



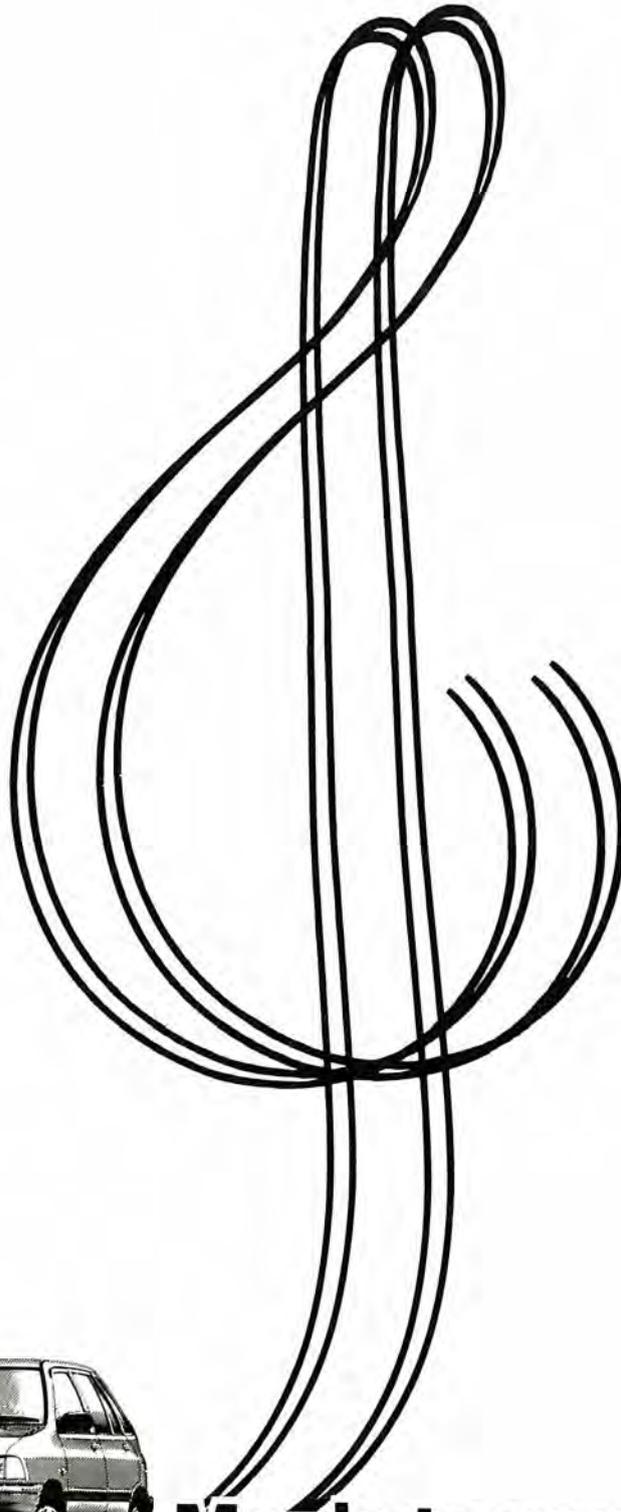
# THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC

THEODORE KUCHAR · ARTISTIC DIRECTOR

1993



TOWNSVILLE, NORTH QUEENSLAND



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DEALER**

FRIDAY JULY 9 8.00 PM

TOWNSVILLE CIVIC THEATRE

*JOHAN NEPOMUK HUMMEL*

Piano Quintet in E flat major, Op 87

1. Allegro e risoluto assai
2. Minuet & Trio, Allegro con fuoco
3. Largo — attacca subito –
4. Finale, Allegro agitato

Daniel Adni, piano  
Koenraad Ellegiers, violin  
Rainer Moog, viola  
Marko Ylonen, cello  
Max McBride, double bass

*BEDRICH SMETANA*

Piano Trio in G minor, Op. 15

1. Moderato assai
2. Allegro ma non agitato  
Alternativo I, Andante  
Alternativo II, Maestoso, Tempo I
3. Finale, Presto  
Grave, quasi marcia, Tempo I

Mykola Suk, piano  
Yuri Mazurkevich, violin  
Marko Ylonen, cello

**INTERVAL**

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*MAX BRUCH*

Eight Pieces for Clarinet, Viola  
and Piano, Op. 83 (selections)

1. Andante con moto, C minor
5. Andante, F minor
6. Andante con moto, G minor
7. Allegro vivace ma non troppo, B major

Catherine McCorkill, clarinet  
Rainer Moog, viola  
Lamar Crowson, piano

*JOHANNES BRAHMS*

Piano Quartet in A major, Op. 26

1. Allegro non troppo
2. Poco Adagio
3. Scherzo (Poco allegro)
4. Finale (Allegro)

Alexander Slobodyanik, piano  
Oleh Krysa, violin  
Theodore Kuchar, viola  
Torleif Thedéen, cello

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Townsville Travelodge

SATURDAY JULY 10 11.00 AM

PERC TUCKER REGIONAL  
GALLERY

*GREAT COMPOSERS OF OUR TIME*

*WITOLD LUTOSLAWSKI* (Poland)

Partita (Australian Premiere)

Oleh Krysa, violin  
Tatyana Tchekina, piano

*LARRY SITSKY* (Australia)

Partita (World Premiere)

Oleh Krysa, violin  
Tatyana Tchekina, piano

*LARRY SITSKY*

Piano Trio No.4 "Romantica"

Lyn Woodgate, piano  
Semyon Kobets, violin  
Tess Remy-Schumacher, cello

*BOHUSLAV MARTINU* (Czechoslovakia)

Variations on a theme of Rossini

Tess Remy-Schumacher, cello  
Lyn Woodgate, piano

*ALFRED SCHNITTKE* (Russia)

