy Ending
Prudence Davis - flute, Joshua Oates - oboe,
Joseph Havlat - piano

Each movement of this piece has a distinct mood and melodic element. The thematic material is shared equally, with moments in the solo spotlight for each player. In this work I have tried to capture in music some episodes we all experience at times in our lives - we sometimes play games with our friends - tender or even a little malicious, or we find ourselves idyllically happy for a period. At other times we may be subject to a mood of The Blues - here a touch of the musical style created and celebrated by the African American community, but we all hope to escape The Blues and eventually find our way to a happy ending.

ERIC COATES
Guilty Pleasure – Timothy Ridout
First Meeting “Souvenir” (1941)
Timothy Ridout - viola, Katya Apekisheva - piano

Eric Coates was one of the greatest exponents of light music, as well as a pioneer of music for radio. A superb craftsman, he turned out numerous works for ‘classical’ performers while clearly aiming for broad popularity. He was also a superb violist until neuritis curbed his performing career, but his brilliance and knowledge of the instrument is clear in this favourite work, composed for his teacher Lionel Tertis in 1941.

GEORGES BIZET
Guilty Pleasure – Prudence Davis
Carmen, March of the Toreadors (1875)
Prudence Davis - flute, Joseph Havlat – piano

With his landmark opera *Carmen* of 1875, Georges Bizet challenged current notions of good taste with his version of the tale of the gypsy seductress who meets a gruesome end at the hand of Don José, her insanely jealous lover. The theme of ‘*the Toreadors*’ is a recurring one in the score, heard in, among other places, the moment in Act IV when José kills Carmen.

REINHOLD GLIÈRE
Two pieces for bass and piano, Op.9 (1907)
Intermezzo and Tarantella
Kees Boersma - double bass, Katya Apekisheva - piano

Glière, of Belgian descent, was born in Kiev and enjoyed a career that spanned the last years of the Tsarist regime, the momentous events of the Russian Revolution and the Stalinist period. He studied composition at the Moscow Conservatory with Taneyev, Arensky, and Ippolitov-Ivanov until 1900, and studied also with Borodin, but had established a formidable talent as a violinist while still a child; then, as a teacher himself was a mentor to some of the major figures in Soviet music in the new century, such as Prokofiev and Khachaturian. His best-known works are ballets such as *The Red Poppy* and *The Bronze Horseman* in which Glière’s sumptuous late-Romantic language embodies the stated ideals of the Soviet state. The *Two Pieces* date from 1907 and are dedicated to Serge Koussevitsky.



Orpheus-Goolboddie Island

AFCM Illuminates I – *The Musician’s Brain, with Katherine Butler*
3.30PM TOWNSVILLE CIVIC THEATRE – C2

Through years of practicing highly skilled movements, often from a young age, the area in the musicians’ brain that controls hand movement becomes more defined than that of a non-musician. However, in some musicians this initial benefit can become dysfunctional resulting in painless involuntary movements in a condition called Task Specific Dystonia. Whilst the condition is still poorly understood, there is growing evidence to show that the brain gives and receives information in an altered way, due to repetitive practice of the highly skilled movements that musicians use when playing their instruments.

Our speaker Katherine Butler is a world leading expert in rehabilitation from injury and Task Specific Dystonia in musicians. Here she will explain her research and treatment of this fascinating and tragic condition, and what it shows us about our brain.

LECTURE
The Musician’s Brain
Katherine Butler - presenter

TOM JOHNSON
Failing
Kees Boersma - double bass

In a review of *Failing* from 1978, the late Roger Covell quipped that the composer had ‘*solved the problem of the program note once and for all*’, by talking largely about other pieces. What Johnson, who incidentally coined the term minimalism in music, does say is this: *Failing* was written for and premiered by Jon Deak in a solo recital at the Kitchen in New York City in December 1975. A final score was prepared a few months later, which is why the work has sometimes been listed as 1976. Deak continued to perform the piece with some regularity, but it was really Bertram Turetzky who did the most to make it widely known. An active soloist, Turetzky began presenting it everywhere he went, and did a television version for BBC, as well as recording it for Folkways. Soon there were translations in French, Polish, Italian, Danish and after a while the CD interpretations began to appear. Now, 37 years after the premiere, *Failing* is played more than ever.

Ray Golding Sunset Series 1 - *Rising Spirits*
5.00PM TOWNSVILLE CIVIC THEATRE

Join us for an afternoon of music that is sure to elevate you to another plane. Featuring Satie’s mesmeric *Gymnopédies* arranged for string quartet, followed by our resident musical expert, author and more recently amazing composer Stephen Johnson’s exquisite Clarinet Quintet *Angel’s Arc*. Our program closes with Mendelssohn’s homage to the recently deceased Beethoven, and the latter’s radical developments in his late quartets.

ERIK SATIE
3 Gymnopédies (1888) arr. Hans Abrahamsen
Joshua Oates - oboe, Goldner String Quartet

Satie was the eccentric Parisian composer who – so he claimed – persuaded Debussy to give up his early love of Wagner and write music ‘without Sauerkraut’. Satie’s own music was resolutely anti-classical; he refused, or was unable, to write in classical forms. The *3 Gymnopédies* probably evoke the annual festival in ancient Sparta in which youths danced naked in honour of Apollo. Satie’s three pieces all follow a similar model, where a simple elegant melody sings in gentle 3/4 time, with mild dissonances sounded on the second beat. These arrangements are by Danish composer Hans Abrahamsen.

STEPHEN JOHNSON
Angel’s Arc (2019)
Lento moderato – Con moto, scherzando – Lento moderato
Charlotte Saluste-Bridoux - violin, Emily Sun - violin, Sally Beamish - viola, Thomas Carroll - cello, Matthew Hunt - clarinet

The composer writes:
As a teenager, I loved the West Pennine Moors in the north of England for their desolate, lonely beauty, contrasting starkly with the rich woodland around the encircling Victorian reservoirs. The wildest expanse of moorland bore the striking name Angelzarke, which, someone told me, derived from the Flemish words ‘Angel’s Arc’, or ‘Ark’, given to these lands centuries earlier by Protestant refugees fleeing persecution in the Spanish Netherlands. The real derivation was probably much more prosaic, most likely from the Norse for ‘Anlaf’s Hill-Pasture’. But I loved the idea of a displaced people finding refuge in those hills and expressing gratitude to them in the name they gave them. Memories of those hills were flooding into my mind as I wrote this piece, so I decided to take that once-treasured name ‘Angel’s Arc’ as its title. There is also a memory of a little piece I wrote at the age of 12 or 13, naively indebted to the slow movement of Walton’s *First Symphony*. These ideas emerge during the elegiac first section. After this comes a nocturnal scherzo, whose sweet-sour alternations recall the moods (and some of the colours) of Mahler’s haunted symphonic scherzos. Finally, there comes a transformed recapitulation of the opening slow section, in which the first violin softly quotes the Walton, moments before the cello intones the chant-phrase ‘*Lift up your hearts*’. Elegiac as this music is, I hope there can also be heard a note of reconciliation, of gratitude, and finally release.

FELIX MENDELSSOHN

String Quartet No.2 in A minor, Op.13 (1827)
Adagio - allegro vivace
Adagio non lento
Intermezzo: allegretto con moto - allegro di molto
Presto - adagio non lento
Goldner String Quartet

This Quartet was written in 1827 during a summer vacation from the University of Berlin, where Mendelssohn’s mother hoped he would get an education ‘so rare in musicians’. This work shows a number of subtle influences from Beethoven’s later works. Like Beethoven, Mendelssohn is able to create moments of extraordinary grace out of seemingly no material, and there is a similar fruitful tension between the popular and the ‘learned’. Mendelssohn shows his mastery of fugue, for instance, but can then write the simplest melody and accompaniment as in the *Intermezzo*, which is itself balanced by a shimmering Trio section that recalls the fairy music from the ‘*Dream*’ overture. The whole work, more interestingly, is derived from the melody of his song *Frage Op.9 No.1*, known also as *Ist es wahr?* – Is it true? The first three notes of the song form a characteristic ‘motto’ theme like Beethoven’s ‘*Muss es sein?*’ which is heard, transformed, in all four movements. At a performance of the work in Paris, the man next to Mendelssohn remarked that ‘*he has that in one of his symphonies*’. When asked ‘*Who?*’ the man replied ‘*Beethoven, the composer of this quartet*’. Mendelssohn described it as ‘*a very dubious compliment*’.

Governor's Gala - Romance Isn’t Dead, Yet....

7.30PM TOWNSVILLE CIVIC THEATRE

We all like a little romance in our lives, eh? This concert features some of the most unashamedly romantic and uplifting music that our repertoire has to offer. From Wagner’s ravishing *Siegfried Idyll*, written as a birthday present to his wife Cosima, to the glorious Dvořák’s *Romance* and finishing with the romantic whirlwind that is Fauré’s *Piano Quartet no. 1*. You will leave with a zip in your step, who knows what might happen!

RICHARD WAGNER

Siegfried Idyll (1870)
Thomas Carroll - conductor, Emily Sun - violin, Jack Liebeck - violin, Dene Olding AM - violin, Andrew Wang - violin, Charlotte Saluste-Bridoux - violin, Dimity Hall - violin, David Zheng - violin, Irina Morozova - viola, Timothy Ridout - viola, Ting-Ru Lai - viola, Sally Beamish - viola, Benjamin Lam - viola, Joshua Oates - oboe, Charlotte Miles - cello, Julian Smiles - cello, Ariel Volovelsky - cello, Kees Boersma - double bass, Prudence Davis - flute, Matthew Hunt - clarinet, Lloyd van’t Hoff - clarinet, Nicole Tait - bassoon, David Elton - trumpet, Katy Woolley - French horn

On Christmas Day 1870, Cosima Wagner’s birthday, she was woken by the sound of a 13-piece ensemble ranged up and down the staircase outside her bedroom playing (to give it its full title) the *Tribschen Idyll, with Fidi’s Birdsong and Orange Sunrise, as a Symphonic Birthday Greeting from Richard to Cosima*. ‘Tribschen’ was the villa in Switzerland, where Wagner had been living, to which Cosima had fled from her husband, Hans von Bülow despite the severe disapproval of her father, Franz Liszt. Cosima had borne two daughters to Wagner but after her divorce and subsequent remarriage to Wagner, gave birth to a son, named Siegfried for the ostensible hero of the ‘*Ring*’ Cycle. This ‘aubade’ is made up of several themes from the ‘*Ring*’. There are motifs associated with Brünnhilde’s human love for Siegfried, and a memory of the ‘magic sleep music’. There is a quotation of a German lullaby not found in the operas, and then music associated with Siegfried – from the love duet of his eponymous opera, his horn call, the song of the wood bird that leads him to the lair of the dragon Fafner and, later, to Brünnhilde’s rock. The music gains passion through increased speed and chromaticism, but finally returns to the gentle lyricism of the opening.

CAMILLE SAINT-SAËNS

Romance for Horn and Orchestra in E major, Op. 67 (1866)
Katy Woolley - French horn, Charlotte Saluste-Bridoux - violin, Andrew Wang - violin, Emily Sun - violin, Timothy Ridout - viola, Ting-Ru Lai - viola, Benjamin Lam -viola, Prudence Davis - flute, Joshua Oates - oboe, Matthew Hunt - clarinet, Lloyd van’t Hoff - clarinet, Nicole Tait - bassoon, David Zheng - violin, Ariel Volovelsky - cello

In 1862 Saint-Saëns produced a *Suite for Cello and Piano*. In 1866 he took the fifth movement, ‘*Romance*’ and made a version for horn virtuoso Henri Chaus sier. ‘*Romance*’ in this context means simply a song: it’s in ternary form, with lyrical outer sections and a more impassioned central section.

JOSEPH CANTELOUBE

Songs of the Auvergne: Bailèro (1923)
Rachelle Durkin - soprano, Joseph Havlat - piano

Canteloube collected and set folk songs from various French provinces, but as he wrote: ‘*The songs of the Auvergne no doubt form the largest, greatest and most varied collection of folk music that exists in France. Like those from other provinces, they fall into just a small number of types: songs based on history or legend; anecdotes; songs about love, marriage, children; work songs; songs of celebration, songs for the open air; dancing songs*’. In ‘*Bailèro*’, one of the most famous of the songs, a shepherd and his girlfriend are separated by a river across which they sing their longing for each other accompanied some of Canteloube’s most sensuous scoring.

RICHARD STRAUSS

Four Songs Op. 27: Morgen! (1894)
Rachelle Durkin - soprano, Jack Liebeck - violin, Joseph Havlat - piano

Strauss wrote his Op.27 songs in 1894 as a wedding present for his wife Pauline, who was a fine singer. *Morgen!*, sets a text by John Henry Mackay, a gay anarchist Scot who had grown up in Germany. The singer enters mid-sentence; a violin solo represents the bliss of the lovers’ reunion, but as this is still in the future, Strauss ends the song on a note of erotic optimism.

INTERVAL

ANTONÍN DVOŘÁK

Romance in F minor, B.39 Op.11 (1877)
Charlotte Saluste-Bridoux - violin, Prudence Davis - flute, Matthew Hunt - clarinet, Nicole Tait - bassoon, Katy Woolley - French horn, Joseph Havlat - piano

In 1877 Dvořák was asked for a solo piece by Prague violinist Josef Markus, to be performed by the Orchestra of the Prague Provisional Theatre. Dvořák based the piece on the slow movement of a string quartet (in *F minor, Op.9*) that was not published in his lifetime; the way in which the theme is passed from section to section in the opening pages may be a reminder of its chamber origins. The violin eventually enters with the same theme, but introduces a contrasting, rising melody. The central section – as befits a *Romance* (and a work for virtuoso) is more bravura in tone, and while the music returns to the opening material it does not do so literally, and allows the violin to soar.

GABRIEL FAURÉ

Piano Quartet No.1 in C minor, Op.15 (1876-79)
Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto
Jack Liebeck - violin, Timothy Ridout - viola, Thomas Carroll cello, Charles Owen - piano

With the exception of the *Requiem*, Fauré’s reputation today rests on his secular music, and it is fair to say that he almost always writes with at least the memory of keyboard or voice in mind. All his chamber music, except the one string quartet he wrote in the year of his death, relies on the presence of the piano, and his writing for strings is very often lyrical in character (and very often marked *espressivo* in the score). In the first of his two *Piano Quartets*, Fauré stuck closely by classical models: the first movement contrasts an assertive theme dominated by dotted rhythm with a more sinuous lyrical melody announced by the viola; prefiguring Debussy’s *String Quartet*, Fauré places his scherzo second, and characterises it with a buoyant pizzicato texture. Fauré’s biographer Nectoux has noted the resonances of eighteenth-century music in this movement; a contrasting hymnal episode reminds us of Fauré’s sacred duties, and prepares the ground for a profoundly beautiful and contemplative *adagio*. The dotted rhythms return in the finale, as do the sort of liquid arpeggio textures which the first movement had introduced.



Goldner String Quartet - AFCM 2022

AFCM Illuminates II - Messiaen Quartet for the End of Time with Stephen Johnson

11.00AM ST JAMES' CATHEDRAL

The *Quartet for the End of Time* is one of the most important chamber works of the 20th Century. Here our resident musicologist Stephen Johnson will help us fully understand what makes it such a seminal work. This will be followed by a performance of the whole work.

LECTURE
Stephen Johnson - presenter

OLIVIER MESSIAEN
Quatuor pour la fin du temps (Quartet for the End of Time) for clarinet, violin, cello, and piano (1940-41)
Liturgy of crystal
Vocalise, for the Angel who announces the end of Time
Abyss of the birds
Interlude
Praise to the Eternity of Jesus
Dance of fury, for the seven trumpets
A cluster of rainbows for the Angel who announces the end of Time
Praise to the Immortality of Jesus
Charlotte Saluste-Bridoux - violin, Charlotte Miles - cello, Matthew Hunt - clarinet, Joseph Havlat - piano

Messiaen's most famous work was first performed to some hundreds of Allied prisoners of war and their German captors at *Stalag* VIIIA, in Görlitz, Germany, in the depths of winter in 1941. Messiaen had begun by writing the Interlude movement for three of his fellow prisoners, notwithstanding the parlous state of their instruments, but when a battered upright piano was found, he completed the work's seven other movements. The eight movements reflect the Biblical seven days of creation and God's eternal Sabbath thereafter. The work's eschatology, or its concern with the Last Days of Christian thought, is unsurprising given its composer's devout Catholicism. In 1941, of course, he was also writing in the face of death, so much of the Quartet's musical 'imagery' refers explicitly to that of the Apocalypse, or Book of Revelation in the New Testament. Other Messiaenic concerns are present too: birdsong and the metrical energy of Greek and Hindu poetry.

AFCM QUEENS GARDENS CONCERT - FREE EVENT - ALL AGES

4.00PM QUEENS GARDENS

This FREE concert on the big stage in the Queens Gardens features Festival artists and the Great Barrier Reef Orchestra.

ORCHESTRA SET
Barrier Reef Orchestra

AFCM SPECIAL EVENT - Sensational Sunday

7.30PM THE VILLE RESORT-CASINO - PAVILION

Do we need an excuse to sit back, relax and listen to some of the greatest chamber music ever created? Certainly not, so indulge yourself with Saint-Saens' effervescent and unusual *Septet*, Mozart's beautiful *Flute Quartet* and Brahms' masterpiece, the *Piano Quintet in F minor Op. 34*.

CAMILLE SAINT-SAËNS
Septet for trumpet, strings and piano, Op.65 (1880)
Préambule
Menuet
Intermède
Gavotte et Finale
David Elton - trumpet, Emily Sun - violin, Charlotte Saluste-Bridoux - violin, Ting-Ru Lai - viola, Thomas Carroll - cello, Kees Boersma - double bass, Charles Owen - piano

In 1907, Saint-Saëns wrote to the engineer and mathematician Émile Lemoine, 'when I think how much you pestered me to make me produce, against my better judgment, this piece that I did not want to write and which has become one of my great successes, I never understood why...'. In 1861 Lemoine, an amateur in the best sense of the word, had founded a chamber music society called *La Trompette*, which despite its name tended to specialise in quartets. Saint-Saëns performed at its concerts fairly regularly, and the *Septet* – which does indeed feature trumpet and is dedicated to Lemoine – is one of three pieces he composed for it.

Initially it consisted of just the *Préambule*, a witty take on French classicism, which was composed as a present for Lemoine in 1879. The following year saw the remaining three movements: a *Menuet* whose humour derives from the attention-seeking of the trumpet, with its persistent falling octaves and the more refined sounds of quartet and piano. Originally a funeral march, the *Intermède* passes a minor-key theme upwards through the strings with sparing but lyrical use of the trumpet. The last movement takes the falling octaves to kick off a genial *Gavotte* and powerful animando finale.

FRITZ KREISLER
Guilty Pleasure – Ting-Ru Lai
Praeludium and Allegro (in the style of Pugnani) for Viola and Piano (1905)
I, II, III
Timothy Ridout - viola, Ting-Ru Lai - piano

Kreisler was a brilliant violinist who migrated from the Old World to the New, settling in the USA in time to escape the rise of Nazism in his native Austria. In addition to his technical virtuosity and innovative use of vibrato for a now much emulated sound, he is celebrated for numerous original works. At the time, though, he mischievously attributed many of these to long dead composers; the *Praeludium* and *Allegro* was attributed to Gaetano Pugnani (1731-1798).

WOLFGANG AMADEUS MOZART
Flute Quartet in D major, K.285 (1777)
Allegro
Adagio
Rondeau: Allegretto
Prudence Davis - flute, Jack Liebeck - violin, Timothy Ridout - viola, Charlotte Miles - cello

In 1777 Mozart resigned from his job and travelled to the cities of Munich, Mannheim and Paris in the hope of finding a more congenial employer. Unsuccessful, after 18 months he returned to the retinue of the Prince-Archbishop in Salzburg. He picked up some work during his travels but exaggerated the degree of his success. He told his father that a certain Dutch flautist named Dejean whom he met in Paris had paid him the substantial sum of 200 florins for three quartets and three concertos featuring the flute, even though 'You know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear'. Mozart – eventually – composed the quartets, two concertos (one a re-write of an oboe concerto), an *Andante* for flute and orchestra and the double concerto for flute and harp. The D major quartet is the only one which has been convincingly dated to the time of Dejean's commission (and the Dutchman only ever paid Mozart 96 florins, suggesting that the commissioned works were not all forthcoming). It rightly remains one his most loved chamber works for its overall cheerful disposition, and the considerable beauties of the B minor slow movement.

ENRIQUE GRANADOS
Guilty Pleasure – Charlotte Saluste-Bridoux
Spanish Dance No.5 – ‘Andaluza’ (1900) arr. Fritz Kreisler
Charlotte Saluste-Bridoux - violin, Joseph Havlat - piano

Enrique Granados' twelve *Spanish Dances* for piano, of which 'Andaluza' is the fifth, were written between 1888 and 1900 to prove that, as Granados put it, 'the musical interpretation of Spain is not to be found in the tawdry boleros and habaneras in Carmen, in anything accompanied by tambourines and castanets. The music of my nation is far more complex, more poetic, and more subtle'.

INTERVAL

JOHANNES BRAHMS
Piano Quintet in F minor, Op.34 (1862)
Allegro non troppo - Poco sostenuto - Tempo I
Andante, un poco Adagio
Scherzo: Allegro
Finale: Poco sostenuto - Allegro non troppo - Tempo I - Presto non troppo
Goldner String Quartet, Katya Apekisheva - piano

Certain works of Brahms' appeared in various incarnations: a string quintet (like Schubert's, with two cellos) written in the early 1860s became a Sonata for two pianos and ultimately the *Piano Quintet in F, Op.34*. His apparent difficulty in finding a satisfying form for the piece reflects, perhaps, those years immediately before his move to Vienna, when Brahms has no permanent base or position, but equally it is a piece in which we see him gradually making some major discoveries. The piece is in the standard classical four movement layout and makes use of standard classical forms such as sonata design. But for all its expansive scale and melodic breadth, the piece is in fact incredibly economical in its invention. Brahms, who contrary to popular belief, was a great fan of Wagner, uses a technique found in the latter's operas known as thematic transformation, where themes retain their recognizable attributes while subject to changes of speed, mood and scoring. Certain details in the melodies are reflected (if not consciously heard) in the larger scale structure; the D flats in the opening melody, for instance, are reflected in the episodes, throughout the piece, where the music moves into the relatively remote key of C sharp (effectively D flat) minor.



