



THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC

TOWNSVILLE NORTH QUEENSLAND 1991

Townsville — Lifestyle Capital of the Tropics



Townsville City Council strongly supports the Australian Festival of Chamber Music. We see it as an opportunity to gain national and world recognition for our city.

The Civic Theatre has the facilities to provide the technical requirements for the magnificent artists who will perform in Townsville for these two weeks.

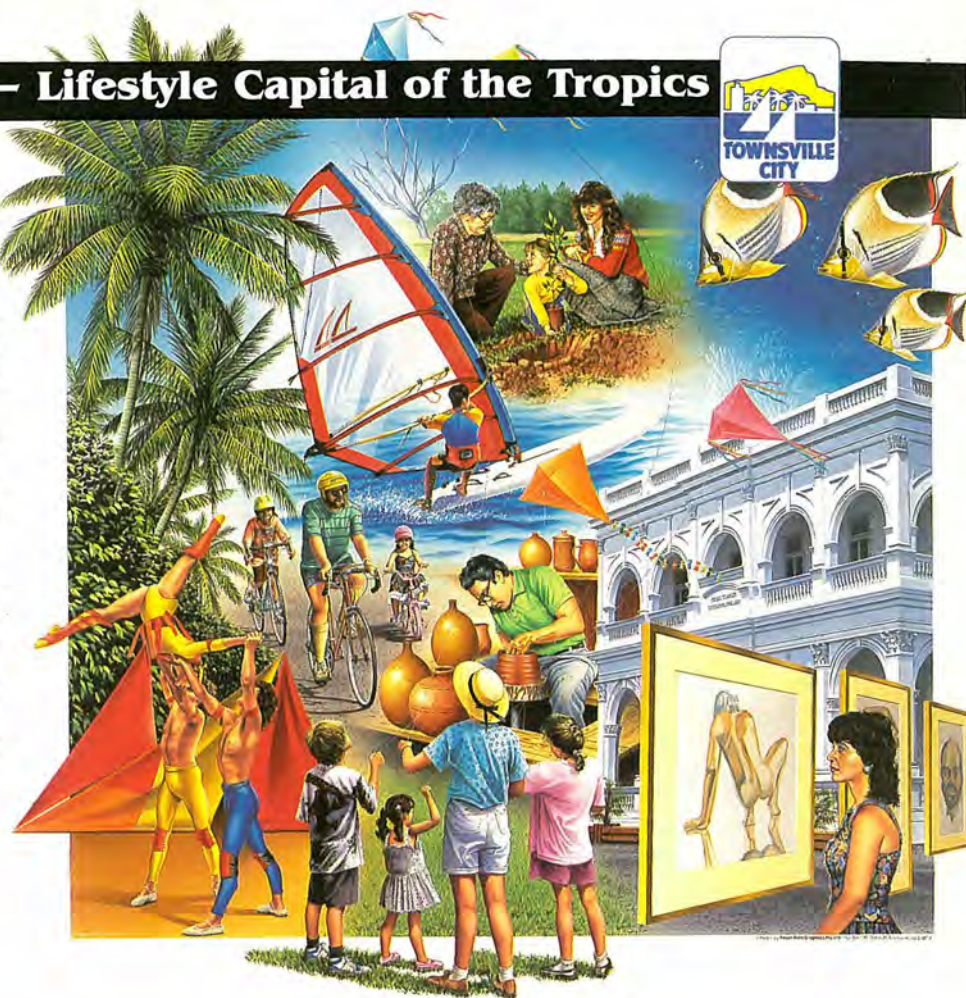
I am delighted that the citizens of Townsville and others throughout a vast region of Northern Australia also will have the cultural experience of an international Festival of Chamber Music.

This community and Australian Chamber Music will benefit as a result.

Townsville is the place for travellers to enjoy the beauty of the tropics and the Great Barrier Reef. It's the "real thing", with a wide range of tourist activities, unmatched lifestyle and climate, heritage architecture, a host of cultural delights, fine food and an unspoilt Australian character.

Tony Mooney

Alderman Tony Mooney
Mayor of the City of Townsville



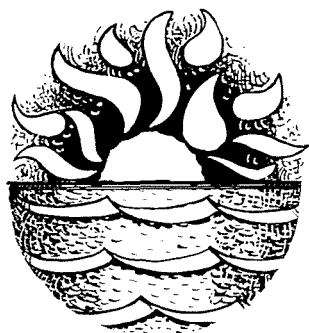
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THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC — NORTH QUEENSLAND LIMITED

James Cook University of North Queensland
Townsville Queensland 4811
Telephone 077 814065 Facsimile 077 814021

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Acknowledgements

The Australian Festival of Chamber Music Board of Directors acknowledges with gratitude the help and financial assistance received from:

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The Australian Festival of Chamber Music receives financial assistance from the Queensland Government through the Minister for the Arts.

The Festival was assisted by a grant from the Breakwater Island Casino Community Benefit Fund Trust — 1991.

A MESSAGE FROM THE ARTISTIC DIRECTOR

One year ago, the concept behind The Australian Festival of Chamber Music remained a dream, but a dream which was gathering energy and momentum from the moment it was suggested. Although the majority of my time over the past five years has been devoted to conducting symphony orchestras both nationally and internationally, the most memorable experiences have come from the years I spent primarily as a violist, working alongside and performing with many of the distinguished musicians taking part in our inaugural Festival.

Audiences have been continually amazed by the overwhelming impact festivals such as this one have had in Europe and the United States. Festivals including Kuhmo, Lockenhaus, Marlboro and Tanglewood have attracted the most celebrated musicians of this century, "converting" the masses towards the greatness of chamber music, and classical music as a whole. Having been an avid sports enthusiast in my earlier life, I can say with absolute sincerity that few sporting events have resulted in the level of pandemonium which many of this Festival's participants have generated after performances of much of the repertoire which you will experience over these ten concerts.

Although the Festival remains a dream which has occupied my thoughts since having first arrived in Australia in 1987, none of us would be here this evening had it not been for the strong initial support of several key individuals and organizations. It was a lengthy and detailed conversation with Professor Ray Golding, Vice-Chancellor of James Cook University of North Queensland, which set the initial stages in motion. It was his belief and determination in seeing the North Queensland region serving as host to a musical event of the highest international order that served as a catalyst. The Festival became official when the Queensland Government shared our belief in the enormous potential of the project and announced its decision to award the Festival \$110,000. Had it not been for this generous grant towards a concept which had been untried territory in Australia, none of us would be here this evening. Alderman Tony Mooney and the Townsville City Council have given substantial support allowing the city to serve as host to such a distinguished gathering. Despite the enormous expense of sending a production team to Townsville, ABC-FM has remained firm in its commitment to bringing its listeners the highest level of musical performance. It is this organization's presence over these two weeks which I see as the greatest tribute to the national significance of the Festival.

On behalf of my colleagues, the musicians, I hope that you the listener will leave each concert with the same joy and satisfaction that we the performers will have shared.



Theodore Kuchar
ARTISTIC DIRECTOR

FRIDAY JULY 5 8 00PM

TOWNSVILLE CIVIC THEATRE

LUDWIG VAN BEETHOVEN

String Trio in G major, op. 9 no.1

1. Adagio-Allegro con brio
2. Adagio, ma non tanto, e cantabile
3. Scherzo-Allegro
4. Presto

Ida Bieler, violin
Ulla Soinne, viola
Michael Goldschlager, cello

DIMITRI SHOSTAKOVICH

Piano Trio No. 2 in E minor, Op. 67

1. Andante-Moderato-Poco piu mosso
2. Allegro con brio
3. Largo-
4. Allegretto

Charles Castleman, violin
Marko Ylonen, cello
Daniel Adni, piano

INTERVAL _____

EUGENE YSAYE

Sonata No. 2 in A minor for Solo Violin
(for Jaques Thibaud)

Charles Castleman, violin

1. Obsession.
Prelude. Poco vivace
2. Malinconia
Poco Lento. (con Sordino)
3. Danse Des Ombres
Sarabande (lento)
4. Les Furies
Allegro Furioso

JOHANNES BRAHMS

Piano Quintet in F minor, Op. 34

1. Allegro non troppo
2. Andante, un poco adagio
3. Scherzo: Allegro
4. Finale: Poco sostenuto; Allegro non troppo;
Presto non troppo

Oleh Krysa, violin I
Elinor Lea, violin II
Theodore Kuchar, viola
Torleif Thedeem, cello
Lamar Crowson, piano

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SATURDAY JULY 6 8 00PM

TOWNSVILLE CIVIC THEATRE

SERGE PROKOFIEV

Violin Sonata in F minor, Op. 80

1. Andante assai
2. Allegro brusco
3. Andante
4. Allegrissimo

Oleh Krysa, violin
Tatyana Tchekina, piano

JOHANNES BRAHMS

Piano Trio in C major, Op. 87

1. Allegro
2. Andante con moto
3. Scherzo: Presto; Poco meno presto
4. Allegro giocoso

Richard Roberts, violin
Michael Goldschlager, cello
Lamar Crowson, piano

INTERVAL

ZOLTAN KODALY

Sonata for Solo Cello, Op. 8

1. Allegro maestoso ma appassionato
2. Adagio (con grand' espressione)
3. Allegro molto vivace

Torleif Thedeen, cello

ROBERT SCHUMANN

Piano Quintet in Eb major, Op. 44

1. Allegro brillante
2. In modo d'una marcia
3. Scherzo: Molto vivace
4. Allegro ma non troppo

William Hennessy, violin I
Peter Pfuhl, viola
Elinor Lea, violin II
Alan Harris, cello
Daniel Adni, piano