Cello Sonata

Alexander Ivashkin, cello  
Tatyana Tchekina, piano

**8th to 18th July  
Exhibition and Sale of**

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**8th July to 15th August**

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To mark the United Nations International Year of Indigenous People, a special exhibition of Murri art by the indigenous people of north Queensland



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Friday: 10am - 9pm, Sunday: 10am - 1pm**

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SATURDAY JULY 10 8.00 PM

TOWNSVILLE CIVIC THEATRE

*FELIX MENDELSSOHN*

String Quintet in A major, Op. 18

1. Allegro con moto
2. Intermezzo, Andante sostenuto
3. Scherzo, Allegro di molto
4. Allegro vivace

Charles Castleman, violin  
Charmian Gadd, violin  
Theodore Kuchar, viola  
Vincent Edwards, viola  
Marko Ylonen, cello

*ALFRED SCHNITTKE*

Piano Quintet

1. Moderato
2. In tempo di valse
3. Andante
4. Lento
5. Moderato pastorale

Lamar Crowson, piano  
Oleh Krysa, violin  
Dimity Hall, violin  
Irena Morozov, viola  
Julian Smiles, cello

**INTERVAL**

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*CÉSAR FRANCK*

Sonata for Violin and Piano in A major

1. Allegretto ben moderato
2. Allegro
3. Recitativo. Fantasia
4. Allegretto poco mosso

Charles Castleman, violin  
Mykola Suk, piano

*ERNÖ DOHNÁNYI*

Piano Quintet in C minor, Op. 1

1. Allegro
2. Scherzo: Allegro vivace
3. Adagio, quasi andante
4. Finale: Allegro animato

Daniel Adni, piano  
Koenraad Ellegiers, violin  
Yuri Mazurkevich, violin  
Rainer Moog, viola  
Alexander Ivashkin, cello

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SUNDAY JULY 11 11.00 AM

ST JAMES' CATHEDRAL

*WOLFGANG AMADEUS MOZART*

Piano Quartet in G minor, K. 478

1. Allegro
2. Andante
3. Rondo (Allegro moderato)

Lamar Crowson, piano  
Koenraad Ellegiers, violin  
Rainer Moog, viola  
Young-Chang Cho, cello

*WOLFGANG AMADEUS MOZART*

Grande Sestetto Concertante  
(after Sinfonia Concertante K. 364)

1. Allegro maestoso
2. Andante
3. Presto

Dene Olding, violin  
Dimity Hall, violin  
Irena Morozov, viola  
Theodore Kuchar, viola  
Julian Smiles, cello  
Max McBride, double bass

**INTERVAL**

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*OLIVIER MESSIAEN*

Quatuor Pour La Fin Du Temps  
(Quartet for the End of Time)

1. Liturgie de cristal
2. Vocalise, pour l'Ange qui annonce  
la fin du Temps
3. Abîme des oiseaux
4. Intermède
5. Louange à l'Eternité de Jésus
6. Danse de la fureur, pour les sept trompettes
7. Fouillis d'arcs-en-ciel, pour l'Ange qui  
annonce la fin du Temps
8. Louange à l'Immortalité de Jésus

Lamar Crowson, piano  
Catherine McCorkill, clarinet  
Charles Castleman, violin  
Torleif Thedéen, cello  
Malcolm Berry, narrator



SUNDAY JULY 11 7.00 PM

TOWNSVILLE CIVIC THEATRE

*WOLFGANG AMADEUS MOZART*

Oboe Quartet in F major, K. 370

1. Allegro
2. Adagio
3. Rondo — allegro ma non troppo

Joel Marangella, oboe  
Charmian Gadd, violin  
Vincent Edwards, viola  
Alexander Ivashkin, cello

*SERGEI RACHMANINOV*

Piano Trio No. 2 in D minor, Op. 9

1. Moderato — allegro moderato
2. Quasi variazione
3. Allegro risoluto

Alexander Slobodyanik, piano  
Oleh Krysa, violin  
Alexander Ivashkin, cello

**INTERVAL**

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*PETER SCULTHORPE*

Landscape II

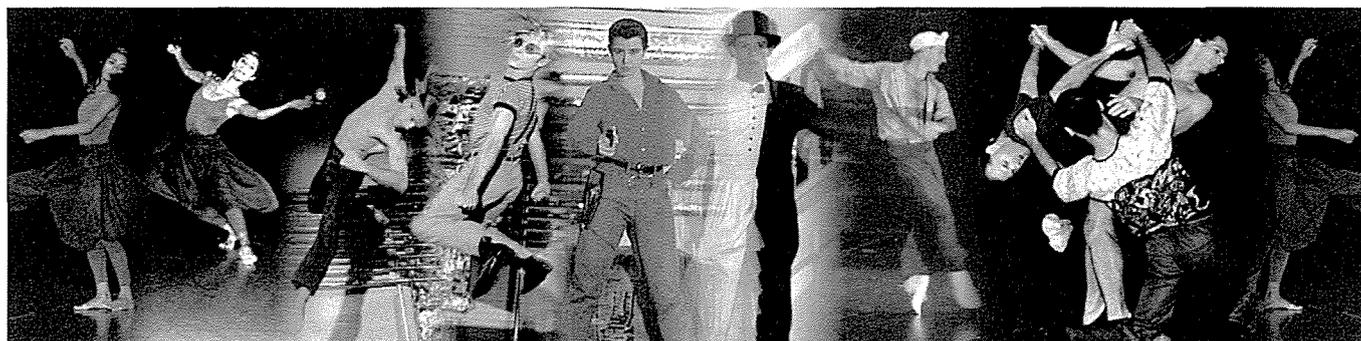
Daniel Adni, piano  
Dimity Hall, violin  
Irena Morozov, viola  
Julian Smiles, cello

*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

Mykola Suk, piano  
Yuri Mazurkevich, violin  
Koenraad Ellegiers, violin  
Theodore Kuchar, viola  
Torleif Thedéen, cello



**Dance North** is the only permanent professional performing company anywhere in Northern Australia.

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Australia's best choreographers and designers and is very proud of its "Australian Made" licence.