AFCM Festival Gardens Concert 2022

Concert Conversations 2 with Joseph Havlat, Stephen Johnson, Charles Owen, Matthew Hunt, and the Goldner String Quartet

10.00AM THE VILLE RESORT-CASINO - PAVILION

INTERVIEW GUESTS

Joseph Havlat, Stephen Johnson, Charles Owen, Matthew Hunt, and the Goldner String Quartet

DAVID COX
Guilty Pleasure – Lloyd van’t Hoff
Frozen Pillies
Lloyd van’t Hoff - clarinet, Joseph Havlat - piano

Saxophonist and composer David Cox is one of Lloyd van’t Hoff’s oldest musical friends, and a keen fisherman. Lloyd explains that in this piece: *‘Dave reflects on the process of composing. For him, a tune usually appears in fragments – part of the melody, or the harmonic progression, or perhaps the rhythmic outline of the piece. In this sense, the tune presents itself to him as puzzle pieces, which he then has to try and figure out how to assemble. “Frozen Pillies” depicts this creative process in reverse, presenting the tune in its complete form first. With each successive iteration, the tune becomes increasingly fragmented and disjointed. It’s quite humorous, whimsical and affords us a unique insight into this composer’s mind. The title “Frozen Pillies” draws our attention to the point where two of Dave’s passions coalesce: music and fishing. ‘Pillie’ is a reference to ‘pilchard’, a common bait fish. Dave imagined that the melody of “Frozen Pillies” would be the perfect tune to whistle when he was out fishing in the middle of winter, with freezing fingers trying to bait up his hook with a pilchard’.*

WOLFGANG AMADEUS MOZART

Piano Concerto No.12 in A major, K. 414 (1782)
Allegro
Andante
Allegretto
Charlotte Saluste-Bridoux - violin, Emily Sun - violin,
Timothy Ridout - viola, Charlotte Miles - cello,
Kees Boersma - double bass, Charles Owen - piano

At the end of 1782 Mozart started work on his *Mass in C minor*, completed the *String Quartets* dedicated to Haydn, and began his miraculous harvest of piano concertos. The little *A major concerto* was probably completed in December; Mozart performed it at three benefit concerts for himself and two artist friends and also offered copies of the score for sale by subscription. This meant that the audience that first heard the piece was not restricted to the aristocrats at court, but included members of the fledgling paying public; those who might buy the score need not have been professional virtuosi. Mozart, accordingly, made sure the pieces had broad appeal. As he wrote to his father: *‘These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why’.* The slow movement quotes a tune by Johann Christian Bach, the London-based son of J S Bach, who had recently died.

STEPHEN JOHNSON

AFCM Commission, World Premiere
The Nimble and Roguish Paw – two cat studies for cor anglais and clarinet
‘No less liquid...’
Cato and the Bird
Joshua Oates - oboe, Matthew Hunt - clarinet

The composer writes:
Cats, those fascinating, beautiful, alarming beings who permit the favoured amongst us to take them into our homes, have fascinated me since early childhood. They can be remarkably, unsettlingly intelligent, and occasionally just bizarre. Unlike open-hearted, endlessly forgiving dogs, they should never, never be laughed at – although there are times...

The overall title for these two ‘Cat Studies’ is taken from a delightfully left-field book entitled *The Tiger in the House*, by Carl van Vechten. The subtitle of the first movement evokes a deliciously eerie poem by Arthur Tessimond: *‘Cats no less liquid than their shadows / Offer no angles to the wind’.* As for the second, this depicts our half-Bengal cat Cato’s attempts to catch a bird, whose nagging, insistent alarm call we hear at the beginning, and his rage when his efforts (fortunately) fail.

GOLD SUBSCRIBER Q&A EVENT WITH JACK LIEBECK

2:00PM TOWNSVILLE CIVIC THEATRE - C2

This event is open to Gold and Gold Plus subscribers only.

AFCM Illuminates IV - How Shostakovich changed my mind, with Stephen Johnson

3.30 PM TOWNSVILLE CIVIC THEATRE - C2

Stephen Johnson discusses his hit book, *“How Shostakovich Changed My Mind”*, the primary focus of which is Dmitri Shostakovich’s music and how it relates to his own struggles with trauma and mental illness.

LECTURE

Stephen Johnson - presenter

Ray Golding Sunset Series 2 - Sydney International Piano Competition Winner

5.00PM TOWNSVILLE CIVIC THEATRE

This performance is to be announced from the stage.



The 22's - AFCM 2022

Winterschool International Masterclasses 1 - FREE EVENT

1.00PM THE VILLE RESORT-CASINO - PAVILION

Masterclass 1 is led by Emily Sun.

Evening Concert 1 - *Journeys with Shostakovich*
7.30PM TOWNSVILLE CIVIC THEATRE

Stephen Johnson and composer-in-residence Sally Beamish both have deeply personal journeys with the music of Shostakovich. Here we will hear the work of a composer also deeply influenced by the Shostakovich, Gubaildalina's *Piano Quintet* and a new commission from our composer-in-residence, plus the infamous Shostakovich *Piano Trio No.2* for which Beamish also has a deep personal connection.

SOFIA GUBAIDULINA
Piano Quintet (1957)
Allegro
Andante marziale
Larghetto sensibile
Presto
Charlotte Saluste-Bridoux – violin, Dimity Hall - violin, Ting-Ru Lai - viola, Charlotte Miles - cello, Joseph Havlat - piano

One of the most important composers to be ‘discovered’ by the West after the fall of the Soviet Union, Sofia Gubaidulina was born in the Tatar Republic of the former USSR. Now resident in Germany, Gubaidulina regards her music as having a spiritual, indeed, overtly religious function. Her early work, however, is very much in the spirit of the great mid-century Russians such as Prokofiev and her mentor, Shostakovich, whom she later described as ‘*pain personified...the epitome of the tragedy and terror of our times*’. The 1957 quintet is very much in the manner of those composers: ostensibly classical in form and tonal in organisation, it uses the same kind of ironic harmonic sidestepping, and gently twisted but still recognisable formal gambits, such as the bizarre march of the second movement; the slow movement wears its emotional heart on its sleeve in highly passionate harmony and keening melodies.

SALLY BEAMISH
AFCM Commission 2023, World Premiere
Crescent for trumpet, viola and piano (2023)
Swing
Midnight Blue
Etude
Canonbury
Hide and Seek
Sally Beamish - viola, David Elton - trumpet, Joseph Havlat - piano

The composer writes:
Years after my parents sold the quirky, rambling house on a crescent in Barnsbury, London, where I grew up, I went back. It was strange to see a little girl in the window of what had been my bedroom. Later I discovered that this little girl had become a viola player. There was always music in that house – my brother a trumpeter and mother a violinist, my father a good amateur flautist and singer, and my younger brother, who has Downs Syndrome, an avid conductor of vinyl records. Some of the music in these glimpses of childhood derives from a theme which uses the letters of my name: SFBEA(mi)SH – taking the German ‘Es’ (Eb) and ‘H’ (B) as S(c)hostakovich did in his DSCH motif. The ‘Ml’ is represented as E (mi).

The piece opens with an empty swing and develops the swing’s crescent-shaped trajectory. We children devised a game involving the swing, a bike, and a football – which was called ‘*Oily Oily*’. None of us can remember why, or what the rules were...

‘*Midnight Blue*’ is a chaconne based on ten chords, recalling my love of the piano duet versions of Bach I would play with my grandmother. Our father was a shadowy figure, quiet, detached. This music is about his absence. Once, at a rare drinks party, he donned a navy velvet jacket referred to as his ‘midnight blue’. I wondered if it had come from a past I would never know about. He was there, but not there, and I only really got to know him after he left.

The central movement explores a bowing pattern I have recently struggled with in my jazz lessons. This intrinsically unstable music is syncopated around a steady beat. Hours of practice took place in that house – often simultaneously! The piece begins with the sound of tuning – a sound I dreaded as it meant my mother was unreachable for at least an hour. The fourth movement, ‘*Canonbury*’, is a canon on the SFBEAMISH theme, adding in a new countermelody each time the theme begins. My first school was in Canonbury. I didn’t like it, always felt like an outsider, and dragged my feet on the walk from Barnsbury. The work finishes with ‘*Hide and Seek*’. After a tentative piano opening, the music gathers into a playful exchange. After school the children in the Crescent would hide in the privet bushes, jump out at each other, have impromptu picnics in secret dens, and pretend not to hear the adults calling them in.

INTERVAL

DMITRI SHOSTAKOVICH
Piano Trio No.2 in E minor, Op.67 (1944)
Andante - Moderato
Allegro ma non troppo
Largo - (attacca)
Allegretto
Jack Liebeck - violin, Thomas Carroll - cello, Charles Owen - piano

During the Great Patriotic War, Shostakovich spent considerable time with musicologist Ivan Sollertinsky, who died suddenly in 1944. Shostakovich wrote to Sollertinsky’s widow:

‘I cannot express in words all the grief I felt when I received the news of the death of Ivan Ivanovich...my closest and dearest friend.’

What Shostakovich could not express in words, he could in this Trio. The piece opens with the (almost) soundless wailing of the cello, playing high harmonics while muted – a striking expression of grief. The bleak *Andante* introduction is created by a desiccated counterpoint before the main *Moderato* body of the movement that gathers nervous energy and strength as it goes. *The Scherzo*, despite its rollicking rhythms and glittering piano arpeggios, is no joke, but it does make the effect of the following *Largo* (a *passacaglia*, its theme is simply eight monumental piano chords, moving from B flat minor to B minor) more shattering. The harmonic vector pulls inexorably downwards, making the effect of the finale even more ironic in its energetic cheerfulness and occasionally over-the-top extravagance. Here Shostakovich introduces a new element to his style: Jewish demotic music. It has been suggested that he knew of Nazi sadism which had Jews dancing on their own graves at gunpoint. The passacaglia’s death-laden chords return.



AFCM Orpheus-Goolboddie Island Concert 2022

AFCM SPECIAL EVENT - Orpheus-Goolboddi Island Concert

DEPARTS FROM THE SEALINK BREAKWATER TERMINAL AT 7:00AM

A sell-out event every year - the annual AFCM Island Concert delivers enchanting music on the remote end of Orpheus-Goolboddi Island. Enjoy a spectacular day of sunshine and music, with some whale watching along the way! A two-hour fast cat ferry ride gets you there with time to explore the island's beauty, perhaps swim, before settling down on the beach to enjoy an hour of musical bliss. Our AFCM artists have chosen perfect pieces to complement the stunning setting. A lunchtime cruise back to Townsville-Gurambilbarra follows, with food & wine included.

CARL PHILIPP EMANUEL BACH
Guilty Pleasure – Nicole Tait
Sonata for bassoon in D minor, Wq.132 (H 562) (1760s)
Poco adagio
Allegro
Allegro
Nicole Tait - bassoon

Crown Prince Friedrich was an amateur flautist of considerable skill but little self-criticism, and retained a number of the leading musicians of the time. Impressed by Emanuel Bach's compositions and his ability at the keyboard, Friedrich engaged him at his court, and soon enough Emanuel *'had the honour to accompany, alone at the keyboard, the first flute solo that Friedrich [later, 'the Great'] played as a king'*. The job meant writing a staggering amount of music including some 300 flute concertos performed at court in Berlin and at the Palace of Sans Souci. Presumably the unaccompanied sonata in A minor, which, transposed to D minor works perfectly as a solo bassoon sonata, was written for the king, though the composer published the work twice in the 1760s.

Like 'old Bach', Emanuel creates the sense of melody and accompaniment by wide leaps of register, as at the beginning of the opening *Poco adagio* in 3/8. The two following movements are both marked Allegro: the first is effectively a bourree with its upbeat and fast duple metre, while the finale is a kind of rondo again in 3/8, but now with a strong metrical impulse.

TORU TAKEMITSU
Paths for solo Trumpet (1994)
David Elton - trumpet

Composed in memory of Witold Lutosławski and dedicated to trumpeter Håkan Hardenberger, *Paths* consists of a lyrical musical dialogue between the sound of muted and unmuted trumpet. This has suggested to some listeners that it represents the voices of the two composers – the grieving Takemitsu talking to the shade of his recently-deceased Polish colleague and friend.

UNKNOWN
Poetry reading
Peter Thomson - narrator

FRANCISCO TÁRREGA
Recuerdos de la Alhambra (1899) arr. Mateja Marinkovic
Jack Liebeck - violin

Tárrega almost single-handedly brought about the revival of the 'classical' guitar in the nineteenth century. He had a larger, much louder instrument built for solo concerts on which he played transcriptions of popular piano classics and newly composed works, such as his own *Recuerdos de la Alhambra* (Memories of the Alhambra). Possibly the most famous guitar solo, it evokes the Moorish palace built in the city of Granada in the fourteenth century and is justly famous for its use of the tremolo, or rapidly repeated notes.

RALPH VAUGHAN WILLIAMS
Along the Field (1927)
Rachelle Durkin - soprano, Jack Liebeck - violin

On Wenlock Edge, was one of Vaughan Williams' 'breakthrough works'. It was a setting of poems by A E Housman, who did not welcome the idea of his verse being set to music, but never forbade it. He did take a dim view when Vaughan Williams took it upon himself to omit a stanza from one song. So when, in 1927, Vaughan Williams wished to set more of Housman's poetry in *Along the Field*, Housman sent a terse letter giving grudging permission, but noting that he hoped that Vaughan Williams would not, like 'some composers', make any unauthorised cuts. *Along the Field* is written for solo voice and violin and the first performers of the original nine songs were Joan Elwes and violinist Marie Wilson, who had premiered another breakthrough piece, *The Lark Ascending*. The *Musical Times* reported that *'unless one is a poetry lover these songs may appear rather bare. There are the fewest possible notes. But those who are fit to appreciate them will regard them as a precious gift'*. The 'title track' which we hear today is a classic of Housman's bucolic pessimism.

WILLIAM BARTON
Improvisations
William Barton – didgeridoo



William Barton @ the AFCM Orpheus-Goolboddi Island Concert, 2022

Concert Conversations 3 - with Thomas Carroll, Sally Beamish, William Barton and Charlotte Miles

10.00AM THE VILLE RESORT-CASINO - PAVILION

INTERVIEW GUESTS

Thomas Carroll, Sally Beamish, William Barton and Charlotte Miles

MICHEL LE GRAND
Guilty Pleasure – Matthew Hunt
I will wait for You fr. Les Parapluies de Cherbourg (1964)
Matthew Hunt - clarinet

Jacques Demy’s film is for all intents and purposes an opera in that all its dialogue is sung. The hit tune of the show, *‘I will wait for you’* is sung by Geneviève to her lover Guy, though in the event, she doesn’t, and thereby hangs the tale. In the film Geneviève was played by Catherine Deneuve, but ‘voiced’ in this song, by Danielle Licari.

GARETH FARR
Te Koanga (2018)
Goldner String Quartet

Esteemed New Zealand composer Gareth Farr was commissioned to write this piece in memory of Wellington luthier Ian Lyons, but, he says, it is *‘not a lament for Ian – rather, it is a joyous celebration of the things that were important to him’*. The title means spring or planting season. Against a shimmering background we hear the brilliant and florid call of the *tūī* bird on the first violin, before a section in which driving rhythmic patterns alternate with brief unison motifs and simple harmonies, using the full range of the instruments’ colours, including their capacity for percussiveness. The work’s centre features a heartfelt melody in octave and calm modal harmony, before a kind of valse triste that leads to hymnal passages in harmonics. The rhythmic energy returns, playing itself out before the *tūī*-call is heard again, followed by a sombre but hopeful coda.

ELENA FIRSOVA
Meditation in a Japanese Garden, Op.54 (1992)
Prudence Davis - flute, Sally Beamish - viola,
Katya Apekisheva - piano

Born in Leningrad but educated in Moscow, where she studied with Edison Denisov, Firsova emerged in the 1970s as one of the most distinctive Russian composers of her generation, working in most of the classical genres available. Her *Meditation in the Japanese Garden* dates from 1992, and displays a modernist sensibility that would have been forbidden to a Russian composer not so very long before. It opens, as perhaps expected, with a restrained melody from the flute that inevitably conjures the Japanese *shakuhachi*, but as the piece progresses the meditations take on a distinctly less restful character with splintering gestures from piano in particular, before a return to some kind of calm.

LUDWIG VAN BEETHOVEN
Guilty Pleasure – Thomas Carroll
Sonata in F major for Violin and Piano, Op.24, ‘Spring’ (1800-01)
Allegro
Jack Liebeck - violin, Thomas Carroll - piano

The first three years of the 19th century were amazingly productive for Beethoven, despite – or perhaps because of – the deep emotional turmoil unleashed by the realisation that his deafness was permanent and incurable. As he wrote in the 1802 document known now as the *Heiligenstadt Testament* Beethoven considered suicide, ‘but my art held me back’. Resolving to take fate by the throat, he plunged into a period of sustained creativity. As so often in Beethoven, the *F major Violin Sonata* is one of a pair of works, like the *Quartets Opp.74* and *95*, or the odd and even numbered symphonies, that contrast extreme expansiveness with extreme compression. Its immediate predecessor, the *A minor Sonata, Op.23*, is a much shorter, more concentrated work. The larger scale and opulent sound of this F major account for its nickname (not conferred by the composer).

JOHANN SEBASTIAN BACH
Guilty Pleasure – Charles Owen
“Schafe können sicher weiden (Sheep May Safely Graze)” for Piano, BWV 208 (1713) arr. Egon Petri
Charles Owen - piano

Dutch-born German pianist Egon Petri once said, ‘Bach is like an eagle who sets out from a high peak always viewing the goal’. His transcription, universally known as ‘Sheep May Safely Graze’ is from a secular work, known as the ‘Hunt’ Cantata, BWV208. Composed around 1713 for a royal birthday, it features allegorical (and flattering) messages from figures out of classical mythology. In the original aria, for soprano and two obbligato recorders, the Roman shepherd-divinity, Pales, likens the subjects of a wise and benevolent prince to safely-grazing sheep; for Bach, the identification with Jesus as Good Shepherd would not have been a huge stretch. Petri’s delicate piece dates from 1944, when, fleeing World War II, he had settled in the USA. The right hand replicates the ornamental recorder duo with the slower-moving melody threading its way through the texture.

SERGEI RACHMANINOV
Guilty Pleasure – Charlotte Miles
Vocalise (1912, rev. 1915)
Charlotte Miles - cello, Katya Apekisheva - piano

In the West, we think of Rachmaninoff as primarily a composer of instrumental, and especially piano-based, music; paradoxically, his best-known vocal work is the wordless *Vocalise* from his Op.34, originally for voice and piano but transcribed for numerous instrumental combinations. He was, however, a prodigious composer of songs and ranged widely across Russian literature for his source material. The *Vocalise* was composed in 1915 and is, of course, wordless, though the composer did say that such a piece could in effect be more expressive of human emotion than anything bound to a specific meaning.

GEORGE GERSHWIN
Guilty Pleasure – Katya Apekisheva
Someone to Watch Over Me fr. Oh, Kay! (1926)
Katya Apekisheva - piano

The Gershwins’ *Oh, Kay!*, with a book by Guy Bolton and P G Wodehouse is a farce set in prohibition-era New York, in which Lady Kay, an English bootlegger, falls unexpectedly in love. The hit song, *‘Someone to Watch Over Me’*, was made famous by Gertrude Lawrence who created the role.

Winterschool International Masterclasses 2 - FREE EVENT

1.00PM THE VILLE RESORT-CASINO - PAVILION

Masterclass 2 is led by Julian Smiles

AFCM Illuminates V - Composter Conversations with Stephen Johnson, Sally Beamish and Joseph Havlat - FREE EVENT

3.30PM TOWNSVILLE CIVIC THEATRE - C2

A discussion on the creative process of composition between Stephen Johnson, Sally Beamish and Joseph Havlat.

INTERVIEW

Stephen Johnson, Sally Beamish and Joseph Havlat



Ray Golding Sunset Series 3 - Baroque Tonic

5.00PM TOWNSVILLE CIVIC THEATRE

Cleanse your soul in the mid-afternoon imbibing the beauty of Vivaldi, Élisabeth Jacquet de La Guerre and Corelli - music that is sure to revive and enliven.

ANTONIO VIVALDI

Sonata for violin and continuo in G minor, Op.2, No.1 RV 27
Preludio: Andante
Giga: Allegro
Sarabanda: Largo
Corrente: Allegro
Charlotte Saluste-Bridoux - violin, Julian Smiles - cello,
Donald Nicolson - harpsichord

Vivaldi's *12 sonatas, Op.2*, were first published in Venice in 1709 and display the composer's experimentation with form. The first is formally ambiguous: it consists of a four-movement, slow-fast-slow-fast layout, which was known as a *sonata da chiesa*, or 'church sonata'. These were not religious in any sense, but tended to avoid dance forms, though here Vivaldi's inner movements are gigue and a sarabande.

ÉLISABETH-CLAUDE JACQUET DE LA GUERRE

Suite No.3 in A minor (1687)
Prélude
Allemande
Courante I and II
Sarabande
Gigue
Chaconne
Gavotte
Menuet
Donald Nicolson - harpsichord

Born into a musical family in Paris, Élisabeth-Claude Jacquet De La Guerre was a trailblazer and not, by any means, just because she was a woman. Her first volume of sonatas, dedicated to Louis XIV, appeared in 1687, was among the first of such collections (by any French composer) to appear in print. Not bad for a 22 year old. The third suite consists of what would become the standard grouping of contrasting French dances, beginning with a quasi-improvisatory prelude, and including a deftly worked-out chaconne movement.

ARCANGELO CORELLI

Concerto Grosso in F major, Op.6, No.9 (1711)
Preludio
Allemanda
Corrente
Gavotta
Adagio
Minuetto
Jack Liebeck - violin, Emily Sun - violin,
Kees Boersma - double bass, Donald Nicolson - harpsichord,
Felix Quartet

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 (including the *concerto grosso* which pits a solo *concertino* group against the *ripieno*, or orchestral group) and sonata. An acquaintance remarked in 1711 that the composer was completing his sixth opus, but the collection was only published after Corelli's death. The ninth concerto of *Op.6* adheres to the same kind of layout as the suite: a formal prelude introduces a series of dances, with a short slow movement to separate the gavotte and minuetto.

ANTONIO VIVALDI

Nulla in Mundo Pax Sincera RV630 (1735)
Aria: Nulla in mundo pax sincera
Recitativo: Blando colore
Aria: Spirat anguis Inter flores
Alleluia
Rachelle Durkin - soprano, Charlotte Saluste-Bridoux - violin,
Emily Sun - violin, Ting-Ru Lai - viola, Charlotte Miles - cello,
Kees Boersma - double bass, Nicole Tait - bassoon,
Donald Nicolson - harpsichord, Felix Quartet

Scholar H C Robbins Landon has noted Vivaldi's ability, in solo motets such as this piece, 'to create whole tone-poems round a particular text'. Here, the subject is the peace that the world cannot give: at first a siciliana rhythm in E major stresses that there is no peace without bitterness except in Jesus. Film buffs will remember this music from *Shine*, when Geoffrey Rush, as David Helfgott, bounces about on a trampoline. There follows a contrasting section in C sharp minor to illustrate that chaste hope is the soul's only hope. A recitative on the deceit of the world leads into a faster A-major aria which passes through keys not usually found in Baroque music, such as F sharp minor, illustrating the snake hidden in seemingly innocent flowers. Redemption is expressed in the final bravura setting of the *Alleluia*.



AFCM 2022

Evening Concert 2 - To the Mysterious Forest
7.30PM TOWNSVILLE CIVIC THEATRE

Join us on a journey of sylvan inspiration. We begin with two wonderful First Nation composers Nardi Simpson and Brenda Gifford's exploration of the atmosphere of the forest. Our resident pianist Joseph Havlat is quite the polymath, being a talented composer as well, we have commissioned him to write *Water Music of the Styx*.

We end the program with Elgar's mystical *Piano Quintet*, said to be inspired by a mysterious local forest and the legends that were contained within.