SUNDAY JULY 7 1991 11.00AM

ST. JAMES CATHEDRAL

EDWARD COWIE

Coburn Partita for Solo Cello
(World Premiere)

Marko Ylonen, cello

WOLFGANG AMADEUS MOZART

Divertimento for String Trio in Eb major, K. 563

1. Allegro
2. Adagio
3. Menuetto: Allegro: Trio
4. Andante
5. Menuetto: Allegretto: Trio I; Trio II
6. Allegro

Richard Roberts, violin
Rainer Moog, viola
Marko Ylonen, cello

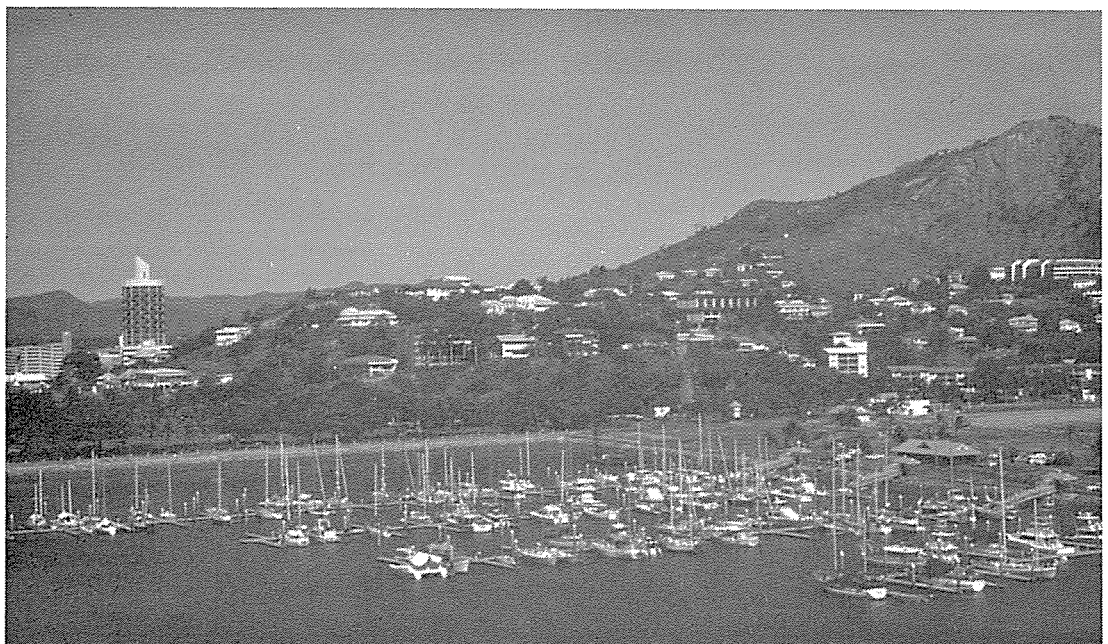
INTERVAL _____

ANTONIN DVORAK

Piano Quartet No. 2 in Eb major, Op. 87

1. Allegro con fuoco
2. Lento
3. Allegro moderato
4. Allegro ma non troppo

Oleh Krysa, violin
Theodore Kuchar, viola
Torleif Thedeem, cello
Lamar Crowson, piano



SUNDAY JULY 7, 1991 6.00PM

TOWNSVILLE CIVIC THEATRE

GABRIEL FAURE

Violin Sonata No.1 in A major, Op. 13

Charles Castleman, violin
Lamar Crowson, piano

1. Allegro molto
2. Andante
3. Allegro vivo
4. Allegro quasi presto

PETER ILYITCH TCHAIKOVSKY

Piano Trio in A minor, Op. 50

Leon Spierer, violin
Torleif Thedeen, cello
Daniel Adni, piano

1. Pezzo elegiaco
2. Tema con Variazioni
 - Tema: Andante con moto
 - Var. 1 Cantabile
 - 2 Piu mosso
 - 3 Allegro moderato
 - 4 L'istesso tempo
 - 5 L'istesso tempo
 - 6 Tempo di valse
 - 7 Allegro moderato
 - 8 Fuga: Allegro moderato
 - 9 Andante flebile, ma non tanto
 - 10 Tempo di mazurka
 - 11 Moderato
- Variazione finale e Coda:
Allegro risoluto e con fuoco

INTERVAL _____

ANTONIN DVORAK

String Quintet in Eb major, Op. 97

Charles Castleman violin I
Ida Bieler, violin II
Rainer Moog, viola I
Ulla Soinne, viola II
Alan Harris, cello

1. Allegro ma non tanto
2. Allegro vivo
3. Larghetto
4. Finale: Allegro giusto

TUESDAY JULY 9, 1991 7.00PM

CAIRNS HILTON

ANTONIN DVORAK

Piano Quartet No. 2 in Eb major, Op. 87

1. Allegro con fuoco
2. Lento
3. Allegro moderato
4. Allegro ma non troppo

Oleh Krysa, violin
Theodore Kuchar, viola
Torleif Thedeen, cello
Lamar Crowson, piano

INTERVAL _____

JOHANNES BRAHMS

Piano Quintet in F minor, Op. 34

1. Allegro non troppo
2. Andante, un poco adagio
3. Scherzo: Allegro
4. Finale: Poco sostenuto; Allegro non troppo;
Presto non troppo

Oleh Krysa, violin I
Elinor Lea, violin II
Theodore Kuchar, viola
Torleif Thedeen, cello
Lamar Crowson, piano



WEDNESDAY JULY 10, 1991 11.00AM

TOWNSVILLE CIVIC THEATRE

LUDWIG VAN BEETHOVEN

Piano Trio in Bb major, Op. 97 "Archduke"

1. Allegro moderato
2. Scherzo: Allegro
3. Andante cantabile, ma pero con moto-
4. Allegro moderato

William Hennessy, violin
Alan Harris, cello
Merryn Brose, piano

JOHANNES BRAHMS

String Quintet in G major, Op. 111

1. Allegro non troppo, ma con brio
2. Adagio
3. Un poco Allegretto
4. Vivace, ma non troppo presto

Ida Bieler, violin I
Warwick Adeney, violin II
Rainer Moog, viola I
Ulla Soinne, viola II
Michael Goldschlager, cello

THURSDAY JULY 11, 1991 11.00AM

TOWNSVILLE CIVIC THEATRE

WOLFGANG AMADEUS MOZART

Piano Quartet in Eb major, K. 493

1. Allegro
2. Larghetto
3. Allegretto

William Hennessy, violin
Peter Pfuhl, viola
Alan Harris, cello
Merryn Brose, piano

JOHANNES BRAHMS

Piano Quartet in C minor, Op. 60

1. Allegro ma non troppo
2. Scherzo: Allegro
3. Andante
4. Allegro

Richard Roberts, violin
Peter Pfuhl, viola
Marko Ylonen, cello
Lamar Crowson, piano

FRIDAY JULY 12 1991 8.00PM

TOWNSVILLE CIVIC THEATRE

EDWARD COWIE

Violin Sonata
(World Premiere)

Oleh Krysa, violin
Tatyana Tchekina, piano

JOHANNES BRAHMS

Piano Quartet in G minor, op. 25

1. Allegro
2. Intermezzo: Allegro ma non troppo
Trio: Animato
3. Andante con moto; Animato
4. Rondo alla zingarese: Presto

Richard Roberts, violin
Theodore Kuchar, viola
Torleif Thedeen, cello
Daniel Adni, piano

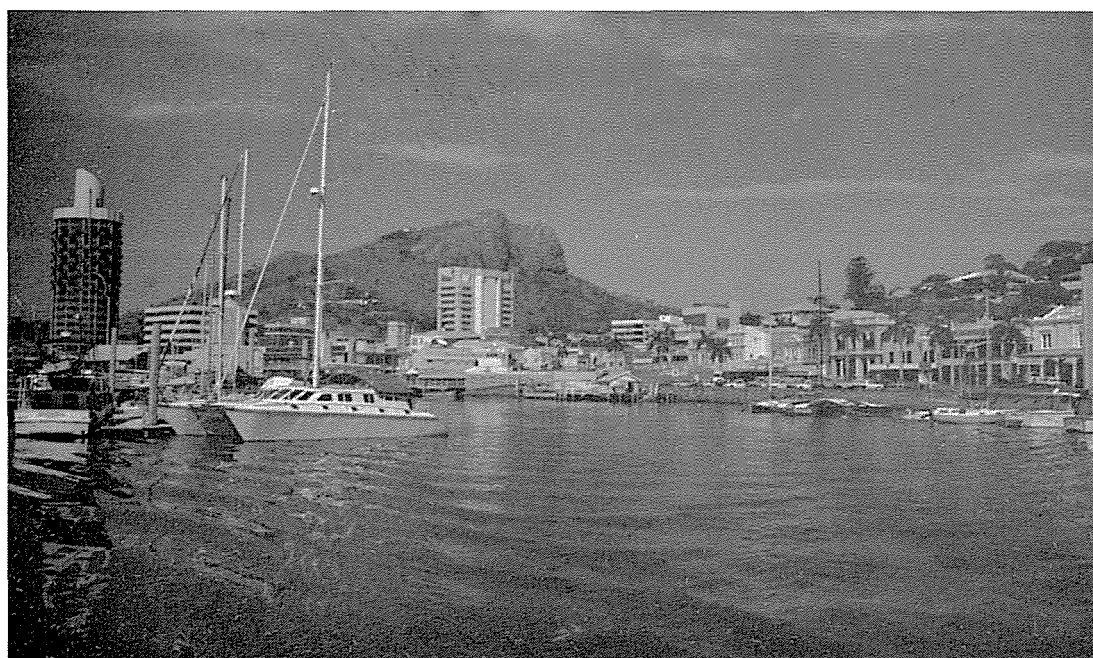
INTERVAL _____

PETER ILYITCH TCHAIKOVSKY

String Sextet in D minor, op. 70
"Souvenir de Florence"