**Dance North's** standing as one of Australia's major dance companies has been established during three major tours to Asia, with another planned for Vietnam this year. The Company also tours frequently within Australia, both nation- and state-wide.

**Dance North** looks forward in 1994 to working with musicians of international standard who have been attracted to James Cook University and the Australian Festival of Chamber Music.

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**Dance North**  
*PO Box 1645  
Townsville  
Qld 4810*

*Tel (077) 722 549  
Fax (077) 213 014*

**DANCE NORTH**

THURSDAY JULY 15 11.00 AM

TOWNSVILLE CIVIC THEATRE

*MAURICE RAVEL*

Piano Trio in A minor

1. Modéré
2. Pantoum (Assez vif)
3. Passacaille (Très large) *leading to*
4. Final (Animé)

Tatyana Tchekina, piano  
Oleh Krysa, violin  
Marko Ylonen, cello

*IGOR STRAVINSKY*

Suite from 'The Soldier's Tale'

1. The Soldier's March
2. The Soldier's Violin
3. The Little Concert
4. Three Dances: Tango, Waltz, Ragtime
5. The Devil's Dance

Mykola Suk, piano  
Catherine McCorkill, clarinet  
Yuri Mazurkevich, violin

**INTERVAL**

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*ANTONIN DVORAK*

String Quintet in G, Op. 77

1. Allegro con fuoco
2. Scherzo Andante
3. Poco andante
4. Finale: allegro assai

Koenraad Ellegiers, violin  
Dimity Hall, violin  
Vincent Edwards, viola  
Alexander Ivashkin, cello  
Max McBride, double bass



THURSDAY JULY 15 8.00 PM

TOWNSVILLE CIVIC THEATRE

THE AUSTRALIAN VIRTUOSI

Theodore Kuchar, Conductor

*JOHANN SEBASTIAN BACH*

Concerto for Two Violins  
in D minor, BWV 1043

1. Vivace
2. Largo ma non tanto
3. Allegro

Charles Castleman, violin  
Charmian Gadd, violin

*BENJAMIN BRITTEN*

Lachrymae Op. 48a for viola and strings

Rainer Moog, viola

*ALESSANDRO MARCELLO*

Oboe Concerto in C minor

1. Allegro moderato
2. Adagio
3. Allegro

Joel Marangella, oboe

**INTERVAL**

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*PETER TCHAIKOVSKY*

Andante cantabile, Op. 11

Marko Ylonen, cello

*PETER TCHAIKOVSKY*

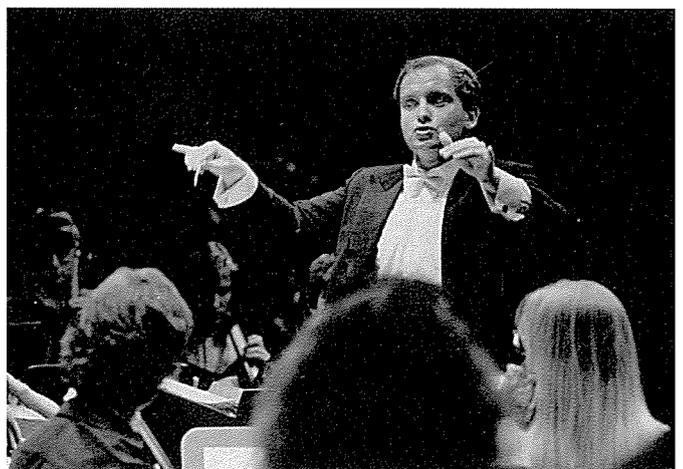
Nocturne, Op. 19 No. 4

Young-Chang Cho, cello

*FELIX MENDELSSOHN*

String Symphony No. 9 in C minor

1. Grave – Allegro
2. Andante
3. Scherzo
4. Allegro vivace



Sponsored By

Townsville Bulletin

FRIDAY JULY 16 7.00 PM

TOWNSVILLE CIVIC THEATRE

*LUDWIG VAN BEETHOVEN*

Piano Trio in C minor, Op. 1 No. 3

1. Allegro con brio (quasi tranquillo)
2. Andante cantabile con variazioni
3. Menuetto: Quasi allegro
4. Finale: Prestissimo

Alexander Slobodyanik, piano  
Yuri Mazurkevich, violin  
Alexander Ivashkin, cello

*JOHANNES BRAHMS*

Clarinet Quintet in B minor, Op. 115

1. Allegro
2. Adagio
3. Andantino; Presto non assai,  
ma con sentimento
4. Con moto

Catherine McCorkill, clarinet  
Charmian Gadd, violin  
Koenraad Ellegiers, violin  
Vincent Edwards, viola  
Marko Ylonen, cello

**INTERVAL**

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*ERNEST CHAUSSON*

Piano Quartet in A major, Op. 30

1. Animé
2. Très calme
3. Simple et sans hâte
4. Animé

Lamar Crowson, piano  
Charles Castleman, violin  
Theodore Kuchar, viola  
Young-Chang Cho, cello

FRIDAY JULY 16 10.00 PM

TOWNSVILLE CIVIC THEATRE

*"MIDNIGHT MADNESS"*

Program to include:

Turina: Sextet  
Glinka: Trio Pathétique  
Sarasate: Violin pieces  
Johann Strauss: Waltzes  
Mussorgsky: Pictures at an Exhibition

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SATURDAY JULY 17 11.00 AM

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*BENJAMIN BRITTEN* (England)

Cello Sonata

Torleif Thedéen, cello  
Lamar Crowson, piano

*BOHUSLAV MARTINU* (Czechoslovakia)

Piano Trio

Lamar Crowson, piano  
Semyon Kobets, violin  
Tess Remy-Schumacher, cello

*DAVID AMRAM* (U.S.A.)