BRENDA GIFFORD
Bardju (Footprints)
Charlotte Miles - cello, Prudence Davis - flute,
Lloyd van't Hoff - clarinet, Claire Edwardes - percussion

Composer Brenda Gifford is proud Yuin woman. She has been commissioned by the Sydney Symphony Orchestra, by Canberra International Music Festival for her work *Gambambarawaraga* ('seasons' in Dhurgha language) and by Four Winds Festival. *Mungala (Clouds)* commissioned for American star flautist Claire Chase premiered at National Sawdust New York in 2019. She was Ensemble Offspring's First Nations Composer In Residence 2020 while undertaking a Master of Music at the Sydney Conservatorium of Music as part of the Composing Women program and the Peggy Glanville-Hicks Composers House resident in 2022. Her ARIA-nominated album *Music for the Dreaming*, a work tailored for children exploring Dreamtime stories, received multiple performances at the Sydney Opera House in 2019, co-presented by Ensemble Offspring, ABC KIDS Listen and ABC Classics. She has toured extensively as a jazz saxophonist as a member of the reggae band Mixed Relations with Bart Willoughby.

Bardju, she writes: *represents our collective journey and tells us that we should tread lightly on Mother Earth; and it also represents my personal journey as a Yuin woman. Through this piece, I recalled my memories of country. My music grounds me in, and gives voice to, my culture. I do not create in a vacuum, and my culture is at the core of my creativity.*

NARDI SIMPSON
Of Stars and Birds
Prudence Davis - flute, Lloyd van't Hoff - clarinet,
Claire Edwardes - percussion

The composer writes:
Of Stars and Birds was written for Ensemble Offspring's birdsong collection. As a composer in the earliest stages of my craft, I worried how my work would stand alongside the pieces of experienced, accomplished composers who had already contributed to this series. As an Aboriginal musician with limited music theory, I also worried if I could create something of a standard suitable for the ensemble and its project partners. In times like this I look to culture to provide guidance. I quickly realised Yuwaalaraay knowledge, connection and relationship to birds equalled the complexity and detail of advanced musical theory, compositional practice and creative conception. So I worked hard to imbue this piece with the things I know well, cultural concepts and knowledge, enabling a transformation away from a commissioned composition and into an extension of my own lived and practiced cultural experience. *Of Stars and Birds* developed then from a significant Yuwaalaraay story ending in the creation of the Southern Cross but traversing the enormity of land, lore, death and rebirth. Birds weave this story into our dreaming cosmos, the conventional limitations of earth, sky, death, day, life and night dissolving and creating its own universe of existence - a bit like my compositional craft, a mixture of traditions and teachings, an extension of the storytelling and song making of Australia's First Peoples and the explorations and expressions of a new composer at the beginning of an exciting musical journey.



AFCM 2022

FRANZ LEHÁR
The Merry Widow: 'Vilja' (1905)
Rachelle Durkin - soprano, Charles Owen - piano

Lehár's masterpiece is the operetta *The Merry Widow*, first performed in Vienna in 1905. After its London premiere two years later it quickly established itself as a favourite in the Anglosphere and, decades on, became a showpiece for the likes of Joan Sutherland. It is said to have been the favourite show of both Stalin and Hitler, and may have provided Lehár and his Jewish wife some protection during the Nazi period in Vienna. Hanna Glawari, the widow in question, is from Pontevedro, a fictional Balkan country. She has inherited great wealth and is therefore the subject of many machinations in Paris, where she resides. But in the end, true love wins. There are a couple of hit tunes - the waltz and '*Vilja*', the Act II showstopper, where Hanna recounts the Pontevedran 'folk-tale' of a young maiden of the woods who entices, and then abandons, a lovesick hunter.

INTERVAL

LOUIS ANDRIESSEN
Woodpecker (1999)
Claire Edwardes - percussion

Andriessen was born into a storied family of Dutch musicians, his father Henrik being an admired composer of opera, symphonic and liturgical music and a great organist. Louis was initially influenced more by bebop and cool jazz, before engaging with the post-war avantgarde, and then developing a highly personal kind of minimalism. *Woodpecker* is a witty example of it: obsessive repetitions might represent the indefatigable bird, while the music gradual creates a spare but sophisticated aura.

EDWARD ELGAR
Piano Quintet in A minor, Op.84 (1918-19)
Moderato - Allegro
Adagio
Andante - Allegro
Jack Liebeck - violin, Emily Sun - violin, Timothy Ridout - viola,
Thomas Carroll - cello, Katya Apekisheva - piano

Elgar wrote his *Piano Quintet*, along with the *Violin Sonata* and *String Quartet* in the wake of World War I, having also endured a period of chronic ill-health and creative silence. The major orchestral work of the period is the *Cello Concerto*. While its scale and the force of the musical rhetoric in the *Piano Quintet* is unmistakably Elgarian, most listeners will agree with Lady Elgar that the music of this period is new and unlike anything he had done before. It is also generally agreed that there is some kind of program or non-musical inspiration behind the music, though less agreement on what that might be. The curiously obsessive four-note motto that appears at the beginning and end of the first movement has been likened to the plainchant *Salve regina* which Elgar would naturally have known, and the second subject, by contrast might suggest 'oriental' music; Lady Elgar described the music as '*wood magic*' and other associates have suggested that the forests of rural Sussex inspired the composer. We can't know, but if so, it's not a uniformly idyllic picture - the wood, as A E Housman might say, is 'in trouble', buffeted by turbulent winds. The slow movement is full of characteristic, dignified lyricism - featuring the warm sounds of viola for its thematic exposition; the finale recaptures the roiling energy of the opening, and the *Salve regina* motif, if that's what it is, returns.

JOSEPH HAVLAT
AFCM Commission 2023, World Premiere
Water-music of the Styx
Charlotte Saluste-Bridoux - violin, Jack Liebeck - violin,
Ting-Ru Lai - viola, Thomas Carroll - cello,
Kees Boersma - double bass, Prudence Davis - flute,
Lloyd van't Hoff - clarinet, Joseph Havlat - piano

The composer writes:
The Styx river is a gateway to the vast tracts of wilderness in southwest Tasmania. It is a place where humanity's fingerprint is not present upon the mountainous landscape, and humbling in its antiquity. Mythical connotations aside, this piece considers a natural aesthetic that is horrifying in its in hospitality and alien in its tranquil chaos. The music is a slow tilt upwards, beginning with clear water and finishing with grey sky.

REBECCA CLARKE
Midsummer Moon (1924)
Jack Liebeck - violin, Charles Owen - piano

Rebecca Clarke grew up in Britain, the daughter of German and American parents. She studied violin and viola (becoming a professional violist and one of the first women in Henry Wood's Queens Hall orchestra) and was the first woman to study composition, with Charles Villiers Stanford, at the Royal College of Music in London. She lived in the US from 1916 to 1923 and again during the Second World War, but while she was regularly employed as a performer, she found it hard to break through as a composer. In 1919, though, she won equal first prize in a competition organised by Elisabeth Sprague Coolidge (whom we have to thank for numerous works by Bartók, Ravel, Stravinsky and Britten) who then commissioned Clarke. *Midsummer Moon* is one of three shorter pieces for violin and piano published in 1926

ANTONÍN DVOŘÁK
From the Bohemian Forest, Op.68:
V: Silent Woods (1891)
Thomas Carroll - cello, Charles Owen - piano

Dvořák published his set of six pieces for piano four hands, *From the Bohemian Forest* in 1886. He arranged the fifth movement, '*Silent Woods*', for cello and piano in 1891, performing it with Hanuš Wihan at a concert to mark Dvořák's departure for the United States.

Concert Conversations 4 - with Joshua Oates, Emily Sun, Katya Apekisheva and Donald Nicolson

10.00AM THE VILLE RESORT-CASINO - PAVILION

INTERVIEW GUESTS

Joshua Oates, Emily Sun, Katya Apekisheva and Donald Nicolson

CARL VINE

Harbour Reverie
Goldner String Quartet

The composer writes:
The classical music entrepreneur, Musica Viva Australia, has been a major part of my life since I became its Artistic Director in 2000. Its CEO, Mary Jo Capps, is directly responsible for giving me that role in the first place, and for keeping me at it since then. In October 2014, five days after I turned 60, so did Mary Jo, and I thought composing a new work in her honour would be an appropriate way to mark the occasion. MJ had recently moved to Balmain in Sydney’s ‘inner west’, and her Facebook feed was rapidly populated with pictures of her morning journey to work on the harbour ferry, as she nestled into her new urban environment. This gave me the rare opportunity to write music with a story, and *Harbour Reverie* traces a typical morning in her new life, imagining the passing sights and states of mind as she prepared for the day ahead. That month the Borodin Quartet was in the middle of a national concert tour for Musica Viva, and the group generously agreed to perform *Harbour Reverie* at a private function in Sydney on 12 October that year. Surprising even me, the Borodins went on to give the public premiere two days later at the Melbourne Recital Centre, as the encore to the last concert of their tour, which was broadcast nationally on ABC Classic.

MALCOLM WILLIAMSON

Pas de quatre for flute, oboe, clarinet, bassoon and piano (1967)
Allegro vivace, Andante -- Variation A: Allegro con spirito
Pas de trois: Andante espressivo -- Variation B: Presto, Andante tranquillo -- Coda: Adagio, Presto
Prudence Davis - flute, Joshua Oates - oboe, Matthew Hunt - clarinet, Nicole Tait - bassoon, Joseph Havlat - piano

Born into a clerical family in Sydney, Malcolm Williamson graduated from the Sydney Conservatorium (where he studied with Eugene Goossens) and left for London in 1950. There at first, he led a precarious life as organist and nightclub pianist, and the latter, possibly, led to his shedding any dogmatic modernism, and gave him an ability to gently parody any number of styles, which made him a born composer for the stage. The *Pas de quatre* was commissioned for members of New York’s Metropolitan Opera Orchestra and premiered at the orchestra’s summer festival at Newport Rhode Island in 1967. The *Pas de quatre* (the poor pianist must be understood to be an onlooker) begins and ends with the full quintet, but the interval variations feature duos and trios from within the band.

EDGAR MEYER

From Concert Duo for Violin and Bass (1998)
Movement IV
Emily Sun - violin, Kees Boersma - double bass

Lauded by *The New Yorker* as ‘...the most remarkable virtuoso in the relatively un-chronicled history of his instrument’, Edgar Meyer has also composed a number of works in which he performs with such luminaries as Yo-Yo Ma and Hilary Hahn. The *Concert Duo* comes from an album, *Short Trip Home*, which Meyer made with Bluegrass musicians Sam Bush and Mike Marshall, and classical violinist Joshua Bell.

ROBERT SCHUMANN

Sonata in A minor for Violin and Piano, Op.105 (arr. for oboe) (1851)
Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft
Joshua Oates - oboe, Katya Apekisheva - piano

The years from 1849 were extremely productive for Schumann, despite the turbulence of the revolution that broke out in Dresden (causing the Schumanns to flee) and the subsequent and unhappy period in Düsseldorf from 1850-1852. Among 50 works from that time are the two violin sonatas. The first is a sometimes turbulent A minor, though like several of Schumann’s works it contains no real slow movement. The first movement has a relentless sense of yearning, while the *allegretto* is another of Schumann’s songful interludes. The work concludes with a glittering ‘perpetuum mobile’.

LOUIGUY

Guilty Pleasure - Emily Sun
La Vie en Rose arr. Tom Poster
Emily Sun - violin, Katya Apekisheva - piano

Born to a singer and acrobat, Édith Piaf’s career began in earnest in 1935 when the 20 year-old street singer was discovered by the owner of Le Gerny’s night club, Louis Leplée, who presented her as ‘the Little Sparrow’ (*la môme piaf*). She remained in France during the war, and in the immediate post-war years started the recording career for which she is still celebrated. The year 1945 saw her greatest hit, *La Vie en rose*, written for her by Hispano-French composer Louis Guglielmi, aka Louiguy.

Winterschool International Masterclasses 3 - FREE EVENT

1.00PM THE VILLE RESORT-CASINO - PAVILION

Masterclass 3 is led by Thomas Carroll.

AFCM Illuminates VI - Sea Lecture

3.30PM TOWNSVILLE CIVIC THEATRE - C2

Hear pioneering marine researchers Dr Kate Quigley and Associate Professor Scott Heron disclose their work on the Great Barrier reef accompanied by glorious, aquatically-inspired music by Debussy and Liszt.

LECTURE

Dr Katherine Quigley & Professor Scott Heron,
James Cook University - presenters

CLAUDE DEBUSSY

L’isle joyeuse for Piano (1903-04)
Charles Owen - piano

In 1904 Debussy began an affair with Emma Bardac and in July of that year decamped with her to the island of Jersey, from where he wrote to his wife, Lilly, lying about where he was and essentially telling her that the marriage was over. Lilly threatened, and then unsuccessfully attempted suicide, but to no avail. Meanwhile, Debussy completed one of the piano works he had been working on: *l’isle Joyeuse*, a piece that identifies Jersey with Cythera, the island home of the love-goddess Venus, as immortalized by the rococo painter Watteau.

FRANZ LISZT

Deux légendes:
II. St Francis of Paola walking on the Waves, S.175 (1865-66)
Charles Owen - piano

Liszt’s *Two Legends* depict in music miracles attributed to two Saints Francis: in the first, St Francis of Assisi preaches to the birds. The second story is less well-known, and concerns the 15th-century Francis of Paola (who referred to his community of friars as *minims* – least in the kingdom of heaven). Refused passage on a boat across the Straits of Messina, Francis simply walked over the sea to Sicily. In the preface to Liszt’s score, Francis is depicted, and described as ‘standing on the surging waters; they bear him to his destination, according to the laws of faith, which govern the laws of nature’.



Concert Conversations AFCM 2022

Ray Golding Sunset Series 4 - *Shakesp'Hearing*

5.00PM TOWNSVILLE CIVIC THEATRE

An afternoon of masterpieces inspired by the legendary William Shakespeare. Sally Beamish’s *Sonnets*, a story of passion, jealousy, joy and desperation, for three pianists on two pianos. Two beautiful songs by Quinter and Vaughan Williams and finishing with Shakespeare’s composer equivalent Ludwig Van Beethoven’s *String Quartet Op.18 No.1*, the second movement of which was inspired by the tomb scene from *Romeo and Juliet*.

SALLY BEAMISH
Sonnets for three pianists and two pianos (2012)
Sonnet 19: Shall I compare thee to a Summer's Day
Sonnet 129: The expense of spirit
Katya Apekisheva - piano, Joseph Havlat - piano, Charles Owen - piano

In a plague year, Shakespeare is commissioned to compose a series of poems to convince a young boy to marry. The parents invite him to their country house, away from the dangers of the city. Shakespeare himself becomes obsessed with the ‘fair youth’, and the sonnets become passionate expressions of unrequited love. After a few years, Shakespeare’s affections are won by another mysterious figure: the ‘dark lady’. The sonnets he writes to her are erotic and sensual, rather than idealistic and spiritual. It seems that the dark lady and the fair youth meet and begin an affair. Shakespeare’s agony is palpable.

The three characters are represented here by three pianists, who are forced to share only two pianos. The music reflects passion, jealousy, joy and desperation, as the characters portray their conflicting emotions – from humble page turner to triumphant soloist; pursuer, pursued; moving between the pianos rather like a game of progressive table tennis. Though the piece had its genesis in three specific characters, it may be performed in any gender combination. It is simply a love triangle. The music is developed from John Dowland’s lute songs *My Heart and Tongue were Twinnes* and *Unquiet Thoughts*. I have also used wordless settings of fragments of Sonnets 18 and 129.

I have used the initials WS (Shakespeare), WH (the initials Shakespeare used in the dedication of the sonnets addressed to the young man), and DL (Dark Lady).

ROGER QUILTER
Come away, Death, Op.6 No.1 (1905)
Rachelle Durkin - soprano, Joseph Havlat - piano

At the turn of the 20th century, even European-trained British musicians, such as Roger Quilter who had studied in Frankfurt, deliberately cultivated ‘Britishness’ in their music. Quilter, like Vaughan Williams, the younger Gerard Finzi and, later, Benjamin Britten, looked to canonical literature – and literature doesn’t get much more canonical than Shakespeare. Quilter wrote several sets of Shakespeare songs throughout his career. In *Twelfth Night*, ‘Come away, Death’ is sung by Feste the clown to the lovesick Orsino, who regards it as ‘silly sooth.’

RALPH VAUGHAN WILLIAMS
Orpheus with his Lute (1903)
Rachelle Durkin - soprano, Joseph Havlat - piano

Vaughan Williams probably wrote this gem in 1901. It sets a lyric from the 1613 play *Henry VIII* (or *All is True*) by Shakespeare and John Fletcher, where it is sung to Queen Katherine in a moment of repose. Ironically, immediately after this hymn to the cosmic and healing power of music comes her final, traumatic showdown with Cardinal Wolsey, her refusal to divorce Henry and the tragic events that follow.

LUDWIG VAN BEETHOVEN
String Quartet in F major, Op.18, No.1 (1798–1800)
Allegro con brio
Adagio affetuoso ed appassionato
Scherzo (allegro molto) & trio
Allegro
Goldner String Quartet

Beethoven inscribed a manuscript copy of this work to his trusted friend Carl Friedrich Amenda but in July 1801 he asked ‘*do not hand on your quartet to anyone because I have altered it a great deal, since I have only now learned to write quartets as you will see...*’ This seems to have been the only quartet in the series subjected to revision. By all accounts Beethoven refined the texture of this work considerably, and decreased the number of times its first movement theme was repeated. That movement, however, remains highly concentrated with its tautly coiled first theme, tensile triple rhythm and extensive repertoire of striking gestures. According to Amenda, the *adagio* – and we should remember that the adagio, as against the slightly faster andante favoured by Mozart and Haydn, became a critical part of Beethoven’s output – was Beethoven’s response to the burial scene in *Romeo and Juliet*. The words ‘*the last sigh*’ appear, in French, over a specific musical gesture on one of Beethoven’s sketches. The latter movements are considerably lighter in tone: the scherzo is genuinely witty; the finale is full of sudden harmonic turns and a whirling motive which suggests that the coiled tension of the opening has been released.

AFCM ILLUMINATES FREE EVENT – ALL AGES - *An Introduction to Chamber Music with Stephen Johnson*

6:00PM AFCM FESTIVAL GARDEN, MAIN STAGE

We all take the phrase ‘Chamber Music’ a little for granted, but what does it really mean? Here, Stephen Johnson will shine a light on the origins and true meaning of what that beloved musical catchphrase really is.

LECTURE
An Introduction to Chamber Music
Stephen Johnson - presenter

FRANZ JOSEPH HAYDN
String Quartet in D major, Op.33, No.6 (1781)
Vivace assai (D major)
Andante (D minor)
Scherzo. Allegro (D major) - (Trio) (G major)
Finale. Allegretto (D major)
Stephen Johnson - presenter, Felix Quartet

In December 1781 Viennese high society feted the visiting Count and Countess von Norden with a series of musical entertainments, among them a public performance of at least some of Haydn’s *Opus 33 string quartets*; the players each received a snuff box, and Haydn, as composer, a ‘magnificent, enamelled box set with brilliants.’ The ‘*von Nordens*’ were, in fact, the Grand Duke Paul of Russia (and later Czar), and his wife, the Princess of Württemberg, travelling under assumed names, but it is for this reason only that the set is sometimes nicknamed the ‘*Russian Quartets*’. Haydn had composed the set some months earlier and offered manuscript copies to several patrons. He had already established a pattern for the string quartet: from the 1760s on, each consists of four independent movements, where the outer movements frame two central movements that form a contrasting pair (a song-like slow movement and a dance-like fast one). In his covering letter to his patrons, Haydn claims that the works of *op.33* were composed ‘*in a new and special way*’. This, as musicologist Charles Rosen has noted, was not just a ‘*commercial slogan*’ (though it was that, too): here ‘*not only is each instrumental part filled with life...but with the same life.*’ In other words, Haydn had hit on a way of writing that gave all four players a piece of the thematic action, and making them sound, in the poet Goethe’s phrase, ‘*like four intelligent people having a conversation*’.



AFCM 2022

Evening Concert 3 - Baroque Soiree
7.30PM TOWNSVILLE CIVIC THEATRE

Bask in the glory of the music of Bach and Handel! Here the two grand masters’ genius is exposed with a sprinkling of Beamish mixed (literally) in the middle.

HEINRICH VON BIBER
Passaglia in G minor (1674)
Charlotte Saluste-Bridoux - violin

Biber wrote his Mystery or Rosary Sonatas violin and continuo in the mid-1670s though they were not finally published until 1905. The fifteen sonatas are in three groups of five reflecting the three groups of events in the life of Jesus that are the focus of meditation when saying the rosary. As an epilogue, the *Passaglia*, as he spelled it, for solo violin, follows the standard pattern of a repeated bass figure that supports contrapuntal variations, and Peter Holman, noting the image of an angel and child, argues that the theme is drawn from a contemporary hymn to a Guardian Angel.

GEORGE FRIDERIC HANDEL
Ode for the Birthday of Queen Anne: HWV 74 (1713)
‘Eternal Source of Light Divine’ for soprano, trumpet, strings and continuo
Rachelle Durkin - soprano, David Elton - trumpet, Goldner String Quartet, Donald Nicolson - harpsichord

Jonathan Swift remarked of Queen Anne’s 48th birthday that *‘I never did see it celebrated with so much Luxury and fine Cloths’*. The celebrations may have been unusually rich as there had been none the previous year, and in recent months, the Treaty of Utrecht had been concluded (a refrain runs through the libretto *‘The day that gave great Anna birth/ Who fixed a lasting peace upon the earth’*). The opening duet for trumpet and voice is very much in the manner of Purcell: rhythmically static, as long, ornate melodies roll between the two protagonists.

JS BACH AND SALLY BEAMISH
Brandenburg Concerto No.3 in G major, BWV 1048 (1721/2011)
Allegro (Bach)
Adagio (Beamish)
Allegro (Bach)
Goldner String Quartet, Jack Liebeck - violin, Ting-Ru Lai - viola, Sally Beamish - viola, Thomas Carroll - cello, Charlotte Miles - cello, Kees Boersma - double bass, James Crabb - classical accordion

Bach’s *‘Brandenburg’* concertos were dedicated and sent to the Margrave of Brandenburg in May 1721. The third and most ‘symphonic’ of the *Brandenburgs* also harks back to the traditions of consort music, with its continual ‘conversation’ between the string groups. Although the strings are arranged in three groups of equal strength, the writing for each instrument is virtuosic at times (and may have been conceived to be played one to a part). The themes are continually tossed between the three sections, above the steady basso continuo. While *Brandenburg No.3* can be considered either as a concerto grosso or as a more old-fashioned work for three string choirs, it points forward to the exploration of the contrasting string sections found in the works for string orchestra of Romantic composers such as Dvořák and Tchaikovsky.

For this performance Sally Beamish has composed a slow movement, of which she writes:
Instead of the usual slow movement, Bach only provided a cadence to link the two fast movements of his third *Brandenburg* concerto, and this is often used as a starting point for improvisation. In 2011, I was commissioned by the Lautten Compagney, Berlin, to write a movement to replace the ‘missing’ slow movement. In 2018 I made a new version, incorporating Scottish harp and fiddle, to be programmed with the concerto *‘Seavaigers’*. James Crabb has now made a version which replaces both harpsichord and harp with accordion, while the fiddle line is played by the first violin. The music refers to themes from the Bach, and highlights the similarities between baroque and traditional Scottish music.