1. Allegro con spirito
2. Adagio cantabile e con moto
3. Allegro moderato
4. Allegro vivace

Oleh Krysa, violin I
Warwick Adeney, violin II
Rainer Moog, viola I
Ulla Soinne, viola II
Marko Ylonen, cello I
Michael Goldschlager, cello II



SATURDAY JULY 13, 1991 8.00PM

TOWNSVILLE CIVIC THEATRE

SERGE PROKOFIEV

Violin Sonata No. 2 in D major, Op. 94a

1. Moderato
2. Scherzo: Presto
3. Andante
4. Allegro con brio

Leon Spierer, violin
Daniel Adni, piano

GABRIEL FAURE

Piano Quartet No. 2 in G major, Op. 45

1. Allegro molto moderato
2. Allegro molto
3. Adagio non troppo
4. Allegro molto

William Hennessy, violin
Ulla Soinne, viola
Alan Harris, cello
Lamar Crowson, piano

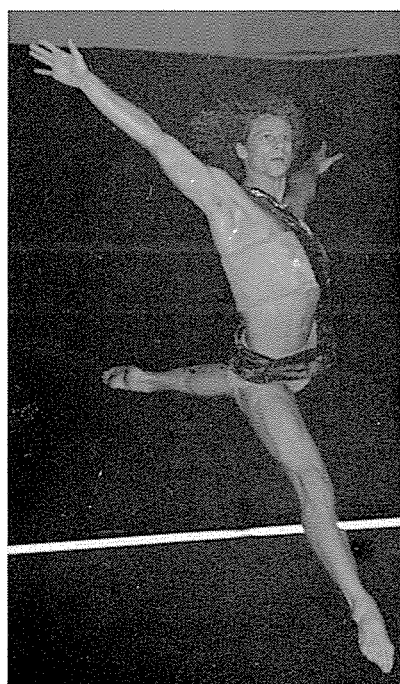
INTERVAL

ANTONIN DVORAK

Piano Quintet in A major, Op. 81

1. Allegro, ma non tanto
2. Dumka (Andante con moto)
3. Scherzo (Furiant) (Molto vivace)
4. Finale: Allegro

Ida Bieler, violin I
Elinor Lea, violin II
Theodore Kuchar, viola
Marko Ylonen, cello
Daniel Adni, piano



DANCE NORTH

TOWNSVILLE QUEENSLAND

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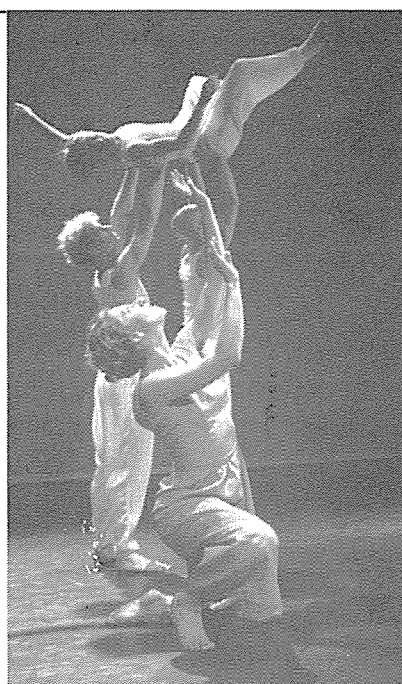
As part of its "all Australian" policy, Dance North is proud to have commissioned 9 new scores for dance from Australian composers in the last 7 years.

Dance North tours regularly through Australia and has recently undertaken 2 major tours to S.E. Asia.

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"A Moon of Our Own" 1991

"Angles in the Vicinity" 1989



SUNDAY JULY 14, 1991 11.00AM

ST. JAMES CATHEDRAL

WOLFGANG AMADEUS MOZART

Violin Sonata in Bb major, K. 454

1. Largo-Allegro
2. Andante
3. Allegretto

William Hennessy, violin
Merryn Brose, piano

ANTONIN DVORAK

Piano Trio in E minor, Op. 90 "Dumky"

1. Lento maestoso
2. Poco Adagio
3. Andante
4. Andante moderato
5. Allegro
6. Lento maestoso

William Hennessy, violin
Michael Goldschlager, cello
Daniel Adni, piano

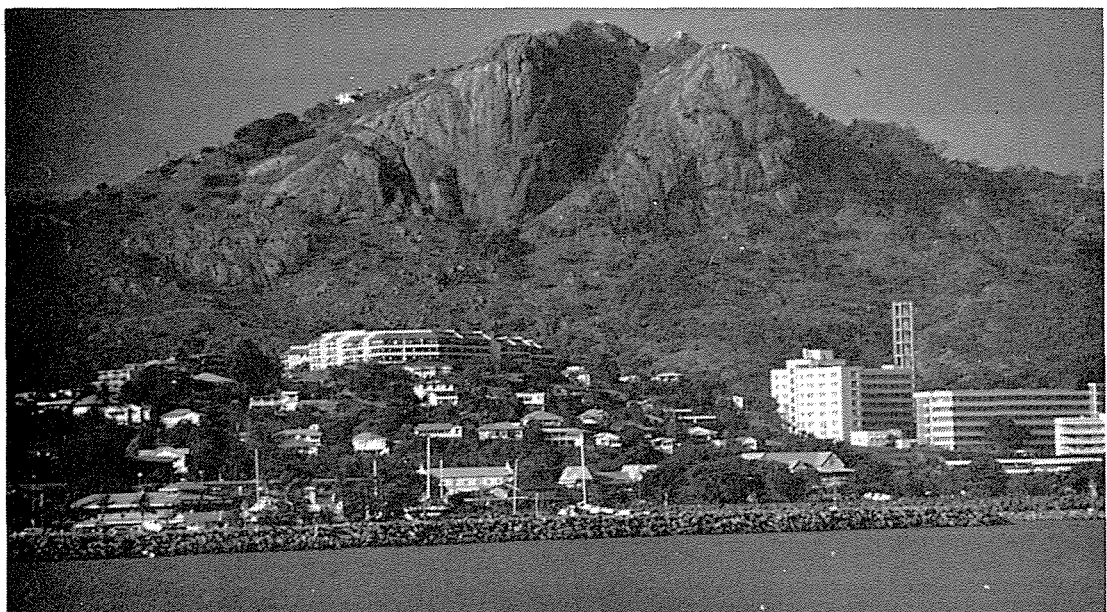
INTERVAL

FRANZ SCHUBERT

String Quintet in C major, Op. 163, D. 956

1. Allegro ma non troppo
2. Adagio
3. Scherzo: Presto
Trio: Andante sostenuto
4. Allegretto

Leon Spierer, violin I
Elinor Lea, violin II
Peter Pfuhl, viola
Torleif Thedeen, cello I
Alan Harris, cello II



SUNDAY JULY 14, 1991 6.00 PM

TOWNSVILLE CIVIC THEATRE

JOHANNES BRAHMS

Cello Sonata No. 2 in F major, Op. 99

1. Allegro vivace
2. Adagio affettuoso
3. Allegro passionato
4. Allegro molto

Torleif Thedeen, cello
Daniel Adni, piano

JOHANNES BRAHMS

Piano Quartet in A major, Op. 26

1. Allegro non troppo
2. Poco adagio
3. Scherzo; Trio: Poco allegro
4. Finale: Allegro

Leon Spierer, violin
Rainer Moog, viola
Torleif Thedeen, cello
Lamar Crowson, piano

INTERVAL _____

JOHANNES BRAHMS

String Sextet No. 2 in G major, Op. 36

1. Allegro non troppo
2. Scherzo: Allegro non troppo
3. Poco Adagio
4. Poco allegro

Ida Bieler, violin I
Warwick Adeney, violin, II
Theodore Kuchar, viola I
Ulla Soinne, viola II
Michael Goldschlager, cello I
Marko Ylonen, cello II

marlo

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VIOLINISTS



Warwick Adeney graduated with distinction from the Queensland Conservatorium of Music and was awarded the Gold Medal for Excellence in 1984. Upon graduation he became a member of the Queensland Philharmonic Orchestra and was appointed to the position of Concertmaster in 1989. Warwick has established himself as one of Australia's most active concert violinists through his involvement both as soloist with the Queensland Philharmonic Orchestra and as leader of the Philharmonic Chamber Soloists, the highly acclaimed ensemble made up of principal players from the Queensland Philharmonic Orchestra.