Violin Sonata (Australian Premiere)

Charles Castleman, violin  
Lyn Woodgate, piano

*RICHARD MEALE* (Australia)

String Quartet No.2

The Australia Ensemble String  
Quartet  
Dene Olding, violin  
Dimity Hall, violin  
Irena Morozov, viola  
Julian Smiles, cello

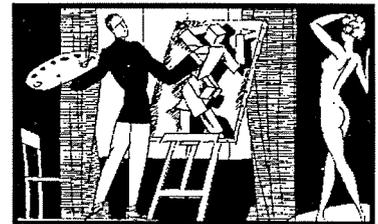


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**Flinders  
Gallery**



**18° SOUTH  
PERSPECTIVES**

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Open Monday-Saturday, 9.30 - 5.00 p.m.

SATURDAY JULY 17 8.00 PM

TOWNSVILLE CIVIC THEATRE

*DMITRI SHOSTAKOVICH*

String Quartet No. 3 in F major, Op. 73

1. Allegretto
2. Moderato con moto
3. Allegro non troppo
4. Adagio
5. Moderato

The Australia Ensemble String  
Quartet  
Dene Olding, violin  
Dimity Hall, violin  
Irena Morozov, viola  
Julian Smiles, cello

*SERGEI RACHMANINOV*

Sonata for cello and piano in G minor, Op. 19

1. Lento — Allegro moderato
2. Allegro scherzando
3. Andante
4. Allegro mosso

Torleif Thedéen, cello  
Daniel Adni, piano

**INTERVAL**

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*PETER TCHAIKOVSKY*

Piano Trio in A minor, Op. 50

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

Daniel Adni, piano  
Oleh Krysa, violin  
Young-Chang Cho, cello

Variazioni Finale e Coda: Allegro  
risoluto e con fuoco

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Coca-Cola

SUNDAY JULY 18 11.00 AM

ST JAMES' CATHEDRAL

*FRANK MARTIN*

String Trio

1. Grave
2. Très vif et coulant
3. Très lent — a tempo un poco andante

Charles Castleman, violin  
Rainer Moog, viola  
Young-Chang Cho, cello

*SERGEI PROKOFIEV*

Quintet for oboe, clarinet, violin, viola  
and double bass, Op. 39

1. Theme and variations
2. Andante energico
3. Allegro sostenuto, ma con brio
4. Adagio pesante
5. Allegro precipitato, ma non troppo presto
6. Andantino

Joel Marangella, oboe  
Catherine McCorkill, clarinet  
Koenraad Ellegiers, violin  
Vincent Edwards, viola  
Max McBride, double bass

**INTERVAL** \_\_\_\_\_

*FRANZ SCHUBERT*

String Quintet in C major, D. 956

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

Dene Olding, violin  
Dimity Hall, violin  
Irena Morozov, viola  
Julian Smiles, cello  
Torleif Thedéen, cello

SUNDAY JULY 18 7.00 PM

TOWNSVILLE CIVIC THEATRE

*BOHUSLAV MARTINU*

Quartet for oboe, piano, violin and cello

1. Moderato poco allegro
2. Adagio — Andante (poco moderato)  
— Poco allegro

Joel Marangella, oboe  
Mykola Suk, piano  
Dene Olding, violin  
Julian Smiles, cello

*FRANZ SCHUBERT*

Piano Trio in B flat major, D. 898

1. Allegro moderato
2. Andante un poco mosso
3. Scherzo, Allegro
4. Rondo (Allegro vivace)

Lamar Crowson, piano  
Charmian Gadd, violin  
Young-Chang Cho, cello

**INTERVAL**

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*PETER TCHAIKOVSKY*

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

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

Oleh Krysa, violin  
Yuri Mazurkevich, violin  
Theodore Kuchar, viola  
Irena Morozov, viola  
Torleif Thedéen, cello  
Alexander Ivashkin, cello

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## VIOLINISTS



**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 Ysaÿe Foundation in Brussels for his Nonesuch record and his New York City recital of Ysaÿe's Six Unaccompanied Sonatas.



**Koenraad Ellegiers** is principal violin of the Cologne Radio Symphony Orchestra. As a young artist he studied with Sandor Vegh and Yehudi Menuhin and performed throughout North and South America and most European countries. He has led masterclasses in Italy, Spain, Argentina and Switzerland. In addition to his commitments with the Cologne Radio Symphony Orchestra he is second violinist of the Van Hoven Quartet.



**Charmian Gadd's** worldwide career has included solo performances with many of the world's finest orchestras, recitals, chamber music and professorships at two US universities. She is now Artist-in-Residence at the Sydney Conservatorium and remains active in the performance field both here and in the USA. Her background is an unusual one — she was born in the Australian bush. Her mother's family were pioneers and her father's English intellectuals. Her mother, self-taught, became Charmian's first teacher. When the child showed remarkable promise she was enrolled at the Sydney Conservatorium and then commenced her formal training. Influences on her have been predominantly European — Richard Goldner, Viennese, Josef Gingold trained in Belgium, Henryk Szeryng of the Carl Flesch tradition and Janos Starker have been her most influential teachers and mentors. Charmian won the ABC Concerto Competition in 1962 and has been a prizewinner in the Vienna International Violin Competition and the Emma Feldman award in Philadelphia. She has toured Australia many times, both for the ABC and for Musica Viva. She is well known as a member of the new generation of artist-teachers and attracts students internationally.