GEORGE FRIDERIC HANDEL
Samson, HWV 57: ‘Let the Bright Seraphim’ (1741-42)
Rachelle Durkin - soprano, David Elton - trumpet, Donald Nicolson - harpsichord

Handel composed his oratorio *Samson* in 1742-3, just after *Messiah*. A perennial favourite, the oratorio depicts the Hebrew Bible’s story of the Israelite hero who is betrayed by Delilah but brings down the temple of the false god, Dagon, in a last burst of strength. As the oratorio comes to a close, ‘a Israelitish woman’ sings this celebrated apotheosis.

INTERVAL

JOHANN SEBASTIAN BACH
Sonata for violin and harpsichord in B minor, BWV 1014 (before 1725)
Adagio
Allegro
Andante
Allegro
Jack Liebeck - violin, Donald Nicolson - harpsichord

Bach’s sonatas for violin and keyboard (*BWV1014-9*), where the keyboard part is fully written out, are in many respects an exception: the Baroque-era sonata for melody instrument and ‘continuo’ implied a bass line for keyboard, often doubled by a cello or viola da gamba, the keyboard’s right-hand filling in the harmony indicated by shorthand known as figured bass. In these works of Bach, however, the right-hand part is often an equal partner with the soloist, and indeed one contemporary copy of the violin sonatas lists them as ‘trios’. In fact, Bach goes further in the *B minor sonata*, created extremely rich textures in the opening *Adagio* with both violin and the keyboard’s right hand playing in two parts at times. A *sonata da chiesa*, the piece has two slow-fast movement pairs. The *Adagio* introduces an *Allegro* that opens fugally, followed by an *Andante* which is a true duet between violin and keyboard over a walking bass. Imitative counterpoint again suffuses the triple-metre finale

JOHANN SEBASTIAN BACH
Cantata: Jauchzet Gott in allen Landen, BWV 51 (c1729)
Aria (with obbligato trumpet, strings and continuo): Jauchzet Gott in allen Landen! (Rejoice in God all lands!)
Recitativo (with strings and basso continuo): Wir beten zu dem Tempel an (We offer our prayers in the temple)
Aria (with basso continuo): Höchster, mache deine Güte (O God, renew your goodness)
Chorale (with 2 obbligato violins and basso continuo): Sei Lob und Preis mit Ehren (Laud and praise with honour be)
Alleluja (1730)
Rachelle Durkin - soprano, Jack Liebeck - violin, Emily Sun - violin, Timothy Ridout - viola, Charlotte Miles - cello, Nicole Tait - bassoon, David Elton - trumpet, Donald Nicolson - harpsichord

The cantata *Jauchzet Gott* is unusual for at least two reasons. First, it is one of only a handful of thoroughly new church cantatas thought to date from after 1729. A psalm-based praise cantata, Bach inscribed it as suitable either *‘for the 15th Sunday after Trinity’* (in mid-Autumn) or *‘for all times’*. Second, it is one of only a few sacred cantatas scored for just one solo voice. Of its 5 sections, the first and last are virtuoso display pieces in which the solo soprano is spectacularly paired with obbligato trumpet. *No.2* begins as a dramatic recitative with a full accompaniment of pulsating string chords, giving way, from mid-point, to a heavily ornamented *arioso* with continuo accompaniment alone. The instrumental bass is again the main accompaniment in the meditative central aria (*No.3*); while in *No.4*, the wide-ranging 3-part instrumental interplay of 2 solo violins and bass contrasts markedly with the smooth traditional chorale tune (the only non-original music in the work) sung by the soprano.



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Concert Conversations 5 - with Katy Woolley, David Elton, Lloyd van't Hoff and James Crabb

10.00AM THE VILLE RESORT-CASINO - PAVILION

INTERVIEW GUESTS

Katy Woolley, David Elton, Lloyd van't Hoff and James Crabb

RICHARD RODGERS

Guilty Pleasure – David Elton

Bewitched, Bothered and Bewildered fr. Pal Joey (1940)

Katy Woolley - French horn, David Elton - trumpet, Joseph Havlat - piano

Rodgers’ and Hart’s 1940 musical was based on some of John O’Hara’s stories published in *The New Yorker* (and was made into a terrible film as a Frank Sinatra vehicle in 1957). In this great song, wealthy socialite Vera leaves us in no doubt of her feelings for the younger adventurer, Joey on whom she showers much attention.

RICHARD BISSILL

Guilty Pleasure – Katy Woolley

And so it was

Katy Woolley - French horn, Joseph Havlat - piano

Richard Bissill studied horn and piano at the Royal Academy of Music before joining the London Symphony Orchestra aged 22. He was Principal Horn of the London Philharmonic Orchestra from 1984-2009 and Section Principal Horn of the Orchestra of the Royal Opera House, Covent Garden from 2009-2017. He has taught at London’s Guildhall School of Music and Drama since 1983 and been a member of London Brass since 1990. He was made a Fellow of the Royal Academy of Music in 2005 and a Fellow of the Guildhall School in 2018 when he also received the Conferment of Title of Professor. He has worked with the likes of Paul McCartney, Elton John, Robbie Williams, Joni Mitchell, Peter Gabriel and Quincy Jones, and can be heard playing on numerous film soundtracks. *And so it was* is a warmly Romantic song without words.



AFCM International Masterclasses 2022

WOLFGANG AMADEUS MOZART

String Quartet in D minor, K. 421 (1783) arr. Franz Joseph Rosinack

Allegro moderato

Andante

Menuetto (Allegretto) – Trio

Allegretto ma non troppo

Joshua Oates - oboe, Emily Sun - violin, Ting-Ru Lai - viola, Timothy Ridout - viola, Charlotte Miles - cello

Mozart did well out of the six quartets dedicated to Joseph Haydn. In 1785 the publisher Artaria paid him 450 florins for the set, as much as he would normally receive for a full-scale opera. Hearing three of the works earlier that year, Haydn himself made his famous statement to Leopold Mozart that ‘your son is the greatest composer known to me’. D minor was often the key of revenge in late Baroque opera, and in Mozart it is associated with the turbulence of his *Piano Concerto K466*, *Don Giovanni* and the *Requiem*. The *Quartet K.421* has much of this tragic sense in the tense chromaticism of its harmony. It also relies heavily on baroque counterpoint, as in the first movement where the theme is imitated (repeated sequentially by the different instruments). The *Andante* is simple and lyrical, a foil to the energetically tense minuet and trio. In later years, Constanze remembered that Mozart was composing this movement while she was in labour with their first child and would divide his time between composing and comforting her. The finale is a variations movement, perhaps a tribute to Haydn.

WITOLD LUTOSŁAWSKI

Variations on a Theme by Paganini (1941) arr. James Crabb

James Crabb - classical accordion, Katya Apekisheva - piano

Lutosławski’s piece is based on the same Paganini Caprice as is Rachmaninoff’s famous *Rhapsody* and is playful in tone, just like the original – indeed, Lutosławski’s is much closer in mood to Paganini’s original than Rachmaninoff’s Romantic take on it. Nevertheless, the piece (originally for two pianos) was first performed by Lutosławski and fellow composer, Andrzej Panufnik, as café music in Nazi-occupied Warsaw. The *Variations* is the only surviving work of about 200 such pieces that Lutosławski wrote at the time. The slightly madcap nature of the piece thus seems less like engaging frivolity and more like a heroic transcendence of a hellish time and place. We should bear in mind that Lutosławski was one of many Polish intellectuals marked out for extermination by the Nazis. He was fortunate and escaped this fate. Others were not and did not.

Winterschool International Masterclass Concert

1.00PM THE VILLE RESORT-CASINO - PAVILION

Be entertained by Australia’s finest young talent, showcasing all they’ve learned from their 10 days of coaching.

AFCM Illuminates VII - Castigated Classics - The Power of the Premiere, with Stephen Johnson

3.30PM TOWNSVILLE CIVIC THEATRE - C2

The debut performance of a piece of music can have such an impact on the subsequent life and reputation of a piece of music. In this talk Stephen Johnson will discuss the power, mystique and perhaps some of the catastrophic premier performances of some of the works that we now hold so dear.

LECTURE

Stephen Johnson - presenter

Ray Golding Sunset Series 5 - Night and Day

5.00PM TOWNSVILLE CIVIC THEATRE

In this concert we begin with Beamish’s *Night Songs*, followed by two glorious night-inspired songs from Debussy and Dvořák and transition from night to day via Beamish’s *Bridging the Day*. Then *Petrichor* by William Barton, and don’t we all love Cole Porter’s *Night and Day*? It’s Sally Beamish’s choice as her Guilty Pleasure.

SALLY BEAMISH

Night Songs (2022)

Wide Night

Tread Softly

Blues

Sally Beamish - viola, Joseph Havlat - piano, Peter Thomson – narrator

The composer writes:

These ‘songs’ are the latest in a chain of commissions supported by my dear friend Gerry Mattock, who sadly died just after I’d completed the piece. *Night Songs* represents a remarkable journey from his first commission, *Bridging the Day*, for cello and piano some 20 years before. I was to write a piece that I would play, celebrating my marriage in August 2019 to writer Peter Thomson, at the place of our wedding: Brighton Friends’ Meeting House, with Peter performing poems of his choice. I asked him to choose three, and the idea was that the music would also reflect the jazz and blues songs he had sung on our doorstep during the 2020 lockdown, with viola and guitar. Peter chose *Words*, *Wide Night*, by Carol Ann Duffy, *Aedh Wishes for the Cloths of Heaven*, by WB Yeats, and *Refugee Blues* by WH Auden. He recorded readings of all three, and I took his voice as my starting point.

I have ‘set’ them for viola and piano. The first song is based on the *la la la la* from Duffy’s poem, heard as a repeated motif on the piano throughout the piece. The viola ‘sings’ the text –a description of love and separation - as a lyrical counter-melody.

In the ‘Celtic’ second song the viola opens with a direct musical transcription of Yeats’ well-loved poem, following its spoken rhythms; played solo, then repeated with a simple piano ostinato. The poem may then be read, while the viola lights the text with harmonics. The third song is a blues. It is not a literal setting of the words, but expresses the desperation and rootlessness of immigrant populations, forced to the margins of society. The relentless rhythm that characterises this music is a direct response to the blues rhythms in the poem. Following cancellation owing to Covid, the premiere took place at the Royal Overseas League, London, in 2022, with pianist Roland Roberts. It was finally performed at Brighton Friends’ Meeting House in October 2022 with Nancy Cooley.

CLAUDE DEBUSSY

Quatre Chansons de jeunesse:
IV. Apparition (1884)
Rachelle Durkin - soprano, Katya Apekisheva - piano

The years 1883 and 1884 were something of a turning point for the young Debussy. He would soon – finally – win the Prix de Rome, and his growing maturity as a composer can be seen in the many songs he produced at this time. ‘*Apparition*’ is his first attempt to set the highly allusive verse of Stéphane Mallarmé (whose work would prove decisive on Debussy’s own) and is full of the usual weeping seraphs, dying flowers and light caught in the beloved’s hair. Debussy’s musical language responds accordingly, though not perhaps yet with the refinement he would soon achieve.

ANTONÍN DVOŘÁK

Rusalka: Song to the Moon (1901)
Rachelle Durkin - soprano, Katya Apekisheva - piano

Dvořák was drawn to Slavic fairy tale. The heroine of *Rusalka* is a nymph who also lives in an enchanted lake but falls in love with a handsome prince. She decides, with the help of a witch, to become human which means losing the power of speech, which in turn has tragic consequences. Before that happens, however, Rusalka sings the ‘*Song to the Moon*’, asking the moon to tell the prince that she waits for him.

SALLY BEAMISH

Bridging the Day
Charlotte Miles - cello, Joseph Havlat - piano

The composer writes:
I had a phone call in 1996 from a Dr Gerry Mattock, asking me if I would write a piece for his 70th birthday celebrations. He wanted it to be inspired by the environs of Brook Cottage, the home he shared at weekends with Beryl Calver-Jones, and he later invited me to spend a summer weekend there with my family. The very first thing that struck me on arrival was the little bridge across the brook: of an unusual shape and, unexpectedly, covered with a fine carpet of turf. I was impressed to learn that Gerry had designed the bridge himself. On closer inspection, I discovered a sundial set into the centre of the parapet.

Gerry had described the beauty of the passage of sunlight across the valley in which Brook Cottage lies. The little bridge, and its sundial, seemed to provide a sort of fulcrum for the sun’s passage.

Bridging the Day reflects different aspects of light, beginning with its sudden appearance over the brow of the steep hill to the east of the cottage, its bright shimmer through the forest leaves; then the golden light of the afternoon falling on the brook itself; and sundown, on the opposite side of the valley. The resident heron also makes an appearance, with its curious rhythmic gait and graceful ascent and flight. This piece marked the beginning of a happy association with Gerry, and also with Beryl, who sadly died in 2021 and 2015 respectively. They went on to commission many more works and have remained an important and lasting inspiration in my work.

WILLIAM BARTON

Petrichor
William Mabo – didgeridoo, Jack Liebeck – violin,
Charlotte Saluste-Bridoux - violin, Timothy Ridout – viola,
Thomas Carroll – cello

The composer writes:
Petrichor is a memory of the magic of the Australian bush, when the rain falls upon the earth and rocky outcrops of spinifex country in the great rugged beauty of the Argylla and Selwyn Range, the heart of Kalkadungu — or anywhere in the world, in fact, where you can experience that special feeling when it rains. Growing up in Mount Isa, far north-western Queensland is still where I find inspiration, sharing this experience through music with my fellow musicians and collaborators. The vocals at the top of this particular performance of *Petrichor* signifies a calling out of our mother country and the memory of rain replenishing our sacred earth. Each player contributes to creating this musical journey onstage.

COLE PORTER

Guilty Pleasure – Sally Beamish
Night and Day
Peter Thomson - vocals, Sally Beamish - viola,
James Crabb - classical accordion

Porter wrote his first song at the age of ten and never looked back, producing a string of hit musicals and enduring standards. ‘*Night and Day*’ is from the great Astaire/Rogers vehicle, *The Gay Divorcee*.



Daniel Grimwood - AFCM 2022

Evening Concert 4 - Castigated Classics

7.30PM TOWNSVILLE CIVIC THEATRE

How amazing that all three incredible works in this program received negative responses from audiences and critics on their first performance. Such is the nature of artistic endeavour and creativity! Bizet’s opera *Carmen* caused a huge scandal on its first performance in March 1875, the story being way too risqué for the audiences of the time. This deeply affected the composer who died shortly after, aged 36, never knowing its future success. Similarly, *Mahler’s 4th Symphony* received a negative response initially, the work supposedly had confusing intentions and a perceived inferiority to the more well-received *Second Symphony*. When Sally Beamish was asked if she had ever had a sketchy review of one of her works, one piece came to mind, her oratorio *Knotgrass Elegy* from back in 2000. Her wind quintet was conceived of the same material and will be proudly performed here!

SALLY BEAMISH

The Naming of Birds (2001)
Prudence Davis - flute, Joshua Oates - oboe,
Matthew Hunt - clarinet, Nicole Tait - bassoon,
Katy Woolley - French horn

The composer writes:
I wrote this piece while also working on *Knotgrass Elegy*, an oratorio which uses a text by Donald Goodbrand Saunders describing the threat that modern farming methods pose to birds. The birds’ Latin names are chanted by a children’s chorus. While making the sketches for this large-scale piece, I became fascinated by the close relationship that the Latin names (and often common names too) have with the actual sound of the bird. I began to notate the birdsongs with that in mind, and these five short movements for wind quintet emerged, each featuring a different member of the quintet as a soloist:

Perdix perdix (the partridge) horn
Vanellus vanellus (the lapwing) oboe
Carduelis cannabina, emberiza calandra (the linnet, the corn bunting) flute/piccolo
Tyto alba (the barn owl) bassoon
Pyrhula pyrrhula (the bullfinch) clarinet

The work was commissioned by the Reykjavik Wind Quintet, and first performed at the Matt Thompson Hall, Royal Scottish Academy of Music and Drama, on 27 April 2001.

PABLO DE SARASATE

Concert Fantasy on Themes from Carmen for Violin and Piano, Op. 25 (1883)
Emily Sun - violin, James Crabb - classical accordion

Spanish virtuoso and composer Pablo de Sarasate was one of the great prodigies of the violin, giving his first concert at the age of five and in 1859 winning first prize for violin at the Paris Conservatoire at the age of fifteen. He was praised in his lifetime for ‘aesthetic moderation, euphony, and technical perfection’. As a composer Sarasate was most concerned with writing music to show off his considerable technical gifts. His *Carmen Fantasy, Op.25* dates from around 1883 and using an orchestral palette close to Bizet’s own. There are four short sections: an introductory *Allegro moderato* based on the prelude to the opera’s *Act IV* is followed by a *Moderato* where Carmen’s *Habanera* is heard and varied. There are more variations on familiar themes in the subsequent *Lento assai* and a pyrotechnic finale rounds the piece off.

GUSTAV MAHLER

Symphony No.4 in G major (1899-1900) arr. Erwin Stein (1921)
Bedächtig. Nicht eilen
[Deliberately. Not hurrying]
In gemächlicher Bewegung, ohne Hast
[In a comfortable tempo, without haste]
Ruhevoll
[Peacefully]
Sehr behaglich
[Very agreeable]
Thomas Carroll - conductor, Rachelle Durkin - soprano,
Jack Liebeck - violin, Emily Sun - violin,
Timothy Ridout - viola, Charlotte Miles - cello,
Kees Boersma - double bass, Prudence Davis - flute,
Joshua Oates - oboe, Matthew Hunt - clarinet,
Katya Apekisheva - piano, Joseph Havlat - piano,
Claire Edwardes - percussion, Ian Brunskill - percussion,
James Crabb - classical accordion

Mahler’s *Fourth Symphony* is modest in scale by Mahlerian standards: it consists of the ‘standard’ four movements, plays for a comparatively short 55 minutes or so, and is scored for a much smaller orchestra devoid of heavy brass. It shares with its two predecessors a relationship to a collection of folk poetry, *Des Knaben Wunderhorn* (The Youth’s Magic Horn) which provides the child’s vision of heaven in the finale. The first movement establishes a mood of childish innocence where various instruments appear like characters in a child’s story. One of whom is ‘*Freund Hain*’, the devilish fiddler. In an early sketch for his *Scherzo* Mahler wrote ‘*Freund Hain spielt auf*’ (*Our friend Hain strikes up*). In the final version there is a prominent solo for ‘*Ein Fiedel*’ (*a fiddle*). Mahler compared composing this music to ‘*wandering through the flower-scented garden of Elysium and it suddenly changes to a nightmare of finding oneself in a Hades full of horrors*’.

There is no horror in the opening of the work’s central *Adagio*, by far the longest movement in the work. A set of variations, it is unified by the repeated pizzicato double bass figure. There is a violent passage towards the end of the movement, where the timpani frighteningly take over the basses’ figure. In the final movement the orchestra is joined by the soprano soloist for the *Wunderhorn* song. It characterises various saints carrying on their earthly tasks to produce, in often bloody fashion, the gastronomic delights of the afterlife.

Concert Conversations 6 - with Claire Edwardes, Rachelle Durkin, Nicole Tait, Charlotte Saluste-Bridoux and Robert Constable AM

10.00AM ST JAMES' CATHEDRAL

INTERVIEW GUESTS

Claire Edwardes, Rachelle Durkin, Nicole Tait, Charlotte Saluste-Bridoux and Robert Constable AM

KATE MOORE

Spel (2016)
Claire Edwardes - percussion

Spel ('game') is one of a series of percussion works by Netherlands-based Australian composer Kate Moore. Broadly speaking it is post-minimalist in style, though like many a Bach prelude derives its forward motion from repeated patterns that outline slowly changing harmony and create the effect of singing melodic lines.

BENJAMIN BRITTEN

Lachrymae (1950)
Timothy Ridout - viola, James Crabb - classical accordion

More often heard in the arrangement for viola and string made near the end of the composer's life, *Lachrymae* was originally composed for viola and piano in 1950 for William Primrose 'to reward him for coming to the [Aldeburgh] Festival', which Britten had recently founded. Subtitled '*Reflections on a song by John Dowland*', *Lachrymae* uses a technique that Eric Rosebery describes as 'hidden variation', which, incidentally, Britten also uses in *Nocturnal*, for solo guitar, that is also based on a Dowland song. In both works, Britten only states the theme in full at the end of the work. In *Lachrymae*, the effect is of a gradual discovery of Dowland's melody '*If complaints could passion move*'. Along the way there are brief allusions to some of Dowland's other songs, notably '*Flow, my Tears*'.

AULIS SALLINEN

Chamber Music V: 'Barabbas Variations' (2000)
James Crabb - classical accordion,
Charlotte Saluste-Bridoux - violin, Jack Liebeck - violin, Ting-Ru Lai - viola, Charlotte Miles - cello,
Kees Boersma - double bass

Tango established itself in Finland as early as 1913 and became astoundingly popular; today the annual tango festival at Seinajoki draws a crowd of 150,000 people. Conductor Jukka-Pekka Saraste recently said that '*Tango is a mirror of the Finnish soul, giving direct access to the melancholy that is an essential part of our nature. We like to drink alone on the long nights*'.

Aulis Sallinen's *Chamber Music V* makes extensive use of tango rhythms and of course features the accordion with which, thanks to Piazzolla, the dance is so closely associated. The piece's subtitle, and some of the powerfully emotive writing, links it to the biblical opera *Barabbas Dialogues*, which appeared two years later (and which features accordion).

AFCM Families Concert - Peter & the Wolf and Ferdinand the Bull, presented by the Townsville Bulletin

2.00PM TOWNSVILLE CIVIC THEATRE

Two perfect pieces to introduce young people to music: *Ferdinand the Bull*: This bull would prefer to smell flowers than to fight. When provoked by Matadors, he doesn't react, but sits in the middle of the bull ring enjoying the flowers audience members throw in. Adjudged a failure by humans, he is returned to his paddock, where to this day he sits and smells the flowers. *Peter and the Wolf* is also about a fierce creature, but this too is a children's story and Peter lives, to play an instrument in an orchestra, perhaps.

ALAIN RIDOUT

Ferdinand the Bull (1971)
Jack Liebeck - violin, Peter Thomson - narrator

In 1936 American writer Munro Leaf published his classic children's story, *Ferdinand the Bull*, which was illustrated by Robert Lawson. As a calf, Ferdinand liked sitting under a tree, smelling flowers, rather than taking part in the rough and tumble of bovine life; when he inadvertently sits on a bee - with predictable results - a group of men take his agonised writhing and bellowing for fierceness and enlist him for the bullfights. In the bull ring he ignores the picadors and matador as he smells a patch of flowers, and is sent back to his home in the country. The sort has a chequered career. In 1938 it was made into a film by Disney, but the book's publication just months before the outbreak of the Spanish Civil War, made it seem a pacifist tract, and it was predictably excoriated. In 1971, Alan Ridout, a prolific British composer of vocal, instrumental and electronic music made this version for speaker and violin (or, indeed, speaking violinist...)