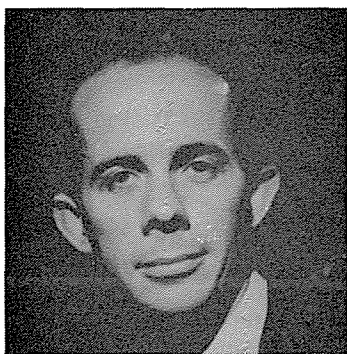
Ida Bieler was born in the USA, studied with Ruggiero Ricci at the North Carolina School of the Arts, and graduated from the Juilliard School as a student of Oscar Shumsky. After her early success as a soloist, she won international competitions and awards in Rome, New York, Florence and Vina del Mar, Chile. In Europe, she studied with Max Rostal in Cologne and Nathan Milstein in London. Ida Bieler has performed as a soloist and chamber music partner throughout Europe, North and South America, Asia and New Zealand. She has been a frequent guest at the Marlboro Music Festival, Festival Casals in Puerto Rico, at the Chamber Music West in San

Francisco and the Mendelssohn Festivals of Bremen and Saarland. From 1983 to 1987 Ida Bieler was the Concertmaster of the Gürzenich Orchestra of Cologne. In 1988 she became the Professor for Violin at the Hochschule für Musik und Darstellende Kunst in Frankfurt, Germany.



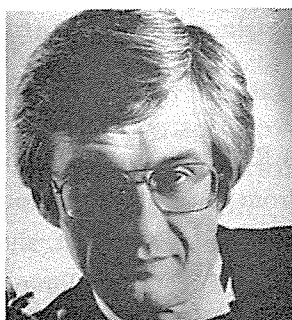
Charles Castleman gave his first public performance at the age of four at the McDowell Artists' Colony. This was followed by an appearance three years later with the Boston Pops, a New York Town Hall debut recital at the age of nine, and a concerto appearance with the New York Philharmonic two years later. A top prize winner at the international Tchaikovsky, Brussels and Leventritt Competitions, Charles Castleman has appeared as a soloist with the orchestras of Boston, Chicago, Dallas, Mexico City, Montreal, Moscow, Philadelphia and San Francisco. As a winner of the Ford Foundation Concert Artist Award, he commissioned the David Amram Concerto and presented

its premiere with Leonard Slatkin and the St Louis Symphony. As a member of the New String Trio of New York and the Raphael Trio, he has recorded for numerous international recording labels. He has been lauded by the Eugene Ysaye Foundation in Brussels for his Nonesuch record and his New York City recital of Ysaye's Six Unaccompanied Sonatas.



William Hennessy enjoys a reputation as one of Australia's most accomplished violinists, having performed as a concerto soloist in thirteen countries and having made over 120 concerto appearances with Australian orchestras. Born in Wollongong, New South Wales in 1955, he studied with Harry Curby, Carl Pini and Robert Pikler at the NSW Conservatorium of Music in Sydney. From 1977 to 1980 he was a permanent member of the Academy of St. Martin in the Fields in London, and from 1980 to 1984 he was the Concertmaster of the Tasmanian Symphony Orchestra. William Hennessy

lectures in violin and chamber music at the University of South Australia in Adelaide and is the Leader of the renowned Australian String Quartet. He plays on a fine example of a J.B. Guadagnini violin.



Oleh Krysa has long been esteemed in the Soviet Union as one of that country's most distinguished soloists and chamber musicians. Oleh Krysa was a student and protege of David Oistrakh, eventually succeeding the late virtuoso as Professor at the Moscow Conservatory in 1975. He established himself as one of the world's leading violinists at a very early age by winning top prizes in competitions including the Montreal International Violin Competition, the Tchaikovsky Competition, the Wieniawski Competition and the Paganini Competition. Oleh Krysa's solo recitals and chamber music

engagements have taken him regularly to major musical centres throughout the world, including the Soviet Union, USA, Europe, Mexico, Japan and Korea, and he has appeared as soloist with the leading orchestras of Berlin, Dresden, Leningrad, Moscow, New York, Stockholm and Washington. From 1977 to 1987 Oleh Krysa was the First Violinist with the Beethoven Quartet, one of the most accomplished ensembles to emerge from the Soviet Union. A champion of contemporary music and, in particular, of contemporary Soviet composers, he has enjoyed a special relationship with Alfred Schnittke and has premiered and been the dedicatee of numerous works by Schnittke. Since arriving in the United States in 1989 his recitals at Carnegie Hall and the Kennedy Center have been met with exceptional critical acclaim, confirming his reputation as one of the leading violin virtuosos of this century. In September 1990 he became Professor of Violin at the Manhattan School of Music in New York.



Elinor Lea, an extremely gifted 20 year old, has played string quartets since she first began studying the violin at the age of seven. Her principal teacher was William Hennessy with whom Elinor later also studied at the South Australian College of Advanced Education. She toured internationally with the Australian Youth Orchestra in 1988 and in 1989 she was appointed Concertmaster of the Adelaide Youth Orchestra. In 1990 she became the Second Violin of the internationally acclaimed Australian String Quartet.



Richard Roberts is currently serving as Concertmaster of the Montreal Symphony Orchestra, a post he has held since May 1982 at the invitation of the conductor, Charles Dutoit. With that orchestra he has appeared as soloist on the Decca recording of Rimsky-Korsakov's *Scheherezade* and *Capriccio Espagnol*, a recording which has achieved definitive status. For the eight years prior to his Montreal appointment he was Assistant Concertmaster of the Cleveland Orchestra under Lorin Maazel. At the age of 17, he made his debut as a soloist with the Minneapolis Symphony Orchestra in Lalo's

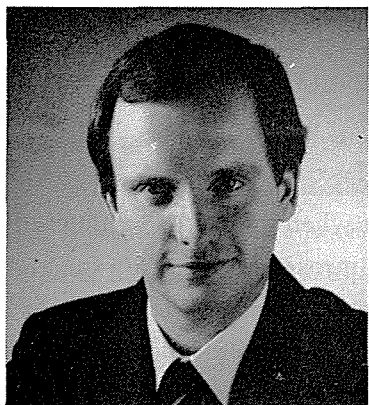
Symphonie Espagnole. He then pursued studies at Indiana University where he studied violin with Joseph Gingold, chamber music with Janos Starker and William Primrose, won awards for high scholastic achievement, and received a Bachelor of Music degree and a Performer's Certificate. As a teacher, Richard Roberts has served on the Faculties of the University of Minnesota, Baldwin Wallace College, the Cleveland Institute of Music, le Conservatoire de Musique du Quebec, McGill College Conservatory, Indiana University and at the Los Angeles Philharmonic Institute. He has appeared as soloist with a number of distinguished orchestras, including those of Cleveland, Detroit, Melbourne, Montreal and Toronto. In 1987, Richard Roberts was a jurist for the Montreal International Violin Competition.



Leon Spierer has long been established as one of the most multifaceted violinists of his generation. He has served as the First Concertmaster of the Berlin Philharmonic Orchestra since 1963, having been appointed to that position by the late Herbert von Karajan. He has appeared as soloist with that orchestra on numerous occasions and has performed the solo roles in a number of the Berlin Philharmonic's most acclaimed recordings including Richard Strauss's *Ein Heldenleben* (Herbert von Karajan) and Rimsky - Korsakov's *Scheherezade* (Lorin Maazel). His numerous annual

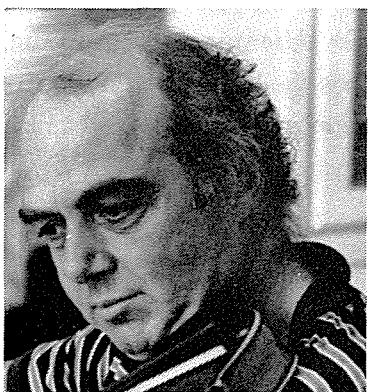
commitments have taken him to all corners of the globe. He has served on the juries for a number of leading competitions, including those of Munich, Genoa, Odense and Hanover. A soloist and chamber musician, his lauded recordings include works by Beethoven, Berwald, Bruch and Vivaldi.

VIOLISTS



Theodore Kuchar, Artistic Director of the Australian Festival of Chamber Music, was born in New York City in 1960. He has appeared as soloist and chamber musician in Australia, Europe, New Zealand, UK, USA, and the USSR, and at major festivals including Edinburgh, Kuhmo, and Tanglewood. Theodore Kuchar was Music Director and Conductor of the Cleveland Sinfonia from 1978 to 1982, while working under the guidance of Lorin Maazel. In 1980, he was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra to do advanced study and performance at the Berkshire Music Center, Tanglewood, studying with Bernstein, Colin Davis, Ozawa and

Previn, and subsequently being reinvited the following season. In 1987, he was appointed Music Director of the Queensland Philharmonic Orchestra, where he initiated the now historic cycle of complete Mozart Symphonies, attracted collaborations with leading international soloists, including Cho-Liang Lin and the Finnish National Opera, and made the first CD recording of the Mendelssohn Symphony in D major. The recording, made for the Ondine label, has received international acclaim from leading publications. In 1990 Theodore Kuchar made his highly acclaimed debut with the West Australian Ballet and the West Australian Symphony Orchestra which has led to his being appointed as Music Director commencing with the 1991 season. His previous conducting engagements have included noted ensembles such as the Estonian State Symphony Orchestra, the Finnish Radio Symphony Orchestra, the Finnish National Opera and the Prague Chamber Soloists. His concert engagements in 1991 span Australia, New Zealand, Europe and the USSR.



Rainer Moog belongs to the select group of violists who have successfully made a career a soloist. A top prize winner at the ARD Competition in Munich in 1971, he was appointed Solo Violist of the Berlin Philharmonic Orchestra in 1974, a position in which he served with distinction until 1978. During this period, he was appointed Professor of Viola at the Hochschule für Musik, Cologne, which remains his current appointment. Rainer Moog is a member of the illustrious Van Hoven Quartet which has toured extensively with performances of the cycle of the complete Beethoven Quartets as well as other works from the entire classical repertoire. His masterful recordings as a soloist

and chamber musician and participation in numerous international festivals have placed him at the forefront of the world's violists.