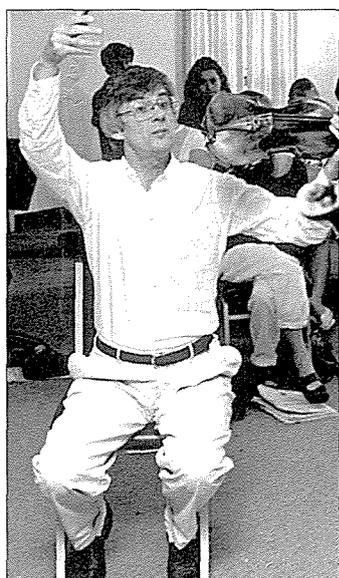


**Dimity Hall** studied violin at the New South Wales State Conservatorium of Music with Alice Waten, graduating with merit in 1986 with a Bachelor of Music (Performer's) degree. In 1986 Dimity won the Wenkart Foundation Award. In 1987 she received a Netherlands Government Scholarship and began postgraduate studies with Herman Krebbers in Amsterdam. She gave recitals throughout the Netherlands and in 1989 won a competition for young soloists, the important *Zilveren Vriendenkrans* award, entitling her to give a recital in the Concertgebouw Kleine Zaal. Dimity has performed and recorded with the Royal Concertgebouw Orchestra under the direction of Neeme Järvi and toured European capital cities with that orchestra in 1989 under Nikolaus Harnoncourt. She has also performed with both the Netherlands Philharmonic Chamber and Symphony Orchestras. Dimity

has been a core member of the Australian Chamber Orchestra since 1985 and toured Europe with it in 1986. In August 1989 Dimity returned to Australia to the position of principal second violin with the ACO, touring Europe and South America with it in 1990. She was a soloist with the ACO in the 1990 Mostly Mozart Festival and again in the 1991 Basically Bach Festival where she was director and soloist. Dimity has been a member of the Australia Ensemble since 1992, appearing regularly in its subscription series and throughout Australia and internationally for Musica Viva.



**Semyon Kobets** joined James Cook University's Music Department in 1992. He is a graduate of the Kiev Conservatory, and holds postgraduate degrees in solo violin and in chamber music from the Kiev and Moscow Conservatories respectively. Semyon is a distinguished chamber player and has performed extensively as a soloist in Eastern and Western Europe and also in the U.S.A. He is an international contest laureate (1978, Budapest). In 1988 Semyon was awarded the Ukrainian State's Lysenko Prize, and in 1989 the title of "Outstanding Artist of the Ukraine". He was a co-founder of the Leontovych String Quartet in Kiev in 1971, and has been Artistic Director and First Violinist of the Quartet for more than twenty years. Semyon has conducted masterclasses in the U.S.A. and taught for a decade at Kiev Conservatory.



**Oleh Krysa** was long esteemed in the Soviet Union as one of that country's most distinguished soloists and chamber musicians. He was a student and protégé 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 Australia, USSR, 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

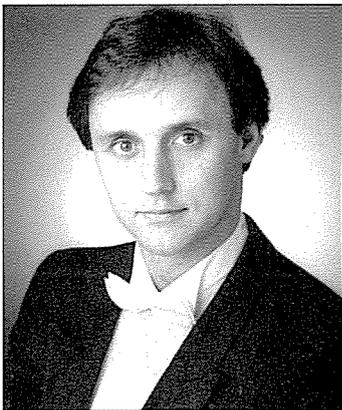
Schnittke and has premiered and been the dedicatee of numerous works by Schnittke. Since arriving in the United States in 1989 his recitals at Carnegie Hall and the Kennedy Center have been met with exceptional critical acclaim which has helped to confirm his reputation as one of the leading violin virtuosos of this century. In September 1990 he became Professor of Violin at the Manhattan School of Music in New York, and has recently been appointed Professor at the Eastman School of Music, Rochester.



**Yuri Mazurkevich** represents the brilliant mastery and technical perfection of the Soviet School of Violin.

A native of Lvov, Ukraine, he graduated from the prestigious Moscow University, where he was a student of the legendary David Oistrakh. A winner of the highest honours at the Helsinki, Munich and Montreal International Competitions, he was invited to join the faculty of the Kiev Conservatory. Mazurkevich is a laureate of International Competitions in Helsinki, Munich and Montreal. Continuing his active concert career in the USSR and Europe, Mazurkevich was designated "Outstanding Artist of the Ukraine".

Yuri Mazurkevich currently holds the position of Professor and Chairman of the String Department at Boston University. He continues to perform and teach at Tanglewood, the Victoria International Festival and the Johannesen International School of the Arts. His recordings have been featured on numerous radio and television performances for the ABC, BBC, Radio France, Radio Moscow and Sender Freies, Berlin.



**Dene Olding** achieved international recognition in 1985 by becoming a prize winner in the renowned Queen Elisabeth of Belgium International Violin Competition. He studied at the Juilliard School of Music in New York with Ivan Galamian and Margaret Pardee, obtaining his master's degree in 1978. Four years later Dene returned to Australia as violinist for the Australia Ensemble and at that time took up the position of musical director of the Australian Chamber Orchestra. In 1985 he was awarded a Churchill Fellowship to undertake advanced study overseas with Herman Krebbers and György Pauk. Dene was appointed co-concertmaster of the Sydney Symphony Orchestra in 1987, and is frequently heard as soloist in recital and with major Australian orchestras. He has performed over twenty-five violin concertos

including the Australian premiere of Lutoslawski's *Chain 2* with the composer conducting. He also gave the world premieres of concertos by Ross Edwards and Bozidar Kos, for which he won the 1991 Sounds Australian Award. ABC Classics recently released a CD of violin sonatas featuring Dene and his father Max Olding. Performances for 1993 will include the Australian premiere of the Elliot Carter Violin Concerto with the Melbourne Symphony Orchestra.