SERGEI PROKOFIEV

Peter and the Wolf (1936) arr. David Matthews
Peter Thomson - narrator, Katya Apekisheva - piano,
Kees Boersma - double bass, Prudence Davis - flute, Joshua Oates - oboe, Matthew Hunt - clarinet,
Nicole Tait - bassoon, Katy Woolley - French horn,
Claire Edwardes - percussion, Felix Quartet

In 1936 Prokofiev was approached by Natalia Satz from Moscow's Central Children's Theatre who suggested a work in which the narration could guide young listeners into the world of the orchestra. Prokofiev wrote his own story which stressed simple, striking contrast between big and small, good and evil, young and old. In it, young Peter is represented by an optimistic tune as he strides out into the meadow one morning. A friendly Bird is represented by a Tchaikovskian flute, and the Duck, who follows Peter and starts swimming on the meadow's pond, by the oboe. The Cat, foiled trying to catch the duck, is depicted by the clarinet, and Peter's grandfather, who comes out to warn of the dangers of the meadow, by a crotchety bassoon. The danger appears in the form of the Wolf represented horns, and the music graphically describes the Wolf swallowing the hapless Duck and less successfully stalking the Bird and the Cat. Peter and the Bird conspire to catch the Wolf just as the Hunters arrive. The Wolf is marched off to the zoo by the whole company (the still-alive duck still quacking away); his defeat made clear by a triumphant statement of Peter's theme.

AFCM SPECIAL EVENT - 'The General' with Robert Constable AM

4.00PM TOWNSVILLE CIVIC THEATRE

ROBERT CONSTABLE AM

The General
Robert Constable AM - piano

The General, directed by Buster Keaton and Clyde Bruckman was released by United Artists in 1926 and despite a huge budget did not at first do well at the box office. It is based on an event subsequently known as the Great Locomotive Chase, which took place in 1862 and saw the hijacking of a train by Union soldiers in order to sabotage the supply links between Atlanta and Chattanooga. The humble engineer, played by Keaton, acts heroically to recapture the train, powered by the locomotive known as *The General*, and return it to Confederate territory.

Robert Constable writes: Much of my 40-year career has been devoted to leading large university conservatoriums, both in Australia and New Zealand. These jobs are much the same anywhere in the world: if you wish to transform your institution and leave it much better than you found it, your job will absorb most of your time and energy and there will be little to spare for your own creative work. I eventually found a solution to this dilemma: what little time I had for my own music would be devoted to something that came naturally - improvising at the piano. To be specific, over the past 28+ years I have become adept at improvising silent film soundtracks, interpreting the film in 'real time' while it is showing.

This is vastly different from experiencing the film, for example on TV, or with symphony orchestra accompanying it, as often happens these days, where the sheer size of the musical performance (including its volume) relegates the film to being little more than a prop for the music. Buster Keaton's *The General* is one of the greatest films of all time. Since it is set in the mid 1860s and deals with the American Civil War, the music I'll improvise will be 1860s music, rather than 1920s music, which I tend to use for 1920s comedies. My soundtrack to *The General* will be music of a different era (Stephen Foster, Civil War-style marches, waltz songs in the mid 19th century style etc.)



Festival Finale, AFCM 2022

Festival Finale - *Festival Coda*

7.30PM TOWNSVILLE CIVIC THEATRE

Let’s finish this Festival with a party! A program to say a goodbye to our musicians and audience alike which includes 2022’s ‘Hall of Fame’ Winner, Mozart’s masterful *Clarinet Quintet*. We will indeed all meet again in 2024!

CHRISTOPHER CERRONE
Why was I Born between Mirrors (2022)
Charlotte Saluste-Bridoux - violin, Charlotte Miles - cello,
Prudence Davis - flute, Matthew Hunt - clarinet,
Claire Edwardes - percussion, Joseph Havlat - piano

‘*Why was I born between mirrors?*’ is the penultimate sentence in Ben Lerner’s *Leaving the Atocha Station*. The novel is about an American author in Spain, trying to find his own voice through translating Spanish poems into English. The original phrase ‘*¿Porque naci entre espejos?*’ comes from a poem by Federico García Lorca, *Canción del naranjo seco* and my title is Lerner’s translation.

Translation is very similar to the act of transposition. On the surface, they are straightforward operations. However, when a musical idea is shifted out of its original register or instrumental context, the results are often surprising and unpredictable. This is particularly true in my piece: *Mirrors* utilizes the inherently unstable sounds of a prepared piano and clay flower pots. Therefore, moving musical ideas up or down a step produces strikingly different results. The ‘meat’ of the work occurs between mirrored sections of music. It begins and ends with an undulating tremolo on the flower pots; moving inward, there is a rhythmic section for prepared piano, and at the centre is a gentle and lamenting chorale, expressing the core of the work at its simplest: two notes, a third apart, trying to connect to one another.

CHICK COREA
Guilty Pleasure – Claire Edwardes
Children’s Songs (1972-1984)
Nos. 1, 6 and 18
Claire Edwardes - percussion

Jazz great Chick Corea released his album of *Children’s Songs* in 1984, partly, perhaps, as a nod to Béla Bartók, whom he revered, and the Hungarian composer’s *Mikrokosmos*. The pieces are listed on the album by number only, but in fact some of them, such as No.1, had been composed as early as 1972, and appear in different forms on earlier records, often with evocative titles. No.6, for instance forms part of the earlier ‘*Song of the Pharaoh Kings*’.

CÉSAR FRANCK
Prelude, Fugue and Variations (1862)
James Crabb - classical accordion,
Katya Apekisheva - piano

Born at Liège, Franck spent much of his life in Paris. He seemed destined to become a virtuoso pianist but found himself temperamentally more suited to the position of church organist and teacher. Franck quietly pursued his compositional interests throughout his life, but it was only when he was about forty that his work began to be noticed. In 1858 he took a job as organist at the basilica of Sainte-Clotilde and duly provided liturgical music, but like any good organist of his day was expected to improvise, especially at the end of Mass when the clergy and then the congregation leaves the church. Franck’s improvisations attracted attention, and he wrote some of the material down in his 1862 *Six Pièces*, of which the *Prelude, Fugue and Variation* is one. It was soon popular as an organ solo and in arrangements for piano, with and without harmonium. The Prelude is a gently flowing Baroque-like piece in 9/8; after its own rhetorical introduction, the Fugue develops different though not unrelated material, and the final section is a free variation on the prelude.

FELIX MENDELSSOHN
Guilty Pleasure – Joshua Oates
Song without words in E flat, Op.53 No.2 (1841)
Joshua Oates - oboe, Katya Apekisheva - piano

Mendelssohn wrote some 36 ‘*Songs without Words*’ in six volumes that were published between 1833 and 1868. As children he and his sister Fanny had composed such works as a game; the Romantic period’s love of the allusive solo fragment made the pieces eminently suited to the time, though Mendelssohn would have hated to know that some of them (such as this one, published in 1841) had been given picturesque nicknames.

ANTONIO AGRI
Desde adentro (1997) w. José Carli
Charlotte Saluste-Bridoux - violin, Emily Sun - violin, Timothy Ridout - viola, Thomas Carroll - cello,
Joseph Havlat - piano

Legendary Argentine violinist, Antonio Agri played with Ástor Piazzolla’s group for 15 years from 1961, and was himself a master composer and performer of tango. *Desde adentro* (‘from the inside’) is a substantial essay in the style, and dates from 1976 when it was recorded by José Carli.

INTERVAL

SALLY BEAMISH
April (2020)
Sally Beamish - viola, James Crabb – classical accordion

The composer writes:
During the pandemic, I was very glad to have the opportunity to contribute to the Sound World scheme to support performers, offering a chance to work on and record new pieces, and thereby providing a focus both for the composers and the players.

This was a desperately worrying time for performing musicians, so such a creative initiative was very welcome. I was allocated the line-up of saxophone, percussion and piano just after hearing that my friend Branford Marsalis’ father, Ellis Marsalis, Jr., had died of Covid 19. This was a great shock, and a tragic loss of an outstanding musician and educator – a man who created unprecedented opportunities for young musicians in New Orleans and beyond, and who was an inspiration to all who knew him. His legacy lives on in his sons, in the countless musicians he influenced, and in the music centre named in his honour in New Orleans. *April* is a chaconne; built on a short sequence of chords which is repeated throughout the piece, with added improvisatory music from piano, vibraphone and saxophone in turn. In the original version all this is notated, but it could also be performed as a jazz improvisation, and extended into a longer piece. I made the version for viola and piano in August 2020, and performed it with accordionist James Crabb at the Peasmarsh Festival in 2022.

WOLFGANG AMADEUS MOZART
Clarinet Quintet in A major, K581 (1789)
Allegro
Larghetto
Menuetto – Trio I – Menuetto – Trio II – Menuetto
Allegretto con variazioni [1-4] – Adagio [5] – Allegro [6]
Matthew Hunt - clarinet, Goldner String Quartet

The Quintet is one of several works that grew out of Mozart’s relationship with Anton Stadler, one of the leading clarinetists in Vienna. Stadler made technical innovations to the instrument, changing the shape of finger-holes and adding more keys to allow for more flexible chromatic playing, and helped develop what he called a ‘bass clarinet’. This, now known as a basset clarinet had a lower register, in which the tuning was more reliable and the tone-colour more beautiful than in contemporary instruments, and it was for this clarinet that Mozart composed ‘*Stadler’s Quintet*’ in 1789. The first movement’s simple first theme is given out by the strings and answered by more elaborate figures from the clarinet; later the relationship is reversed, providing variety and balance. The clarinet frequently takes the music from major to pensive minor modes. The *Larghetto* is a serene aria, though not without darker implications. The *Menuetto* redresses the balance, featuring the strings, especially in the first of two trio sections, which omits the clarinet; in the second, the clarinet leads a deceptively simple bucolic dance. The finale is a set of variations on a chirpy, ‘vernacular’ theme that passes through a full gamut of emotions and textures.

ROSS PARKER
We’ll Meet Again (1939) arr. Joseph Havlat
Rachelle Durkin - soprano, Goldner String Quartet,
Jack Liebeck - violin, Charlotte Saluste-Bridoux - violin,
Emily Sun - violin, Ting-Ru Lai - viola, Timothy Ridout - viola,
Sally Beamish - viola, Thomas Carroll - cello,
Charlotte Miles - cello, Kees Boersma - double bass,
Prudence Davis - flute, Joshua Oates - oboe,
Matthew Hunt - clarinet, Nicole Tait - bassoon,
Katy Woolley - French horn, David Elton - trumpet,
James Crabb - classical accordion, Katya Apekisheva - piano,
Joseph Havlat - piano, Felix Quartet, Goldner String Quartet



After Party, AFCM 2022

AFCM SPECIAL EVENT – 2023 After Party on Magnetic Island-Yunbenun

4.30PM PEPPERS BLUE ON BLUE

Head over early so you can explore the stunning bays and beaches, take a hike, cuddle a koala, or simply sit in a Arcadia, Horseshoe or Nelly Bay café for a relaxing lunch. Arrive at Peppers Blue on Blue resort by 4:30pm, find your spot on their seaside deck and soak up the sunshine as AFCM Artistic Director Jack Liebeck, (violin) and Festival musicians entertain you.

Agri, Antonio <i>Desde adentro</i> (1997) Sat August 5, 7:30pm	Beethoven, Ludwig van <i>Sonata in F major for Violin and Piano, Op.24, ‘Spring’</i> (1800-01) Wed August 2, 10am <i>String Quartet in E flat major, Op.127</i> (1824-25) Sun July 23, 4pm <i>String Quartet in F major, Op.18, No.1</i> (1798–1800) Thu August 3, 5pm	*Constable AM, Robert <i>The General</i> Sat August 5, 4pm	Franck, César <i>Prelude, Fugue and Variation</i> (1862) Sat August 5, 7:30pm
Andriessen, Louis <i>Woodpecker</i> (1999) Wed August 2, 7:30pm	Biber, Heinrich Ignaz Franz von <i>Passaglia</i> in G minor (1674) Thu August 3, 7:30pm	Corea, Chick <i>Children’s Songs</i> (1972-1984) Nos. 1, Sat August 5, 7:30pm	Gershwin, George <i>Oh, Kay!</i> (1926) <i>Someone to Watch Over Me</i> Wed August 2, 10am
Anonymous <i>Greensleeves</i> Sat July 29, 10am	Bissill, Richard <i>And so it was</i> Fri August 04, 10am Bizet, Georges <i>Carmen</i> March of the Toreadors Sat July 29, 10am	Corelli, Arcangelo <i>Concerto Grosso in F major, Op.6, No.9</i> (1711) Wed August 2, 5pm	*Gifford, Brenda <i>Bardju</i> (Footprints) Wed August 2, 7:30pm
Bach, Carl Philipp Emanuel <i>Sonata for bassoon in D minor, Wq132 (H562)</i> (1760s) Tue August 1	Brahms. Johannes <i>Piano Quintet in F minor, Op.34</i> (1862) Sun July 30, 7:30pm	*Cox, David <i>Frozen Pillies</i> Mon July 31, 10am	Glière, Reinhold <i>Two pieces for bass and piano, Op.9, Intermezzo and Tarantella</i> Sat July 29, 10am
Bach, Johann Sebastian and Sally Beamish <i>Brandenburg Concerto No.3 in G major, BWV 1048</i> (1721/2011) Thu August 3, 7:30pm Cantata: <i>Jauchzet Gott in allen Landen</i> , BWV 51 (c1729) Thu August 3, 7:30pm <i>Schafe können sicher weiden</i> (Sheep May Safely Graze) for Piano, BWV 208 (1713) Wed August 2, 10am <i>Sonata for violin and harpsichord in B minor, BWV 1014</i> (before 1725) Thu August 3, 7:30pm	Canteloube, Joseph <i>Songs of the Auvergne ‘Baïlléro’</i> (1923) Sat July 29, 7:30pm	Debussy, Claude <i>L’isle joyeuse</i> for Piano (1903-04) Thu August 3, 3:30pm <i>Quatre Chansons de jeunesse for Soprano and Piano IV. Apparition</i> (1884) Fri August 4, 5pm	Granados, Enrique <i>Spanish Dance No.5 ‘Andaluza’</i> (1900) Sun July 30, 7:30pm
*Barton, William <i>Petrichor</i> Fri August 4, 5pm <i>Improvisations</i> Tue August 1	Britten, Benjamin <i>Lachrymae</i> (1950) Sat August 05, 10am	Dvořák, Antonín <i>Romance in F minor, B.39 Op.11</i> (1877) Sat July 29, 7:30pm <i>From the Bohemian Forest, Op.68</i> <i>Silent Woods</i> (1891) Wed August 2, 7:30pm <i>Rusalka</i> <i>Song to the Moon</i> (1901) Fri August 4, 5pm	Gubaidulina, Sofia <i>Piano Quintet</i> (1957) Mon July 31, 7:30pm
Beamish, Sally <i>Carnival Samba – ‘Floreant’</i> Fri July 28, 7:30pm <i>April</i> (2020) Sat August 5, 7:30pm <i>Bridging the Day</i> Fri August 4, 5pm <i>Crescent</i> for trumpet, viola and piano (2023) Mon July 31, 7:30pm <i>Night Songs</i> (2022) Fri August 4, 5pm <i>Sonnets for three pianists and two pianos</i> (2012) Thu August 3, 5pm <i>The Naming of Birds</i> (2001) Fri August 4, 7:30pm	*Carmichael, John <i>Escapades</i> (2009) <i>IV. To a Happy Ending</i> Sat July 29, 10am	Elgar, Edward <i>Piano Quintet in A minor, Op.84</i> (1918-19) Wed August 2, 7:30pm	Handel, George Frideric <i>Ode for the Birthday of Queen Anne</i> HWV 74 (1713) <i>‘Eternal Source of Light Divine’</i> for soprano, trumpet, strings and continuo’ Thu August 3, 7:30pm <i>Samson</i> , HWV 57 <i>‘Let the Bright Seraphim’</i> (1741-42) Thu August 3, 7:30pm
	Cerrone, Christopher <i>Why was I Born between Mirrors?</i> (2022) Sat August 5, 7:30pm	Farr, Gareth <i>Te K’anga</i> (2018) Wed August 2, 10am	*Havlat, Joseph <i>Water-music of the Styx</i> Wed August 2, 7:30pm
	*Cheetham-Fraillon AO, Deborah <i>Nginda Ngarrini Bi Ngya</i> (2021) Fri July 28, 7:30pm	Fauré, Gabriel <i>Piano Quartet No.1 in C minor, Op.15</i> (1876-79) Sat July 29, 7:30pm	Haydn, Joseph <i>String Quartet in D major, Op.33, No.6</i> (1781) Sun July 30, 5:30pm
	Clarke, Rebecca <i>Midsummer Moon</i> (1924) Wed August 2, 7:30pm	Firsova, Elena <i>Meditation in the Japanese Garden, Op.54</i> (1992) Wed August 2, 10am	Jacquet de La Guerre, Elisabeth-Claude <i>Suite No.3 in A minor</i> (1687) Wed August 2, 5pm
	Coates, Eric <i>First Meeting – ‘Souvenir’</i> (1941) Sat July 29, 10am		*JEP <i>64 Geese</i> Fri July 28, 7:30pm

Johnson, Stephen <i>Angel’s Arc</i> (2019) Sat July 29, 5pm <i>The Nimble and Roguish Paw</i> – two cat studies for cor anglais and clarinet Mon July 31, 10am	Messiaen, Olivier <i>Quatuor pour la fin du temps</i> (Quartet for the End of Time) for clarinet, violin, cello, and piano (1940-41) Sun July 30, 11am	Rodgers, Richard <i>Pal Joey</i> <i>Bewitched, Bothered and Bewildered</i> (1940) Fri August 04, 10am	Tchaikovsky, Piotr Ilyich <i>Souvenir de Florence for Strings, Op.70</i> (1890; rev. 1891-92) Fri July 28, 7:30pm <i>String Quartet No.1 in D major, Op.11</i> (1871) Sun July 23, 4pm
Johnson, Tom <i>Failing</i> Sat July 29, 3:30pm	Meyer, Edgar <i>Concert Duo for Violin and Bass</i> (1998) Thu August 03, 10am	Saint-Saëns, Camille <i>Romance for Horn and Orchestra in E major, Op.67</i> (1866) Sat July 29, 7:30pm <i>Septet for Trumpet, Strings and Piano, Op.65</i> (1880) Sun July 30, 7:30pm	Vaughan Williams, Ralph <i>Along the Field</i> (1927) Tue August 01, 7:30am <i>Orpheus with his Lute</i> (1903) Thu August 03, 5pm
Kreisler, Fritz <i>Praeludium and Allegro (in the style of Pugnani) for Viola and Piano</i> (1905) Sun July 30, 7:30pm	*Moore, Kate <i>Spel I</i> (2016) Sat August 05, 10am	Sallinen, Aulis <i>Chamber Music V ‘Barabbas Variations’</i> (2000) Sat August 05, 10am	*Vine AO, Carl <i>Harbour Reverie</i> Thu August 03, 10am
Legrand, Michel <i>Les Parapluies de Cherbourg</i> (1964) <i>I will wait for You</i> Wed August 02, 10am	Mozart, Wolfgang Ama-deus <i>Clarinet Quintet in A major, K581</i> (1789) Sat August 05, 7:30pm <i>Flute Quartet in D major, K.285</i> (1777) Sun July 30, 7:30pm <i>Quintet for Piano and Winds in E-flat major, K452</i> (1784) Fri July 28, 7:30pm <i>String Quartet in D minor, K. 421 arr. for Oboe Quintet by Rosinack</i> (1783) Fri August 04, 10am	Sarasate, Pablo de <i>Concert Fantasy on Themes from Carmen for violin and piano, Op.25</i> (1883) Fri August 04, 7:30pm	Vivaldi, Antonio <i>Nulla in Mundo Pax Sincera</i> RV630 (1735) Wed August 02, 5pm <i>Sonata for violin and continuo in G minor, Op.2, No.1</i> RV 27 Wed August 02, 5pm
Lehár, Franz <i>The Merry Widow ‘Vilja’</i> (1905) Wed August 02, 7:30pm	Liszt, Franz <i>Deux légendes</i> <i>II. St Francis of Paola walking on the Waves, S.175</i> (1865-66) Thu August 03, 3:30pm	Satie, Erik <i>Three Gymnopédies</i> (1888) Sat July 29, 5pm	Wagner, Richard <i>Siegfried Idyll</i> (1870) Sat July 29, 7:30pm
Louiguy <i>La Vie en rose</i> Thu August 03, 10am	Lutosławski, Witold <i>Variations on a Theme by Paganini</i> arr. James Crabb (1941) Fri August 04, 10am	Schumann, Robert <i>Sonata in A minor for Violin and Piano, Op.105</i> (arr. for oboe) (1851) Thu August 03, 10am	*Williamson, Malcolm <i>Pas de quatre for flute, oboe, clarinet, bassoon and piano</i> (1967) Thursday, August 03, 10am
Mahler, Gustav <i>Symphony No.4 in G major</i> (1899-1900) Fri August 04, 7:30pm	Prokofiev, Serge <i>Peter and the Wolf</i> (1936) Sat August 05, 2pm	Shostakovich, Dmitri <i>Piano Trio No.2 in E minor, Op.67</i> (1944) Mon July 31, 7:30pm	
Mendelssohn, Felix <i>Song without words in E flat, Op.53 No.2</i> (1841) Sat August 05, 2023 7:30pm <i>String Quartet No.2 in A minor, Op.13</i> (1827) Sat July 29, 5:00pm	Quilter, Roger <i>Come away, Death, Op.6 No.1</i> (1905) Thu August 03, 5pm	*Simpson, Nardi <i>Of Stars and Birds</i> Wed August 02, 7:30pm	
Rachmaninoff, Sergei <i>Vocalise</i> (1912, rev. 1915) Wed August 02, 10am	Ridout, Alan <i>Ferdinand the Bull</i> (1971) Sat August 05, 2pm	Strauss, Richard <i>Four Songs Op.27 Morgen!</i> (1894) Sat July 29, 7:30pm	
		Takemitsu, Tōru <i>Paths</i> for solo Trumpet (1994) Tue August 01, 7:30am	
		Tárrega, Francisco <i>Recuerdos de la Alhambra</i> (1899) Tue August 01, 7:30am	

CHEETHAM-FRAILLON AO,
DEBORAH
Nginda Ngarrini Bi Ngya
(2021)

7:30pm Friday July 28

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?

CANTELOUBE, JOSEPH
Songs of the Auvergne:
‘Baïlèro’ (1923)

7:30pm Saturday July 29

Shepherd there, across the river
you're not having much fun
sing baïlèro lèro.
No, I'm not, but you too should sing
baïlèro lèro.

Shepherd, the pasture is blooming here
Bring your flock across
sing baïlèro lèro.
The grass is finer over here
baïlèro lèro.

Shepherd, how will I come across
the river that's between us?
sing baïlèro lèro.
Wait for me, I'll find a way.
baïlèro lèro.

DEBUSSY, CLAUDE
Quatre Chansons de jeunesse
for Soprano and Piano IV.
Apparition (1884)

5:00pm Friday August 04

The moon itself became sad. Weeping seraphs,
bows in their hands, in a calm haze of flowers,
sounded on dying viols white sobs that glided
over the blue of gathered petals.
- it was the blessed day of your first kiss.

Loving to torment me, my reverie became drunk
on the scent of sadness that the harvest of dreams
leaves - without regret or a bitter after-taste -
in the harvester's heart.

So I wandered, eyes fixed on the ancient flagstones
when you appeared before me, your hair sun-lit,
in the street at evening,

And I thought I had seen the fairy with her luminous crown
who once passed over the lovely slumbers of my spoilt child,
always letting snow-white bouquets of scented stars
fall from her half-open hands.

BACH, JOHANN SEBASTIAN
Cantata Jauchzet Gott in allen
Landen, BWV 51 (c1729)

7:30pm Thursday August 03

Chorus:
Praise God in every land!
All that heaven and earth holds
Of his creation
Must surely sing his praise,
And we, too, will bring our offering
to our God
Who, despite the cross and anguish
Has ever stood with us.