Peter Pfuhl was born in Darmstadt, Germany. At the age of 14, he won the first prize in the German Youth Competition. He has served as the Principal Violist with the Saarbrücken Radio Symphony Orchestra, the Düsseldorf Opera Orchestra, the Frankfurt Museum and Opera Orchestra and the Bayreuth Festival Orchestra. As well as this extensive orchestral experience Peter Pfuhl has taught at the prestigious State Conservatorium, Heidelberg-Mannheim. He was a founding member of the Ensemble Gaspara da Salo, a chamber music group well known in Europe for its concerts and recordings. In 1973 he established a youth music school in Hanau near Frankfurt, which now has approximately 1500 students. In 1982 Peter Pfuhl came to Australia and has been the Principal Violist of the Sydney Symphony Orchestra since 1985. He plays a da Salo viola crafted in Brescia in 1565.



Ulla Soinne is currently an Artist-in Residence at James Cook University. She was born in Finland and quickly established herself as one of Finland's premiere talents through several national competitions. In 1977 she left her native Finland to further her studies at the Musikakademie in Detmold with Rainer Moog. In 1978 she was invited by Professor Moog to join his newly formed class at the Musikhochschule in Cologne. In 1984, Ulla was awarded her diploma from the Hochschule with outstanding marks and received an immediate appointment as the Solo Violist of the Gürzenich Orchestra of Cologne. She was also invited to teach alongside Rainer Moog as his assistant and, shortly after this, joined the faculty at the Sibelius Academy in Helsinki. In addition, she has served as the solo violist of leading orchestras in Australia, Finland and Germany in conjunction with her membership of chamber orchestras including Collegium Aureum and Camerata Salzburg. Ulla has appeared as soloist with orchestras in Australia, Germany, Scandinavia and the U.K.

CELLISTS



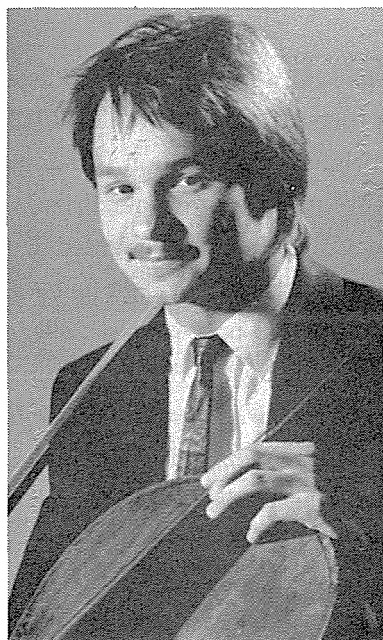
Michael Goldschlager was appointed Principal Cellist of the West Australian Symphony Orchestra in 1985 after having established himself as one of New York City's most sought after chamber musicians. He performed in the 1982 New Year's Chamber Music Gala with Isaac Stern, Leonard Bernstein, the Guarneri Quartet and others at Carnegie Hall. His wide ranging freelance career included regular work with entertainers like Victor Borge, George Benson and Anne Murray. He played the solo cello in the Broadway success *The Elephant Man* (with David Bowie), where he was an actor as well. Soon after arriving in Perth, he became a founding member of the Cristofori Trio at the University of Western Australia, where he also lectured in 18th century performance practice. He has recently made guest appearances as Principal Cellist with the Australian Chamber Orchestra in Sydney, Canberra and at the Adelaide Festival. He has most recently appeared as soloist in the Boccherini Cello Concerto with the West Australian Symphony Orchestra and has made numerous national broadcasts for the ABC and CD recordings for the ABC Classics label. Michael Goldschlager appears with the kind permission of the West Australian Symphony Orchestra.



Alan Harris presently holds the position of Distinguished Professor of Cello at the Cleveland Institute of Music. He studied with Raymond Stuhl at the University of Kansas and Janos Starker at Indiana University. Since 1974 he has been a member of the artist faculty of the Aspen Music Festival and performed with colleagues including the Cleveland Quartet, Gidon Kremer and Pinchas Zukerman. Alan Harris has appeared regularly as a soloist and chamber musician throughout the United States where he is recognised as one of that country's most significant and influential pedagogues. He has taught in the faculties of the Cleveland Institute of Music, the Eastman School of Music and Northwestern University in Chicago.



Torleif Thedeen gained international recognition in 1985 by winning three of the world's most prestigious competitions for cellists: the Rostropovich Prize in Los Angeles, the Pablo Casals Competition in Budapest, and the European Broadcasting Union's Competition in Bratislava. Born in 1962, he made his highly acclaimed debut as a soloist at the age of nineteen by performing Dvorak's Cello Concerto with the Swedish Radio Symphony Orchestra. In January 1989 Thedeen was presented at the MIDEM Music International in Cannes as one of the world's three most outstanding musicians. The recognition and publicity that followed these triumphs have brought numerous invitations from leading symphony orchestras and chamber music festivals throughout Scandinavia, Europe and USA, including Berlin, Budapest, Copenhagen, Paris, Prague and Stockholm. He records exclusively for BIS, and a number of his recordings have achieved definitive status.

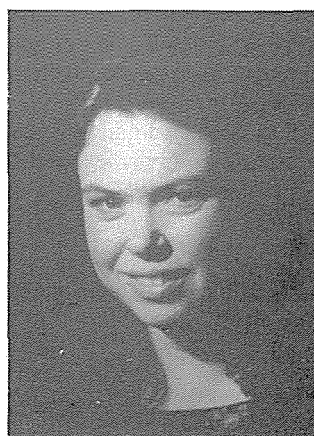


Marko Ylonen was born in Helsinki in 1966 and has established himself as one of the most distinguished Finnish musicians of his generation. After studying with Erkki Rautio, Heinrich Schiff and Paul Tortelier, he has been a top prize winner in the Finnish National Cello Competition twice and most recently in the Tchaikovsky Competition in Moscow in 1990. A number of Finland's most renowned composers have written concertos especially for him. Several of these have been recorded for the Ondine label and released on compact disc. He has appeared as a soloist and a chamber musician throughout Europe and was recently appointed Solo Cellist of the Finnish Radio Symphony Orchestra.

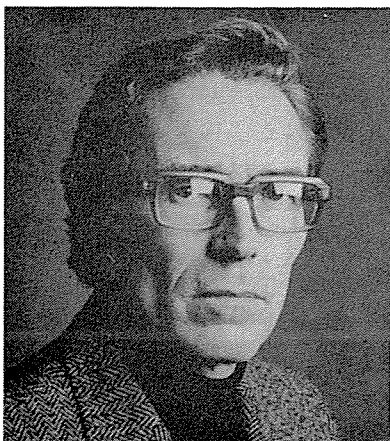
PIANISTS



Daniel Adni has clearly established himself as one of the foremost talents of his generation. Since his sensational debut at the age of 19, with Otto Klemperer and the New Philharmonia Orchestra in England at Festival Hall, Daniel Adni has performed with most major orchestras in England, including the Royal Philharmonic, the Halle and the London Philharmonic. Superlative reviews have followed his performances as a soloist with the orchestras of Berlin, Chicago, Cleveland, Hong Kong, Jerusalem and Tokyo. Daniel Adni's artistry has been well documented with 21 recordings for the EMI label to his credit.



Merryn Brose studied at the Sydney Conservatorium of Music with Eunice Gardiner and Nancy Salas. The most longstanding of her many musical associations has been with William Hennessy, with whom she has performed the extensive violin and piano repertoire since student days at the Sydney Conservatorium. Currently in Adelaide, she enjoys an association with the Elder Conservatorium and the University of South Australia as a chamber musician and accompanist. Her recent concert engagements have included performances with members of The Australian String Quartet at The Adelaide Festival and Melbourne Spoleto Festival.



Lamar Crowson left California to finish his studies at the Royal College of Music in London under the renowned composer Arthur Benjamin. In 1952 he was a Laureate in the Queen Elizabeth of Belgium Competition. Among his other awards were the Chappell Gold Medal, the Dannreuther Prize, two chamber music prizes in Munich, the Harriet Cohen International Medal, and the Edison Award for his recordings of work by Janacek. In 1954 he became the first American to be appointed to the teaching staff of the Royal College of Music, an appointment he held until he took up the post of Senior Lecturer in Piano at the University of Cape Town. Lamar Crowson has appeared as soloist

under such conductors as Monteux, Barbirolli, Boult, Sargent, Sawallisch, Boulez and Colin Davis. In addition, he has been a participant in the Edinburgh, Warsaw and Venice Festivals. He has toured as a member of the famed Melos Ensemble throughout Europe, the Soviet Union, North and South America, and also with Pierre Fournier, Jaqueline du Pre, Itzhak Perlman and the Amadeus Quartet. He records for HMV and Oiseau Lyre. Lamar Crowson is the Professor of Piano at the South African College of Music.



Tatyana Tchekina was born in Moscow. She studied at the Kiev and Moscow Conservatories with Vsevolod Topolin and Boris Zemplansky. Since 1967 she has been performing with the violinist Oleh Krysa in solo and chamber music recitals and has received world wide acclaim from critics. Since arriving in the United States in 1989, her recitals at Carnegie Hall in New York and the Kennedy Center in Washington D.C. have been received enthusiastically by the critics. She has also conducted masterclasses throughout the world.