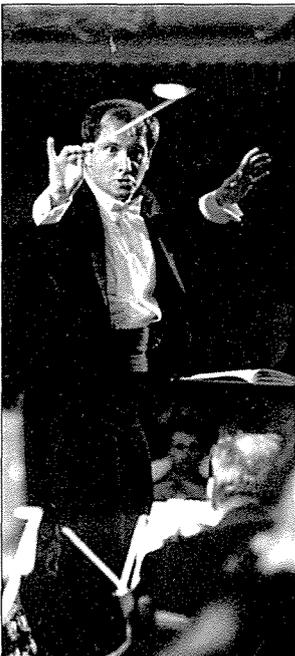
## VIOLISTS



**Vincent Edwards** commenced violin studies at the age of thirteen in Melbourne. He developed his musical skills further at the Juilliard School of Music in New York, studying the violin and viola with Oscar Shumsky, and graduated from the Postgraduate Diploma course. On returning to Australia he performed as violinist with the Melbourne Symphony Orchestra and as principal violist with the New Zealand Opera Company.

He performs regularly as a recitalist, as concert master of the Canberra Symphony Orchestra, and as principal viola with the Australian Chamber Orchestra. He has appeared as soloist in such works as Berlioz' *Harold in Italy*, Mozart's *Sinfonia Concertante*, and Brahms' *Double Concerto*..

Vincent Edwards is at present Head of the String Department at the Canberra School of Music.



**Theodore Kuchar** graduated with distinction from The Cleveland Institute of Music and by the age of 25 held the position of principal viola in orchestras in Cleveland and Helsinki. He has appeared as soloist and chamber musician in Australia, Europe, New Zealand, UK, the former USSR and USA, at major festivals including Blossom, Edinburgh, Kuhmo and Tanglewood. An avid supporter of contemporary composers, he has premiered a number of their works, several which were written specifically for him.

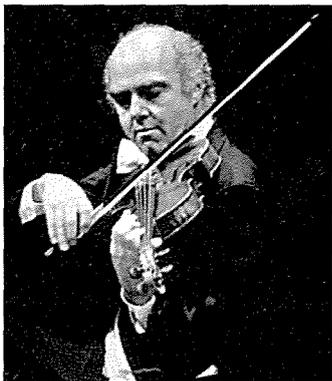
In 1980, Mr Kuchar was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra to undertake advanced study and performance at the Berkshire Music Centre, Tanglewood, studying under Leonard Bernstein, Colin Davis, Seiji Ozawa and Andre Previn, and was reinvited the following season. As Music Director and Conductor of The Cleveland Sinfonia, a position in which he served from 1978 until 1982, Kuchar worked under the guidance of Lorin Maazel.

He has been Music Director of the Finnish Chamber Orchestra, the Queensland Philharmonic Orchestra and the West Australian Ballet, and his active conducting career has taken him to the leading symphony orchestras of Cape Town, Helsinki, Kiev, Perth, Prague and Tallinn, amongst many others. In 1989, he was awarded the Honorary Bronze Medal by the Finnish

Government in recognition of his work promoting and performing that country's music both in Finland and abroad.

In 1987 he was appointed Music Director of the Queensland Philharmonic Orchestra, and during his association with the orchestra he initiated the now historic cycle of performances of the complete symphonies of Mozart, attracted leading international soloists to their Australian debuts and secured the orchestra's first commercial recording for the Ondine label.

In 1992, Mr Kuchar was appointed Principal Guest Conductor of the Ukrainian State Symphony Orchestra, an orchestra for decades regarded as one of the former Soviet Union's three leading symphonic ensembles. He has initiated that orchestra's first international recording project, a series for the Marco Polo label, featuring the complete symphonies of Ukraine's premier composer of the twentieth century, Boris Lyatoshinsky.



**Rainer Moog** belongs to the select group of violinists who have successfully made a career as a soloist. A top prize winner at the ARD Competition in Munich in 1971, he was appointed solo violinist 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 violinists.



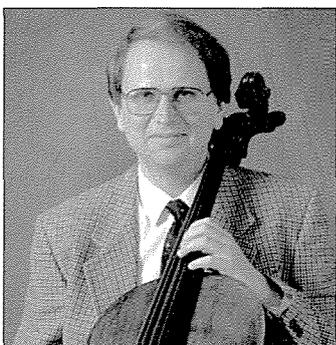
**Irena Morozov** began violin studies at the NSW Conservatorium of Music with Richard Goldner. She turned to viola, studying with Robert Pikler, and touring with his chamber orchestra. At that time she was also one of the youngest members ever chosen for the Sydney Symphony Orchestra. Further advanced studies on viola were then undertaken in the United States and Europe. She is a foundation member of the Australia Ensemble and, in addition, in recent years has held the position of principal violinist with the Elizabethan Trust and Australian Chamber Orchestras and guest principal with the Sydney Symphony Orchestra. Irena has appeared as soloist on many occasions with the Sydney Symphony Orchestra, Queensland Philharmonic, Elizabethan Trust and Australian Chamber Orchestra (both in Australia and overseas) and last year with the Auckland Philharmonia. For the Mozart

bicentennial year she and her husband, Dene Olding, performed the *Sinfonia Concertante* K364 to open the Sydney Symphony Orchestra concert season. She has also collaborated with distinguished artists such as Geoffrey Parsons, Lauris Elms, Charmian Gadd and Geoffrey Tozer and has toured Australia with the Auryn Quartet from Germany for Musica Viva.

## CELLISTS



**Young-Chang Cho** began studying the cello at the age of eight in his homeland, Korea. He continued his studies in the USA where he earned his Diploma. In Germany he studied with Siegfried Palm. Young-Chang Cho won prizes in important international competitions (Geneva, Budapest, Munich and Paris), and performed throughout America, Ásia and in most European countries. From 1983 to 1987 he was solo cellist of the Cologne Radio Symphony Orchestra . Since 1988 he has been Professor of Cello at the Musikhochschule in Essen and is also cellist of the Van Hoven Quartet.