Recitative (soprano):
We make our prayers in the temple
Where God in his honour dwells
Where His faithful love
renewed each day
Endows us with purest blessings.
We praise what he has done for us.
Our feeble mouths can hardly tell his wonders
But even stammering praise still pleases him.

Aria (soprano):
O Most High, from now on
renew your goodness with new each morning
so grateful spirits shall reflect your fatherly devotion
showing through righteous lives
that we are your children.

Chorale:
Let us praise and laud with honour
God, Father, Son and Holy Spirit!
Let him increase in us
All that he has graciously promised
That we will completely trust him
Rely on him entirely
Make him our hearts' foundation,
That our hearts, courage and minds
cleave tightly to him:
Thus we sing here and now:
Amen! We will achieve it,
believing in him as our hearts' foundation.

VIVALDI, ANTONIO
Nulla in Mundo Pax Sincera
RV630 (1735)

5:00pm Wednesday August 02

Aria:
Nothing in the world gives peace,
sincerely and free of venom;

only in you, sweet Jesus,
is peace pure and true.

The contented soul lives
amid pain and torment,
its only hope is a chaste love.

Recitative:
The world's soft colours deceive our eyes
but hidden wounds consume its heart.
Let us flee from the smiling one,
avoid the one the follows
for the world, freely displaying its delights
wants to overwhelm us with trickery.

Aria:
Among the colourful blossoms
the snake hisses and uncoils itself
but hides its venom.

But man, made mad by love
when touched by a furtive mouth
steals kisses quickly, as if licking honey.

STRAUSS, RICHARD
Four Songs Op.27:
Morgen! (1894)

7:30pm Saturday July 29

And tomorrow the sun will shine again
And on the way that I shall go
We, the lucky ones, will once more be united
in the midst of this sun-breathing earth...

And quiet and slow, will we go
down to the wide, wave-blue shore,
And silently gaze into each other's eyes
as the still hush of happiness descends on us.

FESTIVAL ARTISTS



JACK LIEBECK ARTISTIC DIRECTOR | VIOLIN

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

British/German violinist, director and Festival director Jack Liebeck, possesses “*flawless technical mastery*” and a “*beguiling silvery tone*” (BBC Music Magazine). Jack has been named as the Royal Academy of Music’s first Émile 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’s *The Lost Art of Letter Writing*. Jack’s release of Schoenberg and Brahms violin concertos with the BBC Symphony Orchestra in 2020 was the May Edition ‘*Recording of the Month*’ and Concerto Choice Album of the Year for BBC Music Magazine. Jack’s latest album, *Ysaÿe Six Sonatas*, also on Orchid Classics was released in October 2021 to high acclaim with 5-star reviews in The Times and BBC Music Magazine.



THE GOLDNER STRING QUARTET QUARTET-IN-RESIDENCE

The Goldner String Quartet has widespread recognition as Australia’s preeminent string quartet and an ensemble of international significance. Still retaining all founding members, the Goldners celebrate their 28th Anniversary in 2023. 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. 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.



SALLY BEAMISH COMPOSER-IN-RESIDENCE | VIOLA

SALLY BEAMISH IS SUPPORTED BY AN ANONYMOUS ARTIST ANGEL

Sally Beamish was initially a viola player but in 1990 she moved to Scotland and concentrated upon composition. Influences extend from jazz to traditional music but she has always been informed by the western canon. Sally has written for orchestra, chamber, and solo forces as well as choral works and ballet. Now back in England, Sally continues to play her own viola and one made for her by her daughter. She has played with both the Chilingirian and Elias Quartets.



KATYA APEKISHEVA PIANO

Born in Moscow, into a family of musicians, she attended the Gnessin Music School for exceptionally gifted children making her stage debut at the age of 12. She continued her studies in Jerusalem at the Rubin Music Academy and later at the Royal College of Music in London. From these auspicious beginnings she went on to be a Prize-winner of the Leeds International Piano competition and has gone on to enjoy a career performing with many of the world’s leading orchestras, including the London Philharmonic Orchestra, the Philharmonia Orchestra, the Halle Orchestra, the Moscow Philharmonic, the Jerusalem Symphony, the English Chamber Orchestra and the Royal Philharmonic Orchestra, working with renowned conductors such as Sir Simon Rattle, David Shallon, Jan Latham-Koenig and Alexander Lazarev.



BRYN ARNOLD FRENCH HORN

Bryn Arnold is currently a final-year undergraduate horn student at the Sydney Conservatorium of Music, where he is studying under Rachel Silver. In 2020 he received the Richard Merewether French Horn Fellowship, and in 2022 the Richard Merewether Memorial Prize. In 2022, Bryn played principal horn in the Sydney Conservatorium Symphony Orchestra’s performance of Sibelius’ *Second Symphony*. In November of 2022 he toured with the Conservatorium Orchestra to the UK, Germany and the Czech Republic. He was also principal horn with The Sydney Youth Orchestra in 2022. Bryn is also a passionate chamber musician, and in 2020 he was a founding member of the Wollemi Quintet, who performed as part of the 2022 Australian Festival of Chamber Music



WILLIAM BARTON DIDGERIDOO | COMPOSER

WILLIAM BARTON IS SUPPORTED BY ARTIST ANGEL RUTH STRATTON

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.



KEES BOERSMA DOUBLE BASS

KEES BOERSMA IS SUPPORTED BY ARTIST ANGEL MRS W.G. KEIGHLEY

Kees Boersma enjoys a multifaceted career as principal double bassist of the Sydney Symphony Orchestra, lecturer in bass at the Sydney Conservatorium of Music, recitalist and avid chamber musician. Following several seasons of performing with the Royal Concertgebouw Orchestra, Amsterdam, he has been active since joining the SSO in premiering new works for his instrument, including concertos by Colin Bright (*Young Tree Green - A song of the Republic*) and Mary Finsterer (*Ice Tales No.1*) - the latter earning an APRA nomination for Best Australian Performance of a New Work. He was also a featured soloist and presenter in the SSO *Playlist* series of concerts. Kees is a regular performer at Australian music festivals, has been member of the Australian World Orchestra since its inception and has been a guest principal of the Australian Chamber Orchestra, New Zealand Symphony Orchestra and the Hong Kong Philharmonic. His interest in Historically Informed Performance has included performing with Pinchgut Opera and tours through Europe with the Orchestra of the Age of Enlightenment (London). Kees plays on a fine instrument by John Lott senior, circa 1820, one of the greatest makers of basses.



IAN BRUNSKILL PERCUSSION

Ian Brunskill was born and raised in Canada and now resides in Townsville-Gurambilbarra 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.



THOMAS CARROLL CELLO | CONDUCTOR

THOMAS CARROLL IS SUPPORTED BY ARTIST ANGELS MARJORIE NICHOLAS OAM, CATHERINE MCPHERSON AND GREGORY MCPHERSON

Described by The Strad as a player of ‘*authority and passion, with an unerring sense of direction, full of colour and underpinned by a clear musical intelligence*’, Welsh cellist Thomas Carroll launched his career when he won both Young Concert Artists Trust, London and Young Concert Artists, New York. He has since gone on to give critically acclaimed debut recitals at many major venues and festivals across Europe, Asia, Africa, Australia and America. He is also a member of Trio Apaches, Salieca Trio and the London Conchord Ensemble. Alongside his career as a cellist, Thomas also enjoys an active life as conductor. He recently gave his conducting debut with the Hong Kong Philharmonic, the London Philharmonic Orchestra, The Philharmonia, The Presidential Symphony Orchestra in Turkey, as well as a return visit to the Brighton Philharmonic. Since April 2012, Thomas has been Artistic Director of the Orpheus Sinfonia and worked regularly with soloists such as Jack Liebeck, Roderick Williams and Tamsin Waley Cohen. In 2018, he was appointed Professor of Cello at the Hochschule of music in Cologne. Thomas was a pupil of Heinrich Schiff and Clemens Hagen, as well as working regularly with Steven Isserlis.



DEBORAH CHEETHAM-FRAILLON AO COMPOSER

PROFESSOR DEBORAH CHEETHAM FRAILLON AO IS SUPPORTED BY AN ANONYMOUS ARTIST ANGEL

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.



ROBERT CONSTABLE AM COMPOSER | PIANO

Robert Constable AM is an Australian pianist, composer, teacher and music education leader who has developed a multi-sided career internationally. A renowned musician among his peers, he is widely known as a performer, improviser and composer. He writes music in multiple styles and is particularly renowned for his 1920s-sounding soundtracks, which he improvises with silent films. This skill has taken him to festivals all over the world. The late Lesley Ho, founder of the Singapore Film Festival once said of him: '*When he improvises, we hear the film and see the music*'. He has had a distinguished career in leadership of three university music schools: Newcastle, Auckland and Christchurch. As a research innovator the Stuart Piano project, which he established at the University of Newcastle in 1995, remains an important and highly successful undertaking, simultaneously putting Wayne Stuart, the Conservatorium and the city of Newcastle on the world stage. Now retired, Professor Constable is still professionally active as a performer, composer and teacher. He was awarded an AM for services to music in the 2021 Australia Day Honours.



JAMES CRABB CLASSICAL ACCORDION

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 musician.



PRUDENCE DAVIS FLUTE

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



CLAIRE EDWARDES PERCUSSION

CLAIRE EDWARDES IS SUPPORTED BY ARTIST ANGELS LYNNE SAUNDER, LIZ FOSTER, HELEN BROWN AND MARG COLQUHOUN/DIANA KIMPTON

Claire Edwardes OAM is a percussionist, artistic director, chamber musician, soloist and change maker in the classical music sector. Edwardes is the co-founder and artistic director of Australia's leading new music group Ensemble Offspring and the only Australian to win the *APRA Art Music Award for Excellence by an Individual* four times. In 2019, Edwardes performed James McMillan's *2nd Percussion Concerto* with the SSO in the Sydney Opera House concert hall and in 2023 will premiere Anne Cawse's new marimba concerto with the ASO. Edwardes has appeared on television as an occasional host of Play School, and as a panelist on Spicks and Specks. In 2021, Edwardes created *Rhythms of Change* and *The Australian Marimba Composition Kit*, commissioning and educational projects that advocate strongly for gender equity in classical music. Claire is currently on staff as a percussion teacher at the Sydney Conservatorium of Music and is a mother of two teenage girls.



DAVID ELTON TRUMPET

DAVID ELTON IS SUPPORTED BY ARTIST ANGEL GUDRUN GENEÉ

Currently Principal Trumpet of the Sydney Symphony Orchestra, David Elton's performance career has seen him play with many of this country's and the world's leading orchestras, most recently as Principal Trumpet with the London Symphony Orchestra. As an educator, David has served on the faculties of many of Australia's tertiary institutions and the Royal College of Music in London, where he is a visiting professor of trumpet. He is currently on the faculties of both the Australian National Academy of Music in, Melbourne and the Sydney Conservatorium of Music. As an active soloist, David is in demand having performed concerti with a variety of ensembles recently including the London Symphony Orchestra, Australian Chamber Orchestra, and the Sydney Symphony Orchestra. Active as chamber musician, he regularly joins other musicians at festivals nationally and overseas.



DIMITY HALL VIOLIN

DIMITY HALL IS SUPPORTED BY ARTIST ANGELS HON. JUSTICE D. NORTH AND JANE SEAWRIGHT

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



JOSEPH HAVLAT PIANO | COMPOSER

JOSEPH HAVLAT IS SUPPORTED BY ARTIST ANGELS MARY JO CAPPS AM AND DAVID KERSHAW

Joseph Havlat was born in Hobart, Australia, and studied at the Royal Academy of Music in London under Professor Joanna MacGregor from 2012 -18. He is currently a Young Artist at St. John's Smith Square, and in 2019 was made Young Artist of the Oxford Lieder Festival alongside fellow Australian mezzo-soprano Lotte Betts-Dean and was the winner of the keyboard section of the ROSL music competition. Aside from work as a soloist he is also a keen chamber musician, performing frequently with his clarinet trio, the Tritium trio, and the LSO percussion ensemble. Passionate about contemporary music, he is a founding member and artistic director of contemporary music collective Ensemble x.y and is also an avid composer.



MATTHEW HUNT CLARINET

'The clarinetist played so beautifully it was as though he wished to make the very air melt' - Tokyo Times.

One of Europe's leading clarinetists, Matthew Hunt is a distinctive musician, renowned for the vocal quality of his playing and his ability to communicate with audiences. Matthew enjoys an international career as both soloist and chamber musician. He is currently the Solo Clarinetist of the Deutsche Kammerphilharmonie Bremen, a member of the British wind ensemble Orsino, and is Professor of Chamber Music at Folkwang University in Essen. Highlights of the 2022/23 season include working with the Chiarascuro quartet on historical instruments, working with the composers Thomas Adès, Huw Watkins, Roxanna Panufnik and Thomas Larcher, and concerto performances with the Helsinki Philharmonic. His recording for the ASV label of Mozart's *Clarinet Quintet* was acclaimed by the BBC as '*the benchmark recording of this much-recorded work*'.



NINA KORBE SOPRANO

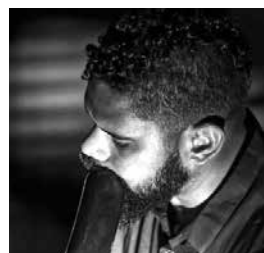
Soprano and proud Koa, Kuku Yalanji (Wakka Wakka) woman Nina Korbe holds a Bachelor of Music in Performance from the Queensland Conservatorium and recently graduated from the Master of Arts program at the Royal Academy of Music in London. Throughout her studies, she has been cast in many opera and scenes productions, and, while at the Royal Academy, she was invited to create the role of Little Ms Manifest in the acclaimed premiere production of *WITCH* by Freya Waley-Cohen. Nina is on the board of Queensland Youth Orchestra's Reconciliation Action Plan.

FESTIVAL ARTISTS



BENJAMIN LAM VIOLA

A member of the Felix Quartet, Benjamin Lam is currently in his second year of B.Mus. studies at the Sydney Conservatorium of Music. He is studying with Dr. Goetz Richter and Janet Davies. He was recipient of the Ted and Susan Meller Memorial Fund Scholarship, and a George Henderson Scholarship has enabled travel for professional training at the 2022 Kuhmo Chamber Music Festival in Finland. Benjamin has a passion for ensemble playing and in addition to AYO programs, he has participated with the ACO Academy. In addition, he has an interest in violin making and he has crafted an instrument for his HSC Industrial Technology Project.



WILLIAM MABO DIDGERIDOO

Over the past decade William has explored both aspects of his cultural identity, having the rigid discipline of Torres Strait Culture complimented by the free expression of his Aboriginal heritage. After receiving a Didgeridoo in 2011 from family, William decided to learn to play. In October 2013 the Royal Australian Navy Fleet Review required groups of Aboriginal and Torres Strait sailors to perform for the dignitaries from across the world. Being the only didgeridoo player in the navy at the time he was required to join the group for two weeks of training in Nowra, NSW, where he would meet and be mentored by prominent performers of the Donnooch Dance Group. William is a self-taught didgeridoo player and has performed with many bands and dance groups, ceremonies and meditation workshops over the years.



CHARLOTTE MILES CELLO

A recent graduate of the University of Melbourne and the Australian National Academy of Music, winning both the 2021 ANAM Concerto Competition and the 2021 ANAM Best Recital Performance Prize, cellist Charlotte Miles is a student of Howard Penny and has benefitted from masterclasses with cellists including Wolfgang Emanuel Schmidt and Alban Gerhardt. Awarded over 100 competition prizes, including at the 2020 Anna Kull and 2018 Gisborne competitions, she has appeared as a soloist at the Sanguine Estate, Bendigo and Vasse Felix Festivals, and on Australian Digital Concert Hall. In 2019, Charlotte was the 3MBS Young Performer of the Year and National Young Virtuoso. In 2022, she was the Emerging Artist on cello with the Australian Chamber Orchestra and has since performed nationally with both ACO Collective and the ACO.



IRINA MOROZOVA VIOLA

IRINA MOROZOVA IS SUPPORTED BY ARTIST ANGEL META GOODMAN

Irina has had a long and distinguished career primarily as a chamber musician and is also as principal viola in various major Australian orchestras. She is a foundation and current member of both the Australia Ensemble at 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.



DONALD NICOLSON HARPSICHORD

Listed among Australia's best classical performers by the ABC in 2019, New Zealand-born harpsichordist, organist, synth artist, 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 Van Diemen's Band, Latitude 37, Pinchgut Opera, the MSO and ACO among many.



JOSHUA OATES OBOE

Joshua Oates has recently returned to Australia to take up the role of Principal Oboe of the Adelaide Symphony Orchestra at the start of the 2020 season. In 2018, Joshua was a successful recipient of the prestigious Ian Potter grant, affording him the opportunity to pursue lessons and undertake auditions across Germany and Switzerland. During his time in Germany, Joshua played in the theatre orchestras of Aachen, Düsseldorf and Saarbrücken, as well as guest principal with Cappella Aquileia in Heidenheim. He has also played as guest principal oboe in the Opera Australia Orchestra, Queensland Symphony Orchestra and the West Australian Symphony Orchestra. Joshua has appeared as a concerto soloist with the Adelaide Youth Orchestra and the Unley Symphony Orchestra.



DENE OLDING AM VIOLIN

DENE OLDING AM IS SUPPORTED BY ARTIST ANGELS STEVEN AND JANELLE LUN - TOWNSVILLE UROLOGY

Dene is currently first violinist with both the Goldner String Quartet and the Australia Ensemble at 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.



CHARLES OWEN PIANO

CHARLES OWEN IS SUPPORTED BY ARTIST ANGELS BRIAN ABEL AND MARK MANTON

Charles Owen has enjoyed an extensive international career performing wide-ranging repertoire to outstanding critical acclaim. He appears in recital at the most famous halls in the world and the best orchestras. His solo recordings comprise discs of piano music by J.S. Bach, Brahms, Janáček, Poulenc and Fauré. Chamber music recordings include the cello sonatas of Rachmaninov and Chopin with Natalia Klein, the Stravinsky Piano Ballets and Rachmaninov Suites with Katya Apekisheva. Charles is a Professor of Piano at the Guildhall School, Co- Artistic Director of London Piano Festival and was appointed Steinway and Sons UK Ambassador in 2016.



TIMOTHY RIDOUT VIOLA

Timothy Ridout, a BBC New Generation Artist and Borletti-Buitoni Trust fellow, is one of the most sought-after violists of his generation. This season he appears as soloist with the Tokyo Metropolitan Symphony Orchestra, hr-Sinfonieorchester and the Odense Symphony Orchestra amongst others. In 2020, he won Hamburger Symphoniker's inaugural Sir Jeffrey Tate Prize, and in 2021 he joined the Bowers Program of the Chamber Music Society of the Lincoln Center. Born in London in 1995, Ridout studied at the Royal Academy of Music, graduating with the Queen's Commendation for Excellence. He completed his Masters at the Kronberg Academy with Nobuko Imai in 2019 and, in 2018, took part in Kronberg Academy's Chamber *Music Connects the World*.



TING-RU LAI VIOLA

Born in Taipei Taiwan, violist Ting-Ru Lai appeared as a soloist at the Malaysian Royal Gala Concert at the age of 16. She has won top prizes in the Queens Young Artist Competition, National Taiwan Viola Competition and is also a Laureate of the Windsor Festival International String Competition and International Viola Competition *Città di Cremona*. She has performed as a soloist with Philharmonie Baden-Baden, Guildford Symphony Orchestra, Hsin-Tien Symphony Orchestra and Yu-Yun Youth Orchestra. As a dedicated chamber musician, Ting-Ru has been invited to Cowbridge Music Festival, Maiastra Chamber Music Series, West Wycombe Chamber Music Festival, Mozart Festival, Festival NEXT GENERATION, Perlman Music Program, Taos School of Music; she has also performed with The Soloists of London, New York Classical Players, Carnegie Ensemble and Boston Chamber Orchestra. During her studies, Ting-Ru took part in masterclasses with Nobuko Imai, Tabea Zimmerman, Lawrence Power, Thomas Riebl, Lars Anders Tomter, Hariolf Schlichtig, Hartmut Rohde, etc. She holds an Artist Diploma from the Guildhall School of Music and Drama studying with David Takeno. Since January 2019, she has joined the London Philharmonic Orchestra as Sub-Principal Viola.



CHARLOTTE SALUSTE-BRIDOUX
VIOLIN

In 2021 Charlotte was a prize-winner in the YCAT (London) and Concert Artists Guild (New York) International Auditions. Nominated as a 2022 Rising Star Artist by Classic FM, this season Charlotte makes her debut with the Bournemouth Symphony Orchestra and CBSO Youth Orchestra. In 2022 Champs Hill Records released her debut solo album *Ostinata* to critical acclaim. Over the last year Charlotte has given recitals and performed concertos across the UK including the Suffolk Philharmonic Orchestra, the Ryedale, Lake District Summer Music, Brighton and King’s Lynn Festivals. Highlights include appearances at the BBC Proms, and the Gstaadt Festival. She has taken part in IMS Prussia Cove, the East Neuk and Evian Festivals, and is currently in residence at the Fondation Singer-Polignac in Paris with Quatuor Confluence. Charlotte is currently playing on a Giovanni Battista Rogeri, kindly loaned to her by the Swiss foundation Boubo-Music.



JULIAN SMILES
CELLO

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 at 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.



EMILY SUN
VIOLIN

EMILY SUN IS SUPPORTED BY ARTIST ANGELS JOHN AND DIANA SMYTHE

‘Possessed of a superb talent’ (The Australian), with *‘a searing and poetic tone’* (The Guardian), Emily Sun’s compelling and captivating interpretations have earned her international renown. She is the Adelaide Symphony Orchestra Artist in Association for 2023, performances include the world premiere of Elena Kats-Chernin’s violin concerto, and returns for concertos with Sydney and Melbourne Symphony with conductors Jaime Martin and Mark Wigglesworth. Recent highlights include concertos with West Australian and Melbourne Symphony Orchestra, London Mozart Players and Qingdao Symphony Orchestra with conductors Vasily Petrenko, Benjamin Northey, Howard Griffiths and Tan Dun; Musica Viva Australian tour, Sydney Festival and alongside Maxim Vengerov at Buckingham Palace. Emily’s debut album *Nocturnes* (ABC Classics) was nominated for a 2021 ARIA award. Emily is a Violin Professor at the Royal College of Music London, and was awarded the Tagore Gold Medal from the RCM, presented by King Charles III.



NICOLE TAIT
BASSOON

NICOLE TAIT IS SUPPORTED BY ARTIST ANGELS RUSSELL MITCHELL AND VALMAY HILL

Nicole is West Australian, but after studies with Matthew Wilkie at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main in 1999, and performances overseas building her reputation, she was appointed Principal Bassoon at QSO in 2002. She currently teaches at the University of Queensland and maintains a performing career, having played with virtually every Australian company.



LLOYD VAN’T HOFF
WINTERSCHOOL DIRECTOR | CLARINET

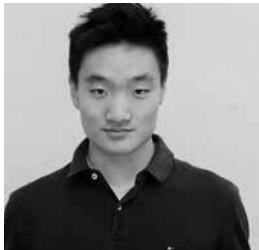
LLOYD VAN’T HOFF IS SUPPORTED BY ARTIST ANGEL MRS W.G. KEIGHLEY

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.