EDWARD COWIE — *Two World Premieres*

COBURN PARTITA — 1990 FOR SOLO CELLO

As a composer who paints, I suppose it is no surprise that I have composed a number of works which have been inspired by the art of painting. Previously these have been *L'or de la Trompette D'Ete* (1977) for 18 Solo Strings, commissioned by the BBC Philharmonic Orchestra, and based on the work of the French painter Seurat; *The Piano Concerto* (1977) commissioned by the Leeds International Music Festival, and which deals with four paintings by the British landscape painter, J.M.W. Turner.

This new work for solo cello is based upon the same kind of reflection upon a painter's art, in this case, the work of the great Australian painter, John Coburn, whom I am fortunate enough to count as a dear friend. I know of no painter living who paints more like a composer than he does. He works first from an arrangement of shapes (symbols, signals and images), which are arranged without colour; then he 'composes' these beautiful symbols upon paper, and begins to add colour. Always, there is a careful attention to rhythm, space, shape, and colour registration. The final effect is one of flow and arrest, and of harmony and order. Gaia (Mother Nature) is John's inspiration, and his God is the God of Nature to be found in the deserts and rainforests of Australia.

This working process and the themes which inspire them have formed the kernel of this Partita. Yes, I chose the title deliberately because of the music of Bach for solo instruments, and yes, perhaps his spirit is to be found in this music too. Here is the outline of the movements:-

1) A number of pitches (John would call them marks on paper) are 'treated' to 13 variations, just as he would have done in his composing process. This is a tight and taut movement in which many treatments of the instrument are attempted, and in which colour, line, point and block are paramount.

2) I have never seen it written about Coburn's paintings, but in my opinion many of his great works are 'dances in shape colour and form'. Thus, the second movement is a waltz of great tenderness and variety. The desert 'dances' in horizon-buckling and bending lines, and the rainforest dances arabesques in the force of breeze and wind. So this 'waltz' shimmers, bends, weaves, and dances, and is filled with the evocative sounds of birds, and the unmistakable image of the land searing sun.

3) The third movement follows Coburn's brush and pencil, when it moves at great speed across canvas and paper. It is a musical reflection on the process of sketching and giving a painting its shape.

4) This movement is an elegy, or a kind of delicate plainchant. It refers especially to Coburn's religious paintings. Cast in three sections, like many of Coburn's paintings, this can be called "a sermon, a narrative and a prayer".

5) The fifth movement completes the suite of pieces, and is intended to contain all the splendour and power of Coburn's colours, shapes, and symbols as we would see them in his beautiful and haunting tapestries. I have deliberately chosen the idea of 'colour weaving' to give this virtuosic conclusion its summatory power.

The Coburn Partita is, of course, dedicated to John Coburn, in friendship. This musical offering is the very least I can give in recognition of a splendid imagination and a great spiritual man.

July 5 1991

VIOLIN SONATA — 1990-1991

For a modern composer to choose to write music in which melody plays a greater part remains a dangerous business. One way round this has been achieved by composers who write music where pulse clanks regularly (even monotonously), from beginning to end, and where the 'tunes' are banal and vapid. . . .

I have had my fair share of criticism for writing tunes, and even using classical harmony, and I am the first to confess that I have sometimes failed to write effective music in such a manner. Maybe it is the passage I took through the 'mid-life crisis', but recent music of mine has become much more personal and introspective. To put it very simply, I believe I have found a personal way to let my feelings move through my music. After all, I am highly emotional, and feel things very deeply, yet often allowed the spirit of the age dictate how I composed.

This work for violin and piano has none of the fancy titles of many of my earlier pieces. There are no references to painting, or explicit quotations from nature. A 'sonata' is an abstract concept in music, and I chose this form deliberately to suit my mood in making this piece. Unlike a lot of living composers, I really do love music from the past, and most recently I have come to admire the chamber music of Brahms and Faure a very great deal. My state of mind during the composition of this sonata (which took a very long time to complete) was contemplative of LOVE. That is all I can say. Cheryl Stock recently introduced her celebratory programme of new dance pieces by quoting Pascal,

*"movement is life for the spirit -
stillness is death".*

Nothing could fit the hidden motto of this work better.

Movement 1: Slow-quicker-slow again.

Movement 2: Slow and meditative.

Movement 3: Faster than possible, leading to memories and reflections of the earlier movements, then a dash for home.

PROGRAMME NOTES

JULY 5

From the time Beethoven had begun his career as a composer, two compositional mediums were approached with a certain awe by all composers of the period, those being the string quartet and the symphony. Mozart and Haydn had already established themselves and Beethoven now realised the direction he would have to take in order to receive recognition. Although he did not approach either of these until his Op. 18 String Quartets, he had already made a number of highly successful experiments in preparation for the quartet, those being the String Trios known under the heading of Op. 3, 8, and 9. In the String Trio op. 9 no. 1, Beethoven had discarded all associations with the traditional serenade and divertimento and accepted what had become the four movement plan associated with the quartet and symphony. Because of the restrictions placed upon the composer with only three instruments at his disposal, yet composing with the symphonic vision to be found otherwise, one finds one of Beethoven's most distinguished early compositions with this trio, placing huge technical demands on each of the three performers.

Shostakovich's Piano Trio No. 2, is certainly one of his most intense and powerful works and is a product of two of the most traumatic events he was to experience in his lifetime, those being the devastating effects of World War II and the sudden death of his closest friend, the musicologist Ivan Sollertinsky. The work opens with a contemplative melody played by the cello, all with harmonics, which projects the depth of pain the composer was experiencing, yet the emotional climax of the work is the third movement, a passacaglia stating the theme on six different occasions, modulating from B-flat minor to B minor before finally arriving to its tonic. The B, upon its final appearance, is transformed into the dominant of the finale, that being the key of E, the key of the entire work. After that, the finale is a very lighthearted mockery, yet never totally free from the undercurrents of the preceding movements. The Trio, a tour de force for each of the three performers, is certainly one of the most performed and admired chamber works of the past fifty years.

Eugene Ysaye's Six Sonatas for Solo Violin, Op. 27 are a direct product of the influence of J. S. Bach's Six Sonatas and Partitas for Solo Violin. Ysaye composed these in 1924, at the stage in which his career as a concert violinist was rapidly drawing to a close. On the 24th of February, 1924, Ysaye's bow fell from his hand during a performance in Dublin, probably the result of Parkinson's disease, which seems to have arisen from arteriosclerosis, a weakness which also forced Ysaye to have his right foot amputated in 1929. Although Ysaye was one of the most celebrated violinists of his time, he did not compose these sonatas for his own use, but for six violinists who were rising young stars in the concert arena, these being: Joseph Szigeti, Jacques Thibaud, Georges Enesco, Fritz Kreisler, Matthew Crickboom and Manuel Quirga. In the Second Sonata, Ysaye fully acknowledges his debt to the Baroque tradition; the opening motif of its Prelude is unaltered from Bach's Partita in E major. The entire movement is a free alternation between quotations from that work and Ysaye's newly composed material. Appropriately, the composer chose to name this movement "Obsession". The Six Sonatas are regarded as among the most technically demanding works ever composed for the violin. As Ysaye himself said: "The violin has its secrets: it has at one and the same time a soul and a mind. It is a poet whose enigmatic nature may only be divined by the elect."

Brahms initially conceived his Piano Quintet in F minor, Op. 34 as a string quintet involving two cellos during the autumn of 1862. He sent the score of this new quintet to his friend and advisor, Joseph Joachim. During the next year, Brahms and Joachim discussed and rehearsed the Quintet and decided strings alone could not cope with the dramatic nature of the music. The reorchestrated Piano Quintet in F minor, regarded by most as one of the pinnacles of the entire chamber music literature, is in four movements. The first is dramatic with tragic undertones. The second is pure song while the Scherzo is intensely rhythmic and rugged, with a broadly singing Brahmsian trio. The intense lyricism of the introduction of the last movement leads to the lilting principal theme stated by the cello. The second theme is also gently lyric. The brilliant and joyous coda (Presto non troppo) brings the music to a triumphant conclusion.

JULY 6

Like that of the majority of Russian composers before him, Prokofiev's output of chamber music is relatively modest and reflects his innovative approach and his conviction that a musical idea was not

necessarily tied to a particular context. It was his regular practice to extract orchestral suites from his ballets and operas; in fact he mercilessly recycled material from earlier scores. The First Violin Sonata was begun in 1938 with sketches of it being drawn early in 1939 as Prokofiev worked on *Semyon Kotko*. The influence of this project is reflected in the First Sonata's dramatic and lyrical qualities, epic proportion, and the obviously "Russian" character. Arguably, this is one of Prokofiev's greatest works. The relationship between the instruments is a true partnership, and the considerable technical demands are always secondary to the musical and expressive purpose. Both the structure and deeply personal nature of the sonata's expression suggest a social context as well as a musical one, and it could well be seen as a response to the dreadful hardships of the Russian people both during the War as well as in the preceding years of cultural and political purges under Stalin.

Brahms' Piano Trio in C major, Op. 87 is typical of later Brahms in its complexity. This becomes evident from the way in which the energetic opening theme is carried forward, moving rapidly into darker chromatic keys, and the tense interplay of ideas in counterpoint. The contrasting second theme allows the tension to relax, but only momentarily. The tension escalates in the development and gathers momentum until the heroic quality returns. The slow movement provides the eloquent emotional expression with undercurrents of supernatural influences. The melody, with its haunting beauty is made all the more disturbing through the use of chromatic keys. This mood is sustained in the Scherzo through the use of staccato and misterioso effects. It is not until the finale that the world of supernatural darkness is dismantled; the finale is filled with boisterousness and *joi de vivre*.