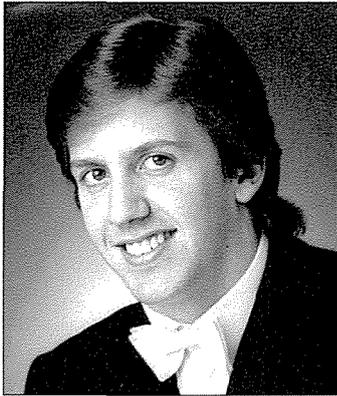
The artistry of cellist **Alexander Ivashkin** is well-known to audiences in more than twenty countries on four continents. Described by the Glasgow Herald as "one of the central figures in Russian cultural affairs", Ivashkin has established an international reputation both as an interpreter of the standard repertoire and as a proponent of contemporary music. His highly acclaimed performances have included appearances in Russia, USA, Eastern and Western Europe, Australia and New Zealand. Born in Russia, Ivashkin received his doctorate degree from the Moscow Gnessins Music Institute. He has been solo cellist of the Bolshoi Theatre Orchestra and Artistic Director of the famous Bolshoi Soloists Ensemble. Ivashkin's expertise embraces solo, chamber and orchestral playing, as well as teaching. He has recorded 20 discs released by Melodiya (Russia) and Mobile Fidelity (USA), and has taught at various international schools of music. His publications include several books and more than two hundred articles printed in different languages in the USSR, USA, Germany, Great Britain, Italy, Poland and Sweden. Ivashkin is currently teaching at the University of Canterbury in Christchurch, New Zealand, and has recently, with colleagues Oleh Krysa and Theodore Kuchar, recorded the string trios of Penderecki, Schnittke and Gubaidulina, due for release later this year on the Tall Poppies label.



**Tess Remy-Schumacher** was born in Cologne. She completed her "Kunstlerische Reifepfung" at the Cologne Musikhochschule where she studied with Boris Pergamenschikow, Maria Kliegel and members of the Amadeus Quartet, and received a Master's degree from the University of Southern California, after studying with Jacqueline du Pré and William Pleeth in London (1984-1985) and Lynn Harrell in Los Angeles (1987-1989).

Tess won the first prize in the International Carlo Zecchi Competition, Rome, 1990, an Award of Academic Excellence from the University of Southern California, and was finalist at the International Artists Competition in New York City earlier this year. She has played, recorded and taught masterclasses in Europe, the United States, Thailand and Australia, and will soon visit Japan.

Currently Tess teaches cello, chamber music, chamber orchestra and music theory at James Cook University's Department of Music.



**Julian Smiles** studied the cello with Nelson Cooke at the Canberra School of Music. He completed the Bachelor of Music degree in just two years, graduating with distinction in 1989. When only fifteen he won the open section of the National Violoncello Society of Australia competition, and two years later played the Dvorak Cello Concerto with the Queensland Youth Orchestra in the finals of the National Youth Concerto Competition. Julian went on to win the string section of the ABC Young Performer of the Year Award in 1988, playing the Elgar Cello Concerto. He was principal cellist with the Canberra and Australian Youth Orchestras, touring with both to Europe, and from 1989 became a core member and principal cellist with the Australian Chamber Orchestra. He has given a number of concerto performances

with the Queensland, Canberra and Adelaide Symphony Orchestras, and has appeared as a chamber musician with the Seymour Group, Kathryn Selby and Friends and Trio Oz. In 1989 he won a number of awards which enabled him to study at Indiana University with the renowned cellist Janos Starker. Julian returned to Australia in 1991 to become the resident cellist of the Australia Ensemble.



**Torleif Thedéen** 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 Thedéen 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. Thedéen records exclusively for BIS, and a number of his recordings have achieved definitive status. He is soon to make his debut with the Czech Philharmonic Orchestra, playing the Dvorak Concerto conducted by Vaclav Neumann.



**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 is now solo cellist of the Finnish Radio Symphony Orchestra.

## DOUBLE BASSIST



the Australia Ensemble and Australian Chamber Orchestra for the CBS label. He is currently working with the Canberra Symphony Orchestra and is Lecturer in Double Bass at the Canberra School of Music.

Following his studies at the New South Wales Conservatorium of Music, **Max McBride** was awarded an Australia Council Scholarship to continue his studies at the Vienna Musikhochschule. He has performed extensively throughout Europe, South-East Asia, Japan, China, New Zealand and Australia appearing regularly with the Australia Ensemble and a number of the ABC orchestras. As a conductor he has made numerous recordings with the Sydney Symphony Orchestra and other ABC orchestras, the ABC Sinfonia, public appearances with the Sydney Trust Orchestra, Queensland and West Australian Symphony Orchestras, the Australian Chamber Orchestra, the Christchurch Symphony Orchestra, Australian Opera and the Victorian State Opera. McBride has made numerous recordings with

## OBOIST



orchestras. In 1991, he performed in New York's Lincoln Centre and Washington's Kennedy Centre as the featured guest of The Chamber Music Society of Lincoln Centre while also having given the US premiere of Henze's Double Concerto with the National Symphony Orchestra.

**Joel Marangella**, who holds the position of Principal Oboe of the West Australian Symphony Orchestra, was born in Washington, DC, educated in France and is a graduate of the National Conservatory of Music in Orleans, and the National Superior Conservatory in Paris. In 1973 he graduated from the Juilliard School in New York with a Master's Degree in Music. He has performed extensively as a soloist throughout Europe and the United States, including recitals at the Kennedy Center of Performing Arts. As an orchestral player, Joel Marangella has gained much experience in the world of ballet as oboist in orchestras accompanying many of the world's most famous ballet companies including the American Ballet Theatre, the Bolshoi Ballet on two American tours, the Royal Ballet, Covent Garden, the Royal Danish Ballet and the New York City Ballet. During 1988, he appeared as soloist in major concerts with the major ABC symphony

## CLARINETTIST



Queensland Philharmonic Orchestra as principal clarinet. In 1990, she was appointed Lecturer in Clarinet at the Western Australian Conservatorium of Music, and has recently moved to Melbourne as Lecturer in Clarinet at the Victorian College of the Arts.