ARIEL VOLOVELSKY
CELLO

A member of the Felix Quartet, Ariel Volovelsky is a versatile and sensitive cellist whose playing has been internationally recognised for its technical excellence and expressivity. Since undertaking musical studies at the prestigious Eastman School of Music (USA) with Steven Doane, and the Sydney Conservatorium of Music (Australia) with Julian Smiles, during which time he was awarded many scholarships and prizes, Ariel Volovelsky has been held in high regard as both a solo cellist and recording artist. Ariel has worked extensively with composer/pianist Margaret Brandman to record her Cello Sensations series, *Lady of Grace*, *As Blue as Turquoise Pearls*, and *Jucaro Rhumba D’Amor*, as well as her latest album, *Binna Burra Dreaming*.



ANDREW WANG
VIOLIN

A member of the Felix Quartet, Andrew Wang is a passionate young musician pursuing his studies at the Sydney Conservatorium of Music studying under Associate Professor Goetz Richter and previously the late Alice Waten. He is currently completing his third year of a Bachelor of Music Performance degree on Violin. Andrew was winner of the National Youth Concerto Competition in 2018 and in 2021 he won the Marcus Edwards Violin Competition. He loves playing with others, particularly orchestras but his love of chamber music has blossomed too, where the disciplines of quartet playing are both challenging and rewarding.



KATY WOOLLEY
FRENCH HORN

KATY WOOLLEY IS SUPPORTED BY ARTIST ANGELS SUITE SIX - RUSSELL MITCHELL AND VALMAY HILL, DRS AILBHE AND FRANK CUNNINGHAM, CHRISTINE DAGWORTHY AND ROBERT DAGWORTHY AM

Tagore Gold Medal winner Katy Woolley is a graduate of the Royal College of Music in London, having studied with Simon Raynor. In 2009 she expanded her studies with Christian Friedrich Dallmann at the Universität der Künste in Berlin. Ms. Woolley was appointed principal horn of the Philharmonia Orchestra aged twenty-two, having previously been awarded the third horn position whilst still a student. As a soloist she has performed Mozart’s *Horn Concerto Nr. 2*, Richard Strauss’s two *Horn Concertos*, Britten’s *Serenade for Tenor, Horn, and Strings* and Tansy Davies’ *‘Forest’ Concerto* as well as countless chamber and duo recitals. A passionate teacher, she holds the International Visiting Professor of Horn position at the Royal Academy of Music in London. In 2019, Katy Woolley was appointed principal horn of the Royal Concertgebouw Orchestra in Amsterdam.



DAVID ZHENG
VIOLIN

Yue (David) Zheng, born in China, in 2000 and started learning violin when 3 years old. He won several youth competitions and by the age of 9 gained entry into the Central Conservatory of Music (Beijing) and studied with the famous professor Yaji Lin. Later, Yue came to Australia and continued his music studies with Professor Alice Waten, for more than 10 years. He was granted and studied with rising stars scholarships during high school. In 2019, he performed in the Sydney Town Hall and is currently studying at the Sydney Conservatorium of Music with Professor Goetz Richter. Recently he participated Kuhmo chamber music festival in Finland, Yue further deepened his chamber experience with various lessons in Germany.



RACHELLE DURKIN
SOPRANO

Australian/American soprano Rachelle Durkin became an established solo artist at The Metropolitan Opera singing leading roles for many years. A highly adept interpreter in a wide range of repertoire spanning from the baroque to modern masterpieces, Rachelle’s other noteworthy performances include: Kumudha in John Adams’ *A Flowering Tree* for The Perth International Arts Festival; the title role in Alcina (c: Richard Hickox), Armida in Rinaldo (c: Trevor Pinnock) and Angelica in Orlando for Opera Australia. Rachelle received Helpmann Award nominations for all four of the aforementioned appearances. She received her fifth nomination for Haydn’s *Armida* with Pinchgut Opera (c: Antony Walker).

FESTIVAL NARRATORS & PRESENTERS



KATHERINE BUTLER PRESENTER

Katherine Butler is a Clinical Specialist in Hand Therapy with over 25 years of experience. She is also a trained flautist and therefore has something of a practitioner’s understanding of the particular challenges musicians face. Her passion is helping people with a variety of shoulder, arm, wrist, and hand conditions by using evidence-based treatment techniques. Although she treats a wide variety of conditions, she has a particular interest in musicians’ injuries, hypermobility and task specific dystonia. Katherine is sure AFCM patrons will understand something of the challenges musicians deal with and our Illuminates chat this year will outline some of the experiences and learning she has been privileged to be part of.



STEPHEN JOHNSON PRESENTER | COMPOSER

Writer, composer, broadcaster and translator Stephen Johnson is the author of books on Beethoven, Bruckner, Wagner and Mahler. For 14 years he presented BBC Radio 3’s *Discovering Music*. His orchestral work *Behemoth Dances* was premiered in 2016 by the Moscow State Symphony Orchestra, his Clarinet Quintet *Angel’s Arc* had its first performance in January 2019 and his String Quartet was premiered by the Brodsky Quartet in November 2021. Stephen’s award-winning book about music and mental health, *How Shostakovich Changed My Mind* (Notting Hill), was published in May 2018, followed in 2020 by a study of Mahler’s Eighth Symphony, *The Eighth: Mahler and the World in 1910* (Faber), and in 2021 he curated a collection of ghost stories, *The Wrong Turning*.



PETER THOMSON NARRATOR

Peter began his career as an actor and singer and is now primarily a playwright. He has had over forty-five radio and stage plays produced in the UK and abroad. He has also written stories and plays for children, and a book about a return to his hometown in Iran. Peter has worked extensively as a theatre director, and as a teacher in drama schools and universities. Collaborations with his wife, composer Sally Beamish, include the text for *A Knock on the Door*, commissioned by Q-CAT to raise awareness of the use of torture. This was premiered by Ex Cathedra in Birmingham in November ’22. During the lockdown, he and Sally (viola) formed the York Road Band with guitarist Arthur Dick, giving street performances of popular songs.



DR KATE QUIGLEY PRESENTER

Dr Kate Quigley is a molecular ecologist and Senior Research Scientist at the Minderoo Foundation, investigating the genomic basis of stress tolerance, adaptation, and resilience on coral reefs and in seagrass meadows across Australia. As a National Geographic Explorer, she is also working to establish partnerships with Traditional Owner communities to understand support and social licensing for genetic interventions for conservation through dialogue, engagement, and knowledge sharing.



ASSOCIATE PROFESSOR SCOTT HERON PRESENTER

Associate Professor Scott Heron’s research involves synthesising physical processes with the biological and/or chemical characteristics of the environment in the context of the people who rely upon the environment. He also has a keen interest in science communication through creative arts.

FESTIVAL ENSEMBLES



BARRIER REEF ORCHESTRA ORCHESTRA

For 20 years Townsville-Gurambilbarra’s community orchestra has drawn from the diversity of experience in North Queensland to gather gifted and talented musicians together to play orchestral music for the community. Conductors and players from all over Australia and overseas are keen to work with the orchestra and assist its development. In 2018 they partnered with Principal players from the Queensland Symphony and in 2019 AFCM’s founding Artistic Director, Theodore Kuchar, returned to conduct a special program.



FELIX QUARTET WINTERSCHOOL INTERNATIONAL MASTERCLASSES ALUMNI | STRING QUARTET

Named in reference to Felix Mendelssohn, the Felix Quartet is a young and vibrant ensemble founded in 2022 with the goal of creating captivating and original performances of a wide repertoire. The Felix Quartet has been awarded the Henderson Travellers scholarship and has performed in world-renowned chamber music festivals including the Kuhmo Chamber Music Festival in Finland, as well as the Australian Festival of Chamber Music. They have been fortunate to receive invitation to form an artistic residency.

PROGRAM HIGHLIGHTS & SPECIAL EVENTS

AFCM Illuminates

SATURDAY 29 JULY - FRIDAY 4TH AUGUST VARIOUS VENUES

Take the time to enrich your mind with presentations from leading speakers in the fields of music and science. This year Jack Liebeck has designed a fascinating series of seven lectures and performances exploring the concept of *Music and the Mind*. We'll discuss the organics of composition with composer-in-residence Sally Beamish, explore the musician's brain with Katherine Butler and spend a glorious Sunday morning at St James' Cathedral journeying with Stephen Johnson through the *Messiaen Quartet for the End of Time*.

Saturday, 29 July 3:30pm - 4:30pm
AFCM Illuminates I - *The Musician's Brain* with Katherine Butler
Townsville Civic Theatre, C2

Sunday, 30 July 11:00am - 12:30pm
AFCM Illuminates II - *Discovering Messiaen Quartet for the End of Time* with Stephen Johnson
St James' Cathedral

Monday, 31 July 3:30pm - 4:30pm
AFCM Illuminates IV - *How Shostakovich Changed My Mind*
Townsville Civic Theatre, C2

Wednesday, 2 August 3:30pm - 4:30pm
AFCM Illuminates V - *Composter Conversations* *
FREE EVENT
Townsville Civic Theatre, C2

AFCM Queens Gardens Concert
4:00PM SUNDAY 30 JULY
QUEENS GARDENS

It is wonderful to be returning to Queens Gardens for our annual park concert co-presented by Townsville City Council. Gates will open at 3:00pm and we encourage music lovers from all walks of life to bring a picnic and a rug or some chairs and gather in the park for a FREE afternoon of wonderful music on the big stage. The Barrier Reef Orchestra will feature in the line-up alongside visiting Festival musicians, including Artistic Director Jack Liebeck (violin) and trumpet player David Elton. The Queens Gardens Concert is a fully licensed event, and while no BYO (alcohol) is permitted, you will find bar facilities, tea & coffee and light snacks on site.



AFCM Festival Gardens Concert, 2022

Thursday, 3 August 3:30pm - 4:30pm
AFCM Illuminates VI - *Sea Lecture*
Townsville Civic Theatre, C2

Thursday, 3 August 6:00pm - 7:00pm
AFCM Illuminates III - *Introduction to Chamber Music* *
FREE EVENT
AFCM Festival Garden Main Stage

Friday, 4 August 3:30pm - 4:00pm
AFCM Illuminates VII - *Castigated Classics - the Power of the Premiere* with Stephen Johnson
Townsville Civic Theatre, C2

Sensational Sunday
7:30PM SUNDAY 30 JULY
THE VILLE RESORT-CASINO,
This Sunday night concert at the Ville Resort-Casino is the perfect end to a day in the park, or a fantastic evening out. Enjoy dinner at any one of The Ville's many eateries before enjoying some of the greatest chamber music ever created. Indulge yourself with Saint-Saens' effervescent and unusual *Septet*, Mozart's beautiful *Flute Quartet* and Brahms' masterpiece, the *Piano Quintet in F minor Op. 34* in a truly remarkable concert marking the close to the Festival's Opening Weekend. *The Ville Resort-Casino is offering a 15% discount to AFCM Patrons Dining at the Palm House on Sunday 30th July (when presenting your concert ticket). The restaurant opens at 5.30pm, call (07) 4722 2261 to book.*

Orpheus-Goolboddi Island Concert
7:00AM TUESDAY 1 AUGUST
DEPART SEALINK BREAKWATER TERMINAL

The annual AFCM Island Concert delivers enchanting music on the remote end of Orpheus-Goolboddi Island. Enjoy a spectacular day of sunshine and music, with some whale watching along the way! A two-hour fast cat ferry ride gets you there with time to explore the island's beauty, perhaps swim, before settling down on the beach to enjoy an hour of musical bliss. AFCM Artists including Artistic Director Jack Liebeck (violin) and William Barton (didgeridoo) have chosen perfect pieces to compliment the stunning setting. A lunchtime cruise back to Townsville-Gurambilbarra follows, with food & wine included. Meet at the SeaLink Breakwater Terminal at 7:00am for departure. Estimated return time is 3:00pm.



AFCM Orpheus-Goolboddi Island Concert 2022

AFCM Families Concert - *Peter & the Wolf* and *Ferdinand the Bull*, presented by the Townsville Bulletin
2:00PM SATURDAY 5 AUGUST
TOWNSVILLE CIVIC THEATRE

Two perfect pieces to introduce young people to music: *Ferdinand the Bull*: This bull would prefer to smell flowers than to fight. When provoked by matadors, he doesn't react but sits in the middle of the bull ring enjoying the flowers audience members throw in. Adjudged a failure by humans, he is returned to his paddock, where to this day he sits and smells the flowers. *Peter and the Wolf* is also about a fierce creature, but this too is a children's story and Peter lives, to play an instrument in an orchestra, perhaps.



AFCM Families Concert, 2022 - Andrew Rankin

Silent Cinema - *'The General'* with Robert Constable AM
SATURDAY 5 AUGUST 4:00PM
TOWNSVILLE CIVIC THEATRE

A Buster Keaton classic, an action-adventure-comedy, based on a real event that occurred during the American Civil War. In its time, *'The General'* flopped, but it has since become ranked as amongst the greatest films ever made, a theme found elsewhere in AFCM 2023. This screening will be accompanied by live improvisation courtesy of the brilliant pianist, Robert Constable AM.


AFCM 2023 After Party
SUNDAY 6 AUGUST 4:30PM
PEPPERS BLUE ON BLUE - MAGNETIC ISLAND-YUNBENUN

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 cafe for a relaxing lunch. Arrive at Peppers Blue on Blue resort by 4:20pm, find your spot on their seaside deck, soak up the sunshine and mix with the other guests and musicians before enjoying performances from AFCM artists throughout the afternoon. Your ticket includes return ferry transfers, two complimentary drinks at Peppers Blue on Blue, canapes, and the performance.



AFCM After Party, 2022

Most special events sell out in advance, however tickets may become available last-minute. To check availability and book special event tickets, visit afcm.com.au or scan the QR code.



GOLD SUBSCRIPTIONS
What's in a Gold or a Gold Plus Subscription? Everything and more!
Each year we offer a limited number of Gold and Gold Plus Subscriptions to our Festival family. Gold Subscriptions include all concerts in the main program, while Gold Plus Subscriptions also include four Special Events. All our Gold Subscribers receive dedicated shuttle transfers between concerts (see details on page 68), a Festival Bag including a complimentary program and special offers from our partners, an invitation to our Opening Night Reception and an exclusive Q&A with Festival Director Jack Liebeck.

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. If you would like to be placed on the waitlist for a Gold Subscription in 2024, please contact Ticketshop on 1800 44 99 77.

LLOYD VAN'T HOFF

Winterschool Director and Festival Artist (clarinet)

It's a tremendous privilege to be returning to the Australian Festival of Chamber Music as the Director of the Winterschool in 2023. This year we have a diverse array of groups joining us from Brisbane-Meanjin, Melbourne-Naarm and Sydney-Warrane, with a selection of mixed woodwind, string and piano ensembles. As part of our Winterschool AFCM International Masterclasses program each of these groups will have the opportunity to work intensely with Festival artists – many of whom are heroes for these young musicians – receiving coaching, lessons, and masterclasses, before having an opportunity to perform in the final Winterschool concert at the end of the Festival.

We are also delighted to be inviting back to the Festival the Felix Quartet as our Winterschool Outreach ensemble. Many of you may remember the ensemble from their spirited performances at last year's Winterschool. Their collective virtuosity, collegiality and charisma was so infectious, we just had to bring them back! They'll be hitting the road, conducting educational workshops with young local musicians and performing full-length concerts in Ingham, Ayr, Charters Towers and of course Townsville-Gurambilbarra. They are truly one of the country's most engaging young ensembles and I'm excited that they will also have the opportunity to perform as a main stage act in the Festival itself.

Seeing the amount of growth that happens amongst these young musicians within a two-week period is one of the highlights of the Festival. There's a certain joy and vibrance to all of the events that happen at the Winterschool, and I encourage you to get along to one of the Masterclasses or to the final Winterschool Concert and throw your support behind these stars of tomorrow.



WINTERSCHOOL OUTREACH

Each year AFCM selects an outstanding group from the previous year's AFCM International Masterclasses program to return to the Festival and perform a series of concerts and workshops in the community. Led by Winterschool Director Lloyd van't Hoff, the Felix Quartet will tour the regions and visit schools this year.

Workshops held at secondary schools are a fantastic opportunity for students to interact with our young and emerging musicians, introducing many to the wonderful world of chamber music for the very first time, while inspiring and encouraging others to pursue their musical passions.

Five AFCM Winterschool Concerts will feature the Felix Quartet performing Beethoven's *String Quartet Op. 127* and Tchaikovsky's *String Quartet Op. 11*. This is a fantastic opportunity to experience the legacy of the Winterschool programs while supporting the arts in our regional towns. Read on for performance listings.

SUNDAY 23RD JULY Concert – Tyto Wetlands 4PM – 5PM 73-75 McIlwraith St, Ingham. Queensland, 4850 (07) 4776 4600	TUESDAY 25TH JULY Concert – Burdekin Theatre 6PM – 7PM 161 Queen St, Ayr QLD 4807 (07) 4783 9880	WEDNESDAY 26TH JULY Concert - Charters Towers 1PM – 2:30PM World Theatre Charters Towers 86 Mosman St, Charters Towers City QLD 4820 (07) 47615430	THURSDAY 27TH JULY Concert – JCU Central Plaza 5PM – 6PM 1 James Cook Drive Townsville-Gurambilbarra QLD 4811
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AFCM INTERNATIONAL MASTERCLASSES

The Australian Festival of Chamber Music Winterschool International Masterclasses are a valuable opportunity for emerging ensembles and soloists to receive coaching and development from internationally acclaimed musicians from Australia and abroad, during the Festival.

The program is led by Winterschool Director and clarinettist Lloyd van't Hoff and includes 9 days of lessons, masterclasses and concerts. Participants will be mentored by Festival artists including cellist Thomas Carroll, violinist Emily Sun and cellist Julian Smiles, through a series of public masterclasses. These free events held at The Ville Resort-Casino are a unique opportunity to experience the growth of these emerging musicians for yourself, as well as the expert tutelage of their instructors.

Culminating in a concert on Friday 4th August, we invite you to share this opportunity to support and encourage these dedicated young musicians.

AFCM International Masterclasses are FREE to observe and will be held at the Ville Resort Casino in the Pavilion, from 1-2pm on Monday 31 July, Tuesday 2 and Wednesday 3 August. The program culminates with our AFCM International Masterclasses Concert on Friday 4 August, 1 - 2pm at The Ville Resort-Casino. Book your tickets at afcm.com.au or at the Box Office at the Civic Theatre, to attend.

THE FUSION OF MUSIC AND COMMUNITY DEVELOPMENT TAKES CENTER STAGE AS WILMAR SUGAR AUSTRALIA PROUDLY JOINS HANDS WITH THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC TO DELIVER THE WINTERSCHOOL OUTREACH PROGRAM IN 2023.

As the largest producer of raw and refined sugar in Australia, Wilmar Sugar helps spread the sweet sounds of the AFCM across Northern Queensland. This long-standing partnership demonstrates their unwavering commitment to inspiring young people and enriching regional communities such as Ingham, Charters Towers, and the Burdekin, through music.

Each year the Festival kicks off in the middle of the annual sugarcane crushing season, which unfolds from June to November. This unique synergy provides a perfect opportunity to bring the best of both seasons together. By nurturing the regional communities in which they operate their sugar mills and ethanol distillery, such as the Hinchinbrook and Burdekin shires encompassing regions to the north and south of Townsville-Gurambilbarra, Wilmar Sugar invigorates the musical landscape of our region.

Dr Ricardo Peach, AFCM's Executive Director, expressed his gratitude for Wilmar Sugar's dedication. He remarks that *"Wilmar Sugar's partnership with the AFCM's Winterschool Outreach Program exemplifies their dedication to supporting emerging artists and fostering a love for the rich heritage of chamber music. We extend our deep appreciation for their commitment to bringing the joy of music to the communities of our regions."*

Wilmar Sugar's GM Operations, Mike McLeod says Wilmar is *"proud to return as the AFCM's Winterschool Outreach Partner and are pleased to welcome Winterschool Director Lloyd van't Hoff back to North Queensland – his concerts with the Felix Quartet will no doubt be well received. We hope the workshops at local secondary schools inspire instrumental students and encourage them to continue to develop their musical talents."*

MONDAY 31 AUGUST
1pm – 2pm AFCM International Masterclasses – FREE
Led by Emily Sun

WEDNESDAY 2 AUGUST
1pm– 2pm AFCM International Masterclasses – FREE
Led by Julian Smiles

THURSDAY 3 AUGUST
1pm – 2pm AFCM International Masterclasses – FREE
Led by Thomas Carroll

FRIDAY 4 AUGUST
1pm – 2pm AFCM International Masterclasses Concert
AFCM FRIENDS \$30 | ADULT \$35 | CONCESSION \$32
Book tickets at afcm.com.au or scan the QR code.



In 2023 the AFCM Winterschool is supported by Wilmar Sugar Australia, Creative Partnerships Australia (CPA) and Arts Queensland through the CPA Plus1 program



2021 Advanced International Masterclasses Alumni the Amiti Trio

THEODORE KUCHAR SCHOLARSHIP

The Theodore Kuchar Scholarship, presented by the Australian Festival of Chamber Music and Townsville City Council, supports young emerging local orchestral musicians with the costs of tuition and professional development. The Scholarship awards a Year Eleven student with \$4,000, to be used towards instrumental tuition and/or professional development.

In 2022 Pimlico High School student Sebastian Young-Florence was announced as the winner of the Theodore Kuchar Scholarship.

“Today we are awarding a scholarship to a year 11 student in our region with \$2,000 for two years, so a total of \$4,000, and I'm very proud as a past Pimlico that this has been awarded to Sebastian Young -Florence a tuba player from Pimlico High.

“Townsville City Council have been partnering with the Australian Festival of Chamber of Music since the beginning and we are very proud to have funded this again,” said Cr Liam Mooney.

Sebastian Young -Florence, was thrilled to win and highlighted how it will help his career. “It’s great to win, I’ve been playing the tuba for seven years now and really like it. I practice for 45-minuted every day. I’m planning on using the funds to attend a few youth music camps next year, including one in January with the Queensland Band Association,” said Young-Florence.

Applications for the Theodore Kuchar Scholarship open in September each year. Visit afcm.com.au for more information.



Theodore Kuchar Scholarship Recipient 2022 – Sebastian Young-Florence

DIGITAL PROGRAMMING

We are excited to offer patrons who cannot attend AFCM in Townsville-Gurambilbarra, the opportunity to enjoy our concerts digitally. We are proud to again partner with the Australian Digital Concert Hall and Urban Screen Productions to enable Festival content to be seen by audiences around Australia and the world and for concerts to be watched live.

AUSTRALIAN DIGITAL CONCERT HALL

Concert 1 – 7:30pm Friday 28 JULY
James Cook University Opening Night Concert - Opening Applause

Concert 2 – 7:30pm Saturday 29 July
Governor’s Gala - Romance Isn’t Dead, Yet...

Concert 3 – 7:30pm Sunday 30 JULY
Special Event - Sensational Sunday

Concert 4 – 5:00pm Saturday 29 JULY
Sunset Series 1 - Rising Spirits FREE DIGITAL BROADCAST

Ticket Prices: \$24 for Concerts 1-3 OR \$65 for a subscription to watch all four – with Concert 4 streamed live and free. Visit www.australiandigitalconcerthall.com to book.