Kodaly's Solo Cello Sonata Op.8 was composed in 1915 and is strongly influenced by the folk music of his native Hungary. The Cello Sonata is technically exacting, demanding virtuosic skill from the performer. Treble and quadruple stopping (where three and four strings are played simultaneously) is used to enhance the intricacy of sound. The full range of the cello is taken advantage of here; from high B to five octaves below. The first movement is filled with passion while the second reflects a searching impatience. The finale assumes the form of a frenetic dance with unmistakable overtones of folk music.

Schumann's famous and enthralling E-flat Quintet is one of the cornerstones of musical romanticism. It was composed in 1842, in the middle of a sadly short, happy and productive period in Schumann's life. He had finally won the hand of his adored Clara two years earlier and this had unleashed a phase of intense productivity when he composed nearly 150 songs, two symphonies, three quartets and the Piano Quintet in this short time span.

JULY 7 AM

The E-flat Divertimento belongs to a period of Mozart's finest efforts. It is the longest of Mozart's chamber works and, like the G minor Quintet, K. 516, is the greatest and most original example of its genre. The six-movement structure is distinctive amongst Mozart's chamber works, suggesting to Albert Einstein that "it was intended to offer the hearer something special in the way of art, invention and good spirits." This is certainly achieved, for the Trio is a work of immense dignity as well as being technically demanding, epitomising the art of the string trio. Mozart creates an equal relationship between the parts, with the viola being given one of the most beautiful and evocative parts ever written by Mozart for this instrument. The texture of the work reveals it to be a true trio, in that the technique of elaborate double-stopping so the the work could be played as a quartet, is markedly absent and shows Mozart's remarkable ability to exploit the textual variety available within the confines of the three instruments. The ambience is largely tranquil, although there are some undercurrents of a moody and brooding nature, yet at other points, the mood is thoroughly cheerful, serving as a reminder of the futility of efforts to explain Mozart's art in terms of his life. The result is, unquestionably, a masterpiece, and represents a pinnacle in the literature of the string trio.

When Dvorak composed his Piano Quartet, Op. 87 in the summer of 1889, he had established a formidable reputation. He had recently completed his Piano Quintet, Op. 81, which was regarded by many to be one of the best chamber works of all time. The Quartet in E-flat is a distinguished work with great nobility, and has been compared to the work of Brahms, yet it is unmistakably pure Dvorak at his best. The first movement presents a powerful subject in two parts, with the melodic theme assertively stated by the strings and the rhythmic contrast played by the piano. The two are intermeshed and elaborated until the contrasting, lyrical second subject is heard. In the development, Dvorak concentrates on an explication of the first theme at the outset and later gives greater emphasis to the second theme as a counterbalance. The music slows for the quiet start of the coda but then gathers momentum to a powerful intensity. The second movement is loosely constructed from a sequence of five singularly

written passages covering a broad spectrum of expression, variations of which then recur. The third movement assumes the form of a scherzo, however the music flows with the gentle rhythm of a waltz, with a contrasting central section where there is a deviation. The finale has a robust quality that serves as a counterbalance to the first movement. An arousing, almost orchestral coda brings the piece to a breathless end.

JULY 7 PM

Chamber music has often been described as "intimate" music and this perception is only strengthened by Fauré's work. However this does not suggest that his work is introspective. On the contrary, his music reveals a thoroughly disarming candour and its unconscious contours often reflect the composer's preoccupation with mystical levels of grandeur and generosity. *"For me, the essence of art, and especially music, is its power to elevate us as high as possible above the mundane."* This encapsulates Fauré's quest for the unknown. *"What is my message? What are feelings and ideas within it? How do I explain something of which I am myself unconscious?"* This remark made by Fauré further illuminates the philosophical concerns that Fauré was able to articulate so successfully in his music. The Violin Sonata No. 1 dates from 1875. Charles Koechlin cites the "vehement passion" of the Allegro, the "free treatment of tonality" in the Scherzo - "so daring for its time", the "maturity" of the Andante and the "rhythmic vigour" of the Finale. "Thus", he concludes, "a first attempt yielded a masterpiece."

The manuscript of Tchaikovsky's Piano Trio, Op. 50 bears a dedication: "To the memory of a Great Artist". Tchaikovsky dedicated the work to the late Nicolai Rubinstein (1835 -1881), and he explains the reason for his choice of a piano trio in a letter he wrote to his friend Kashkin. In this letter he expresses the sentiment that it would be impossible to compose a work to immortalise the memory of such a great pianist without allowing the piano to play a leading role, however a concerto or fantasy would be too grandiose for a solemn work. Shortly before the first anniversary of Rubinstein's death, the work was completed in Rome and first performed at an informal concert held at the Moscow Conservatory. The pianist on this occasion was A.S. Taneyev, who had been a pupil of both Rubinstein and of Tchaikovsky. The work, composed in two movements, is regarded by most performers as one of the most physically and technically demanding works of the chamber literature. Although conceived as a requiem, the Trio features the same degree of emotional intensity to be found in this composer's best known orchestral works.

Dvorak's stay in the United States has been very well documented, and this sojourn in unfamiliar surroundings provided the stimulus for the composition of many masterpieces, including the celebrated "New World" Symphony. Dvorak composed chamber music masterpieces in rapid succession in 1893. This was his first summer in the United States, which was spent in the town of Spillville, Iowa. One of the works inspired by this visit is the famous string quartet entitled "America", Op. 96, and the other being the String Quintet, Op. 97. The first movement of this piece, Allegro ma non tanto, is in sonata form with an introductory section. The melody played by the second viola at the beginning of the movement is an elaboration of the first theme of the main section. The second movement features scherzo-like music. The rhythmical pattern of the central section is reminiscent of an American Indian dance, but the musical conception is obviously Bohemian and Dvorak's own. The poignant lament played by the viola in the middle section evokes a mood of melancholy. The third movement is set in the classic theme and variation form with the theme initially stated by the viola. The fourth movement has the form A-B-A-C-A-B-A-C-A-Coda, an extension of the traditional rondo form. The rondo theme (A) is joyous and bright. Serving as a point of contrast to the gentility of section C, section B seems again to suggest American Indian rhythm.

JULY 10

Beethoven's "Archduke" Trio is a work of generous proportions underpinned by broad expansive melodies and is reminiscent of the F major "Pastoral" Symphony. It follows the pattern that has come to be associated with the Viennese Classical period, where the first movement is an elegant Allegro rather than one that establishes a dramatic mood. The movement following sets a whimsical atmosphere through the form of a scherzo and the slow movement is placed third in the overall structure of the Trio. The Andante, a set of five variations on the opening theme, flows without deviation to into the finale. This Trio can justly be deemed as belonging not only amongst Beethoven's most substantial creations but also as one of the most recognised chamber works of the nineteenth century.

The impassioned reworkings for strings of Brahms's Bachian sarabande in the first String Quintet, Op. 88,

especially the rhapsodic cello writing, heralds the Second Quintet, Op. 111 composed eight years later in 1890. The gypsy idiom, with its connotations of romance, passion, of soulful melancholy and wild dance, and its spirit of improvisation has influenced this piece enormously. As in the Piano Quartet, Op. 25 of three decades earlier, the finale is a *csardas*, though its cultural links are partially obscured until the frenzied coda, the movement beginning almost casually in the mediant key. In the slow movement, the element of improvisation arises within the themes themselves, the petulant turn in the viola melody inspiring gypsy fiddler mannerisms in the music that follows. Nevertheless, the context remains one of the utmost refinement, with an overarching harmonic progression in the first section. The third movement follows Brahms's innovation of including an elegant and gentle dance rather than the more traditional scherzo. Here the third movement conjures a mood of wistfulness with the theme in 3/4 time in the minor mode whose understated passion is contrasted by the simplicity of the trio in major.

JULY 11

Mozart's E-flat major Piano Quartet provides a showcase for the piano which has a bright concertante character. The principal theme of the first movement, composed of descending semibreves, falling quavers, and a dotted fanfare motif, almost suggests an improvisatory nature. The second theme is more important as it dominates the development and is ornamented by a characteristic turn which contains whimsical, soft traits. The whole movement is imbued with a festive, bright ambience. Moreover, this does not in any way detract from the subtlety of treatment within the realms of chamber music. The work's middle movement is eloquent in pursuing the ideal of beauty inherent in the A flat major Larghetto, of which the intimate melody is, largely, entrusted to the strings, while the piano surrounds it with figures like arabesques. Small echo effects provide poetic accentuation. The lively Allegretto finale once again has a concertante character. Its plaintiff rondo theme is heralded by the violin and is echoed by the piano in slightly varied form.

Brahms' Piano Quartet in C minor, Op. 60 is of a distinctively contrasting character to his preceding two works composed for that combination, his Op. 25 and Op. 26. Where the previous two quartets are obviously more youthful and extroverted, the C minor Quartet is much more concentrated, presenting its great emotional intensity in a contrastingly introspective manner. The work, a special favourite of cellists, features in its third movement an opening which could easily be regarded as potentially the greatest cello sonata Brahms may have ever conceived. The fourth movement, in contrast, opens with one of Brahms' deepest statements, but this time opening in the form of a violin sonata. As the musical output of Brahms was, at this stage in his life, gaining an increasingly intense character, this was the last statement Brahms was to make for this combination of instruments, immediately turning to his Symphony No. 1, also in the key of C minor.