URBAN SCREEN PRODUCTIONS

AFCM in conjunction with Urban Screen Productions will feature the James Cook University Opening Night - *Opening Applause* and Governor’s Gala concerts on the big screen at Bunjil Place in Narre Warren, Melbourne-Naarm - live and free for the public. Bunjil Place, Patrick NE Dr, Narre Warren VIC 3805



Bunjil Place, Patrick NE Dr, Narre Warren VIC 3805

THE AFCM FESTIVAL GARDEN RETURNS IN 2023

The AFCM Festival Garden is brought to you in partnership with Townsville City Council and the Endeavour Foundation. Welcome to the AFCM Festival Garden, a vibrant and inclusive hub nestled in the forecourt of the Townsville Civic Theatre. From the 28th of July to the 5th of August 2023, the AFCM Festival Garden will come alive, offering a hub for Festival patrons and community members of all ages and abilities to gather to celebrate music and the arts in Townsville-Gurambilbarra.

Opening at 4pm each day, the AFCM Festival Garden invites you to immerse yourself in a world of captivating performances and engaging discussions. All events are free, allowing you to indulge in a range of artistic experiences without any barriers.

A diverse line-up of performances showcases the rich tapestry of local talent - from the rousing rhythms of the 1RAR Band to the mesmerizing sights and sounds of William Barton and the Wulgurukaba Walkabouts Dancers, the main stage will light up between 4-5pm and 6-7pm each evening.

The AFCM Festival Garden is also a space where ideas flourish and conversations spark. Engage in industry talks and round table discussions that delve into the arts and culture of our region. Explore a lecture presented by the Foundation for Australian Literary Studies (FALS), providing a unique perspective on the connection between music and literature.

The AFCM Festival Garden also takes pride in showcasing the incredible talents of local schools. Enjoy performances from local young musicians from Pimlico State High School, St Patrick's College, Kirwan State High School, the Cathedral School and Townsville Grammar.

With a fully accessible space and program, the AFCM Festival Garden ensures that everyone can partake in the festivities. Collaborating with Endeavour Group, AFCM has worked to create an environment that caters to all-abilities, fostering an inclusive and enjoyable experience for all.

In addition, the AFCM Festival Garden offers a range of dining options as well as full bar services, offering the perfect backdrop for mingling with fellow patrons and immersing yourself in the Festival atmosphere.

Come and join us at the AFCM Festival Garden, where music, community, and accessibility harmoniously unite.



AFCM 2022



AFCM Festival Garden 2022

EMBRACING INCLUSIVITY

AFCM and Endeavour Foundation collaborate in the Festival Garden to create an accessible music experience

The Australian Festival of Chamber Music and Endeavour Foundation have joined forces in 2023 to break down barriers and make music accessible to all. This exciting collaboration brings forth an inclusive and sensory-friendly experience at the AFCM Festival Garden

As the Festival's Accessibility Partner, Endeavour Group is consulting with AFCM to ensure the Festival Garden is a haven of inclusion, featuring initiatives designed to enhance the experience for everyone.

The programming at the AFCM Festival Garden will be as diverse as its attendees, embracing various musical genres and styles. From classical compositions to contemporary pieces, there will be something for everyone to enjoy, fostering a sense of belonging and appreciation for all musical tastes.

Ricardo Peach, Executive Director at AFCM, says: "By creating an inclusive environment, we aim to remove barriers and provide an opportunity for everyone to enjoy the beauty of chamber music. We are proud to collaborate with Endeavour Foundation in delivering this initiative"

The AFCM Festival Garden extends an open invitation to the entire community, regardless of abilities. By fostering an inclusive environment, the Festival hopes to create a space where all individuals can immerse themselves in the Festival atmosphere and the transformative power of music.



FIND FESTIVAL GARDEN INFORMATION ONLINE HERE

AFCM INDUSTRY DISCUSSIONS

Join us for the highly popular AFCM Industry Discussions. Returning in 2023, these informal long-table sessions are held at The Townsville Civic Theatre (C2). Share your voice on a range of topics surrounding arts and culture in our region.

Cultural Infrastructure: How Can it Unlock New Opportunities in Regional Australia?

1:00PM FRIDAY 28 JULY - TOWNSVILLE CIVIC THEATRE (C2)

Led by Mary Jo Capps, Chair AFCM

As part of the Townsville City Deal, the Australian Government Department of Infrastructure, Transport, Regional Development and Communications (DITRDC), in partnership with the Queensland Government and Townsville City Council, have begun to explore options for a North Australian Concert Hall in Townsville-Gurambilbarra. When this facility is built in our city, what opportunities would such new infrastructure unlock in our region, nationally and internationally for musicians, artists, educators and audiences? Join a panel of strategic thinkers including Councillor Jenny Hill, Mayor of Townsville-Gurambilbarra, Dr Sophie Galaise, CEO of Melbourne Symphony Orchestra and Yarmila Alfonzetti, CEO of the Queensland Symphony Orchestra, as they explore the possibilities ahead.

New Music, New Spaces: Supporting Music of the Future

1:00PM SAT 29 JULY - TOWNSVILLE CIVIC THEATRE (C2)

Led by Kate Lidbetter, CEO Symphony Services Australia

What are the key, new development in chamber music in Australia and internationally? What types of facilities are required to accommodate new forms of classical and art music emerging from the evolution of practice, and cross-cultural and technology driven change? Join a panel of experts exploring what is required to future proof new infrastructure to ensure music yet to be composed can be accommodated appropriately.

Elders Gathering: First Nations Conversations

1:00PM FRIDAY 4 AUG - TOWNSVILLE CIVIC THEATRE (C2)

Led by Aunty Rosalind Sailor

Elders in conversation on key issues facing First Nations communities in Australia.

FOUNDATION OF AUSTRALIAN LITERARY STUDIES

Colin Roderick Memorial Lecture by Jock Serong - Historical Crime is Our One True Genre

Presented by AFCM Community Partner, the Foundation for Australian Literary Studies, James Cook University

6.00 PM THURSDAY 3 AUG - TOWNSVILLE CIVIC THEATRE (C2)

The Foundation for Australian Literary Studies hosts an annual public lecture in memory of the late Professor Colin Roderick, CBE. The event series provides a platform for celebrated Australian authors to share stories that have influenced their writing. We are proud that in 2023 the Colin Roderick Memorial Lecture will be hosted in partnership with AFCM in Townsville-Gurambilbarra, and presented by award-winning author, Jock Serong. The lecture *Historical Crime is Our One True Genre* brings together ideas about colonialism, environmental degradation and the need for truth-telling about both.

Jock Serong is a novelist, screenwriter and the founding editor of *Great Ocean Quarterly*. His feature writing appears in the surfing media and in publications such as *The Monthly*, *Roaring Journals* and *The Guardian*, while his six novels have been awarded here and overseas. In 2018, his novel about asylum seekers, *On the Java Ridge*, won the Colin Roderick Literary Award and H.T. Priestley medal. Jock has a PhD in Creative Writing from La Trobe University and is a board member of Melbourne's Wheeler Centre for Books, Writing and Ideas.



Jock Serong © Fred Koh 2022.

LOCAL ATTRACTIONS

Townsville-Gurambilbarra Local Attractions

While you're in town for the Festival enjoying some of the finest chamber music the world has to offer, be sure to enjoy the very best of Townsville-Gurambilbarra right along with it. From arts & culture to historical sites and breathtaking tropical flora and fauna, Townsville-Gurambilbarra offers an exceptional experience to suit every taste. Visit Townsvillenorthqueensland.com.au or scan the QR code for more information.



EXPERIENCE THE TROPICS

- Paluma Range National Park:** This stunning national park is a nature lover's paradise, featuring waterfalls, rainforest trails, and breathtaking views.
- Billabong Sanctuary:** Get up close and personal with some of Australia's most iconic wildlife at this wildlife park. Hand-feed the kangaroos, cuddle with a koala and see the crocodiles up close.
- Magnetic Island-Yunbenun:** Only a short ferry ride from Townsville-Gurambilbarra, lies Magnetic Island-Yunbenun, an idyllic paradise with golden beaches, hiking trails, and stunning views.
- Town Common Wetlands:** Located very close to the city centre, this park features deep-water lagoons and seasonal wetlands, coastal woodlands, sheltered beaches, rocky headlands and a huge variety of birds for the avid bird-watcher.



Little Crystal Creek, Paluma - Andrew Watson



Flinders St. Townsville-Gurambilbarra - Megan MacKinnon

SCENIC WALKS & HIKES

- Botanic Gardens:** Take a stroll through the lush and tropical gardens soaking in the beauty of the surrounding flora and fauna.
- Castle Hill-Cutharinga:** Take a hike up Castle Hill-Cutharinga, the most prominent landmark of Townsville-Gurambilbarra.
- Riverway:** Take a stroll along the picturesque Ross River and enjoy the beautiful parklands and artworks.
- The Strand:** This picturesque beachfront promenade has been a beloved destination for Townsville-Gurambilbarra residents and visitors for over a century.

HISTORICAL SITES

- Jezzine Barracks-Garabarra:** Explore this historical site, which was once home to the Australian Army and is now a vibrant cultural hub.
- The Old Townsville Railway Station:** Built in 1901, this historic railway station is now home to the North Queensland History Museum.
- National Trust Heritage Centre:** Housed in a former convent, this heritage centre features exhibits that showcase Townsville-Gurambilbarra's history, including its role in World War II and the impact of the gold rush on the region.
- The Forts Walk, Magnetic Island-Yunbenun:** a scenic 4km hike that takes visitors to two World War II-era fortifications. Along the way, you'll see stunning views of the coastline, and may spot koalas and other wildlife.
- SS City of Adelaide, Magnetic Island-Yunbenun:** a famous shipwreck located off the coast of Magnetic Island-Yunbenun. The wreck is a popular dive site, with divers able to explore the ship's hull and see marine life that has made the wreck its home.



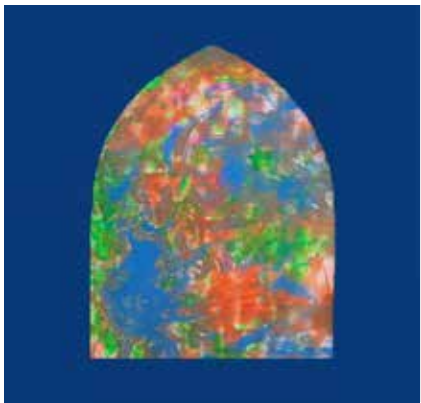
MOUA - Tourism & Events Queensland

BOOKSHOPS & ANTIQUES

- Mary Who? Bookshop:** This well-known independent bookstore located in Flinders Street offers a wide selection of new and used books across a variety of genres, including classical music.
- The Speckled Hen Antiques & Collectibles:** is a charming shop in Flinders Street that offers a unique selection of vintage and antique items.

GALLERIES, EXHIBITIONS & MUSEUMS

- Museum of Underwater Art (MOUA):** The Museum of Underwater Art (MOUA) is a series of globally-significant artworks located on the Great Barrier Reef in Townsville-Gurambilbarra North Queensland. Snorkel or dive this spectacular underwater marvel.
- Perc Tucker Regional Gallery:** Immerse yourself in the city's thriving arts and culture scene with a visit to this regional gallery.
- Strand Ephemera:** Every two years, the Strand comes alive with an outdoor exhibition of sculptures, installations, and light projections by local and international artists.
- Umbrella Studio Contemporary Art:** A wonderful exhibition space that drives innovation, invites experimentation, and inspires appreciation for contemporary visual art in North Queensland.
- Museum of Tropical Queensland:** HMS Pandora gallery is the star attraction housing hundreds of artefacts recovered from the wreck.
- Army Museum of North Queensland** Located at Jezzine Barracks, Mitchell Street, North Ward.
- Maritime Museum of Townsville** 42-68 Palmer St, South Townsville-Gurambilbarra



ST JAMES' ART SHOW

Friends of St. James' Cathedral 2023 Art and Craft Exhibition
August 3rd - 13th
Daily 10am-2pm
Saturdays until 5pm

Special Events

Opening Night
5:30pm August 2nd

AFCM Conversations
10am Saturday August 5th
For details www.afcm.com.au

Drinks & Conversation With Anneke Silver.
Acclaimed Australian artist
5-8pm Friday August 11th

Under the Arches
Townsville Brass Band Concert
4pm August 12th



FESTIVAL DINING

Dining onsite at the Townsville Civic Theatre and in the AFCM Festival Garden

Full bar facilities are located onsite at the theatre and in the Festival Garden.

For Patrons who wish to dine at the Townsville Civic Theatre on performance evenings, we are pleased to advise that Cuisine to Go will be offering two main meal services on concert days; 4:00 – 5:00pm and 6:00 – 7:00pm. Capacity is strictly limited, and pre-orders are essential. Bookings close at 12pm, 2 days prior to the event.

Cuisine to Go

www.cuisinetogo.com.au (07) 4779 5355

Additionally, a range of quality fast-food and local food truck options will be available in the AFCM Festival Garden, with details available onsite.



BOARDWALK RESTAURANT AND BAR PEPPERS ON BLUE, MAGNETIC ISLAND-YUNBENUN

Located on the water's edge, overlooking Nelly Bay and a private Marina, Peppers Blue on Blue Resort on Magnetic Island-Yunbenun is one of Queensland's ultimate conference destinations. In addition to premium facilities and an impressive destination, the Peppers Blue on Blue Resort experience is all-encompassing and places great emphasis on exquisite cuisine created by our signature Boardwalk Restaurant & Bar, memorable experiences and our stunning service.

Guests of the AFCM will receive a 10% discount when booking their dining experience for the event. Please call 07 4758 2400 for reservations.



BRIDGEWATER 2/2 Dibbs Street South Townsville

Bridgewater has a 1-2-3 course special starting from only \$33 and includes a main meal and selected glass of wine or beer.

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Phone (07) 4722 2261**

FESTIVAL TRANSPORT

GOLD SUBSCRIBER SHUTTLE Return shuttle departs 15 minutes after concert concludes

	Opening Night Reception (6:00pm) & Concert (7:30pm)	Sunset Series followed by Governors Gala & Evening Series	Queens Gardens Concert	Festival Finale		Concert Conversations 1- 5		Concert Conversations 6
Route 1					Route 1		Route 1	
Aquarius Hotel	5.05pm	5.05pm	3.05pm	6.05pm	Palmer Street	9.00am	Palmer Street	9.00am
Longboards	5.10pm	5.10pm	3.10pm	6.10pm	Aquarius Hotel	9.15pm	Aquarius Hotel	9.15am
Palmer Street	5.20pm	5.20pm	3.20pm	6.20pm	Longboards	9.25 pm	Longboards	9.25am
TCT	5:30pm	5:30pm	3:30pm	6:30pm	The Ville	9:30am	St James Cathedral	9:30am
Route 2					Route 2		Route 1	Times
Tobruk Pool	5.08pm	5.08pm	3.08pm	6.08pm	Grand Chancellor	9.10am	Tobruk Pool	9.03am
The Ville Casino	5.12pm	5.12pm	3.12pm	6.12pm	Tobruk pool	9.20am	The Ville Casino	9.07am
Grand Chancellor	5.20pm	5.20pm	3.20pm	6.20pm			Grand Chancellor	9.15am
TCT	5:30pm	5:30pm	3:30pm	6:30pm	The Ville	9:30am	St James' Cathedral	9:30am

PUBLIC BUS SCHEDULE \$7 EACH WAY

	Sunset Series Townsville Civic Theatre x 5 Sat 29 Jul Mon 31 Wed 2 Thur 3 Fri 4 Aug 5:00pm (arrive 4:30pm)	Opening Night Townsville Civic Theatre x 1 Fri 28 Jul 7:00pm (Arrive 6:30pm)	Evening Series Townsville Civic Theatre x 6 Sat 29 Jul Mon 31 Jul Wed 2 Aug Thur 4 Aug Fri 5 Aug Sat 6 Aug 7:30pm (Arrive 7pm)	Festival Garden Concert Sun 31 July 3:30pm (Arrive 3pm)	Families Concert Sun Sat 5 Aug 3:30pm (Arrive 3pm)		Concert Conversations x 5 Sat 29 Jul Mon 31 Jul Wed 2 Aug Thur 4 Aug Fri 5 Aug 10:00am (arrive 9:30am)
Route 1	Concludes 6pm	Concludes 9:30pm	Concludes 9:30pm	Concludes 6pm	Concludes 4:30pm	Route 2	Concludes 12pm
The Ville Resort-Casino	4:00pm	6:30pm	6:30pm	2;30pm	2:30pm	Palmer Street at Cactus Jacks	9:00am
Sealink Breakwater Ferry Terminal	4:02pm	6:32pm	6:32pm	2:32pm	2:32pm	Behind Cowboys Leagues Club - Sturt Street	9:10am
Tobruk Pool	4:06pm	6:36pm	6:36pm	2:36pm	2:36pm	Longboard bus stop on the strand Tobruk Pool Bus Stop (beach side)	9:20am
Seaview Hotel	4:10pm	6:40pm	6:40pm	2:40pm	2:40pm		9:25am
Behind Cowboys Leagues Club - Sturt Street	4:20pm	6:50pm	6:50pm	2:50pm	2:50pm	The Ville Resort Casino	
Palmer Street @ Cactus Jacks	4:25pm	6:55pm	6:55pm	2:55pm	2:55pm		

FESTIVAL MAP



CONCERT VENUES

- 1 TOWNVILLE CIVIC THEATRE
41 Boundary Street,
South Townsville -Gurambilbarra
- 2 THE VILLE RESORT-CASINO
Sir Leslie Thiess Drive,
Townsville-Gurambilbarra
- 3 ST JAMES' CATHEDRAL
36 Cleveland Terrace
Townsville-Gurambilbarra
- 4 ORPHEUS-GOOLBODDI ISLAND & MAGNETIC ISLAND-YUNBENUN
Depart from the SeaLink Breakwater terminal, Sir Leslie Thiess Drive,
Townsville-Gurambilbarra
- 5 AFCM FESTIVAL GARDEN
Townsville Civic Theatre Forecourt

PUBLIC BUS PICK UP POINTS

- 6 THE VILLE RESORT - CASINO
Sir Leslie Thiess Drive,
Townsville-Gurambilbarra
- 7 TOBRUK POOL
32 The Strand,
Townsville-Gurambilbarra
- 8 SEAVIEW HOTEL
56 The Strand,
Townsville-Gurambilbarra
- 9 COWBOYS LEAGUES CLUB STURT ST
313-335 Flinders St,
Townsville-Gurambilbarra
- 10 CACTUS JACKS ON PALMER ST
21 Palmer St, South
Townsville-Gurambilbarra
- 11 LONGBOARDS ON THE STRAND
80 Gregory St,
Townsville-Gurambilbarra

GOLD BUS PICK UP POINTS

- 12 GOLD BUS PICK UP POINT AQUARIUS ON THE BEACH
75 The Strand,
Townsville-Gurambilbarra
- 13 LONGBOARDS ON THE STRAND
80 Gregory St,
Townsville-Gurambilbarra
- 14 CACTUS JACKS ON PALMER ST
21 Palmer St, South
Townsville-Gurambilbarra
- 15 TOBRUK POOL
32 The Strand,
Townsville-Gurambilbarra
- 16 HOTEL GRAND CHANCELLOR
334 Flinders St,
Townsville-Gurambilbarra

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The Australian Festival of Chamber Music is a fixture on the national arts calendar and a standout attraction in Townsville-Gurambilbarra’s cultural life, drawing visitors from far and wide each year and helping build North Queensland’s reputation on the global stage. As a registered charity, AFCM relies on the generosity of donors to bring the Festival program to life each year, and to deliver outstanding educational experiences for young and emerging musicians through Winterschool.

We are grateful to all who contribute financial support through philanthropic donations large and small: from patrons who generously round up their ticket purchases at checkout with a spontaneous gift, to our loyal long-term donors who choose to include AFCM in their annual planned giving and bequests, to funding bodies and sponsors. And of course, special thanks must go to our wonderful volunteers, who answers our call for practical help with gifts of their time, energy and valuable skills.

Each one of you deserves a round of applause for your role in creating the magic of AFCM 2023. While we can’t list every individual name, we hope you know how much we truly appreciate you, and we thank you for being an essential part of the AFCM community.

THANK YOU

Listed below are donations over \$250 received from 1 July 2022 to 30 June 2023.

The AFCM Future Fund Founding Donors (\$1,000+) who donated in 2013 are recognised in perpetuity and are listed on our website.

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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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William Barton and Natsuko Yoshimoto, 2021. Image: Andrew Rankin.

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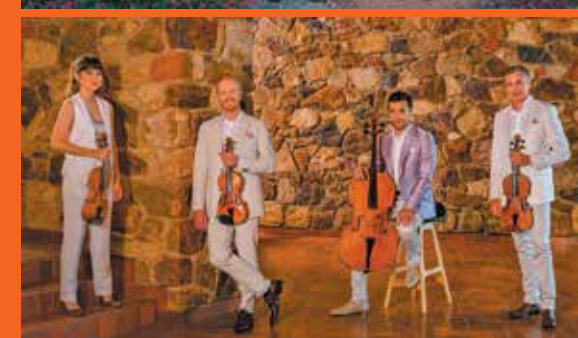
Join music specialist Christopher Lawrence to indulge in fine chamber music concerts performed by leading Australian musicians in atmospheric venues in and around Hobart and New Norfolk.



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Credits: Orava Quartet. Photo: Dylan Evans; UKARIA Cultural Centre, Adelaide Hills. Photo: Dylan Henderson; Marshall McGuire. Photo: Steven Godbee; Australian String Quartet. Photograph by Jacqui Way; Alan Dodge © Nik Babic; Phillip Sametz. Photo: Pia Johnson



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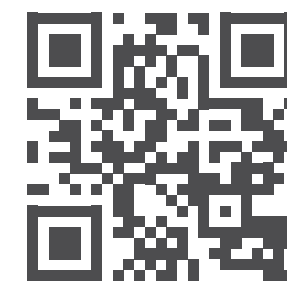
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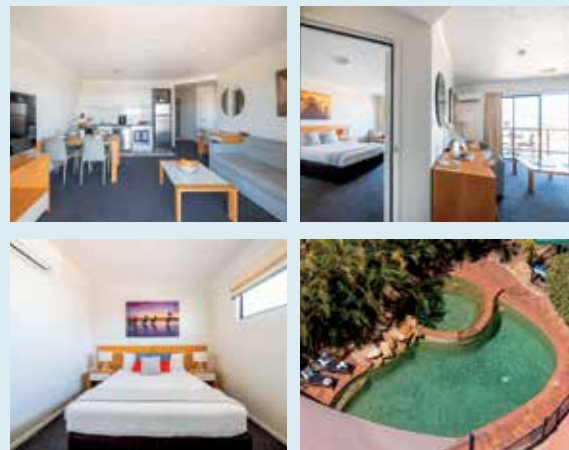
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Image top: Anida Yoeu Ali, *Water Birth, The Red Chador: Genesis I*, 2019, Digital colour print with archival pigment ink, 75 x 112.5cm. Kaiona Beach, Honolulu, Hawaii, USA. Courtesy of Studio Revolt. Performance & Concept: Anida Yoeu Ali. Photograph: Masahiro Sugano. | Image bottom: Alison McDonald, *Home Sweet Home* (detail), 2022, Reclaimed parquet, corrugated aluminium and brass, 28 x 24 x 18cm. Photograph: Amanda Galea.



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Flashes Through Mallee Trees 3 2021 (detail)
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