JULY 12

The resonance of some Mozartean antecedents can be heard in the opening bars of Brahms' Piano Quartet in G minor: the serious opening statement in octaves and the quick introduction of a new thematic idea in the relative major is classical in concept, evoking the past and suggesting an intertextuality with other works, largely the Piano Quartet in G minor, K. 478. Brahms does not allow himself to sound like Mozart, nevertheless, there is a deeper generic structure in this opening stance that signals its ancestry. Even though the historical influences are clearly evident in this piece, the G minor Quartet has been regarded as a work which paves the way for future directions. Schoenberg's somewhat provocatively entitled essay "Brahms the Progressive" explores the intricacy of the phrasing rhythm and the complex relationships between motifs bequeathed by Mozart and signalling a new and radical direction which finds its culmination, by implication, in the twelve tone music of Schoenberg himself. It was this Piano Quartet, as composed by Brahms, which was Schoenberg's favourite work from the entire chamber music literature. What was initially conceived by Brahms as a piano quartet found a new form in the hands of Schoenberg, what has been jokingly described as Brahms' Symphony No. 5. In actual fact, Schoenberg took a composition more dear to him than any other and transformed it, by reconstructing it for a massive symphony orchestra, into a form in which he would have more immediate access to as a performer.

The Sleeping Beauty was composed in January, 1890, after which Tchaikovsky went to Florence, where he wrote *The Queen of Spades*. On leaving Italy later in the year he set to work on his only string sextet, *Souvenir de Florence*. It is scored for two violins, two violas and two cellos and unfortunately was his last chamber music work. It was performed before a private audience in December, 1890, but the first public performance of the String Sextet was delayed until December 1892 due to other commitments, including

the composer's only visit to America. Tchaikovsky died, a suicide (as is now established), less than a year later. *Souvenir de Florence* creates an atmosphere of joy. Tchaikovsky wrote to Mme von Meck, his benefactress, that he had written it enthusiastically, though he did comment elsewhere that to use six individual and yet very similar instruments presented a challenge. The first movement, Allegro con spirito, is in the form of a rondo. It has a jolly principal theme and a second theme that exudes romance. The second movement, Adagio cantabile con moto, opens with sonorous chords which lead to an evocative and beautiful principal theme heard against a guitar-like pizzicato accompaniment. A short middle section foregrounds a rapid repetition of notes that are executed with the tip of the bow. The third movement, Allegretto moderato, has stronger influences from Russian than Italian folk music. The finale, Allegro vivace, escalates in pace to an enthralling end.

Prokofiev's Second Violin Sonata is in four movements and follows a "classical" form. The first movement's elegant first subject sets the tranquility of the entire work; the second subject is more chromatic, and linkage is provided by two brief interludes which set the musical concerns to be explored in the development. The second movement is an energetic Scherzo in triple time, with a profusion of displaced accents and breathtaking passage work, with a middle section in duple time that provides a sharp contrast in mood. The third movement reflects the serenity of the first, though its pastoral idyll is clouded by an indefinable sadness which develops into a tense and restless dialogue in the central section. The muted coda is unceremoniously sidestepped by the opening of the finale, a lively sonata-rondo. The main subject consists of two themes united by a pulsing rhythmic pattern, the third theme being contrasted. A new theme of generous proportions occupies the central part of the movement, and the recapitulation melds fragments of the various themes in an urgent pursuit of the final cadence.

Fauré's Piano Quartet No. 2 in G minor was written between 1876 and 1886. The Adagio of this quartet evokes the sound of a remote bell that takes the listener on an inner journey in a significant example of "distancing". The liveliness of the outer movements and the restlessness of the Adagio molto point to Fauré's development of a perspective through which traditional forms are revitalised. This is achieved through his immense subtlety of ideas and originality. As a composer Fauré did not so much break with convention as step aside from it in order to seduce his audience. This feature of Fauré's work is clearly evident in this quartet.

The Piano Quintet in A major, Op.81 is arguably one of Dvorak's finest creations. The first movement provides variation in mood through innovative scoring. Each theme is introduced in the dark ambience that characterises his work - the first theme presents a mood of serenity with a hint of poignance and is played by the cello; the second theme has a strong rhythmic pattern and creates a mood of independence. The second movement's atmosphere is forecast by its title "Dumka" - a lament. Again the viola and the cello, in turn, set the dark ambience. The pattern of the movement falls into a pattern of A-B-A-C-A-B-A. The Scherzo is entitled "Furiant" and is influenced by the rhythm of the exuberant Bohemian dance of the same name. The finale assumes the form of a sonata with a figure that sets a jolly mood. Dvorak is revealed here in a wonderful moment of both gravity and *joi de vivre*.

JULY 14 AM

Mozart's Violin Sonata in B-flat major K. 454 is believed by many to have achieved a perfect alternation of the violin and the piano in this piece. He composed this piece so that he could play it together with the then illustrious violinist Regina Strinasacchi at her concert in the theatre. Einstein provides an eloquent description of this Sonata: "One cannot conceive of any more perfect alternation of the two instruments than that in the first Allegro, into which one enters through a proud Largo as through a triumphal arch; or in the Rondo, which in its theme, in its divertissements, and in its returns to the theme furnishes ever new and more delightful surprises; nor can we imagine any slow movement - this one is more an Adagio than an Andante - in which feeling and concertante could be more brilliantly fused."

Dvorak's Trio in E minor Op. 90 "Dumky" was composed in 1890 shortly before Dvorak's departure for the United States where he accepted the post as head of the National Conservatory in New York. The work has a definite nationalistic quality as evidenced by the title, "Dumky", which is the plural form of the Ukranian term "Dumka" for an elegy or an epic ballad. In this work, Dvorak broke with the traditional conventions of the piano trio genre. The essential mood is established in the first two movements and then abandoned in favour of one that exudes cheerfulness and exuberance. This approach epitomises Dvorak's conception of the "Dumka". The third movement is in three parts, while the fourth movement consists of five parts. Both of these movements end with a coda. A passionate

allegro introduces the fifth movement and the sixth movement once again, is completed with a coda. The sonata form, usually associated with the genre of the piano trio, is markedly absent from this piece. In composing this Trio, Dvorak created an immensely popular and unusual work that is performed frequently around the world.

Schubert died aged 31 on November 19, 1828, in a cold, dark Viennese garret. Few of his works had gained wide public recognition and for many years after his death many of his scores lay forgotten in the closets of relatives and friends. It was not until more than two decades after his death that one of Schubert's major chamber works, written during the last months of his life, was found. This was the String Quintet in C major which was first performed in 1850 in an abridged version. It is a matter for speculation whether the composer ever heard this piece played. The Quintet in C major is, in the main, a serene composition. It is filled with contrasts and is harmonically, melodically and rhythmically complex. The first movement is in sonata form with an ambiguous harmonic progression that creates a singular tone. The Adagio extends the passionate quality of the Allegro; of particular interest, is the use of pizzicato which communicates a sense of disturbance. The contrast provided by the scherzo sets a different mood. The overall mood is lively although the thoughtfulness of the trio adds an extra dimension. The lighthearted finale is perhaps not as lofty as the earlier movements with its clearly Hungarian-gypsy influence, nevertheless it is lyrical in mood. The quintet ends with an energetic coda leaving the listener totally breathless.

JULY 14 PM

The Cello Sonata in F major, Op.99 was composed in 1886, during the first of three almost perfect summers Brahms spent near Lake Thun, in Switzerland. As a result of these uplifting experiences, Brahms developed a new confidence which is evident in the sonata's introduction: a disconnected, persuasive theme on the cello, offset by tremolando piano chords, creates an ambience that is both heroic and urgent. The Adagio (in the remote key of F-sharp minor) is filled with complexity including some unforgettable pizzicato. The unsettled mood of the third movement is reminiscent of the passionate scherzos of Brahms's youth, but the concluding rondo's principal theme creates a mellow mood.

Brahms's Piano Quartet in A major, Op. 26 is elegant and reflects romantic concerns. Its captivating opening theme is set in motion with an oscillation. This work's ability to enchant lies in the degree of variation and transformation of its thematic material. The Poco Adagio is an intricate movement has a deceptively simple opening, however, interwoven with its various statements, can be found a sinister music of diminished sevenths, arpeggiated in the low register of the piano, that is alternated with a two-note motive in the strings. It is this music which finally underpins the sombre central section, in the remote key of F minor. The Scherzo, in the form of a stylised Minuet, conjures up images of eighteenth century music. The finale, one of Brahms most virtuostic, again demonstrates Brahms great attraction to the melodies and character of gypsy music.

The simple mathematical equation — six minus four is two — does not hold true within the realm of chamber music. The four instrumental parts of a string quartet are all an integral part of the musical discourse and the harmonic and textual integrity is dependent upon all four instruments. Sextets, septets and octets provide a contrast in that each instrument is allowed more free play and the time to be ornamental. The first movement, in particular, delights in taking full advantage of greater choice provided by the six stringed instruments. The second movement is a Scherzo in G minor. The shift to the minor mode creates an ambiguous mood that oscillates between whimsy and melancholy. The third movement begins slowly, with a mournful theme played by the first violin against an accompaniment on the second violin and first viola seeming to cast a mysterious cloud. The last movement dispells this cloud and replaces the listener back in the real world.



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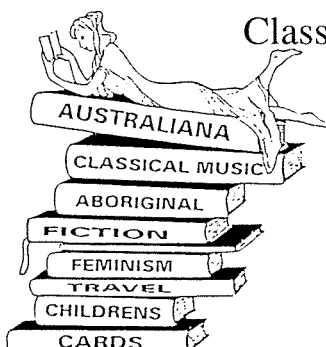
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