**Catherine McCorkill** began studying the clarinet in Perth with Duncan Abercromby. After further studies with Donald Westlake, she graduated from the Canberra School of Music with a BA (Music) and a Postgraduate Diploma, also receiving the "Student of the Year" prize. During 1984, Catherine played in the Tasmanian Symphony Orchestra and was a State Winner of the ABC Instrumental and Vocal Competition. Later that year, she was principal clarinet on the Australian Youth Orchestra's highly acclaimed European tour, after which she took up a Churchill Fellowship which enabled her to study for fourteen months with leading teachers in England, France, Germany and the USA. In 1986, Catherine joined the

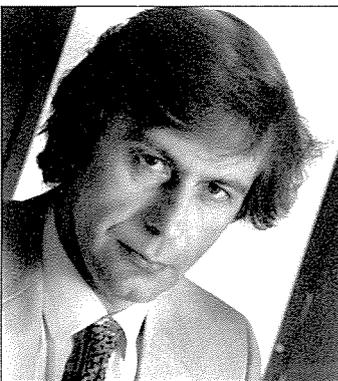
## PIANISTS



**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 Hallé 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.



**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 Elisabeth 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 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, Jacqueline du Pré, Itzhak Perlman and the Amadeus Quartet. He records for HMV and Oiseau Lyre. Lamar Crowson is Professor of Piano at the South African College of Music and has recently been appointed Visiting Professor of Piano at James Cook University.



**Alexander Slobodyanik** made a lasting impression on the American music scene when he was presented by Sol Hurok in his Carnegie Hall debut in 1968, the success of which resulted in regular tours of the United States, Canada, South America, Europe, USSR, China and Japan. Conductors with whom he has performed include Kiril Kondrashin, Yuri Temirkanov, Sir John Barbirolli, Leonard Bernstein, Neeme Järvi, Maxim Shostakovich and Mstislav Rostropovich. Born into a musical family in Kiev, Slobodyanik began his musical studies in Kiev and at 15 went to Moscow to study with the legendary Heinrich Neuhaus. He is a laureate of the Chopin competition in Warsaw and the prestigious Tchaikovsky Competition in Moscow. Slobodyanik has appeared in recitals with orchestras throughout North and South America, Europe, the former USSR, China and Japan. He has performed with such leading ensembles as the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Royal Philharmonic and Moscow State Symphony amongst many others. In addition to solo performances, Slobodyanik has performed frequently with the Borodin String Quartet, Gidon Kremer and Yuri Bashmet. He has also taken part in numerous international music festivals, including Newport, Santa Fe, Lockenhaus and Salzburg. The 1991-92 season commenced with guest appearances with the New York Philharmonic under Yuri Temirkanov and the London Symphony Orchestra under Mstislav Rostropovich in the Prokofiev Festival. Among Slobodyanik's recordings are two recent CDs on Melodiya and MCA Records.



**Mykola Suk** rose to international prominence in 1971 as First Prize Winner of both the Liszt and Bartók International Competitions, subsequently establishing a distinguished career in Eastern Europe. He was born in Kiev into a family of musicians, and studied at the Kiev Special Music School and later at the Moscow Conservatory, where he joined the class of the famous Soviet pedagogue and performer, Lev Vlasenko. He is highly successful as a chamber music performer, and his performances with the violinist O. Parkhomenko, Merited Artist of the Ukrainian Republic, and violinist Oleh Krysa (with whom he has performed the complete cycle of Beethoven's violin and piano sonatas) have brought him great critical acclaim. Mykola Suk has been awarded

the title of Merited Artist of the Ukrainian SSR for having done great service in the field of the performing arts. He now lives in New York, performing actively throughout the USA and former USSR while remaining on the faculty of the Moscow Conservatory.



**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 have been received enthusiastically by the critics. She has also conducted masterclasses throughout the world.



Australian pianist **Lyn Woodgate** began studying piano at the age of four and by the age of thirteen had performed her first concerto with orchestra and made her first television appearance. In 1983 she graduated from the Queensland Conservatorium of Music with a Bachelor of Music and a Graduate Diploma in Music. In 1984 she was winner of the Florence Davey Scholarship. Studies at London's Guildhall School of Music and Drama and the English National Opera followed. She later completed a Master of Music degree at Leeds University where she continued her competition success. Upon returning to Australia in 1988 Lyn joined the staff at the Queensland

Conservatorium of Music and Queensland University. During her career she has appeared with orchestras in Australia and England, recorded for Australian and British television and performed in the United States. She is currently a lecturer in piano and musical techniques at James Cook University.

## THE AUSTRALIA ENSEMBLE

Australia's foremost musicians combine their artistry in the renowned Australia Ensemble — this country's leading chamber group. Founded in 1980 and resident at the University of New South Wales in Sydney, it has performed extensively throughout Australia and in regular tours of Europe, USA, Japan, China, the former Soviet Union, India, New Zealand, Hong Kong and South America.

The group has appeared in such premier halls as London's Wigmore and Queen Elizabeth Halls, Carnegie Recital Hall in New York, the Wiener Konzerthaus, Beethovenhalle in Bonn, Tokyo's Bunka Kaikan, the Concertgebouw Kleine Saal in Amsterdam, the Gulbenkian Museum Foundation in Lisbon and the Sydney Opera House. Performances by the Ensemble have reached millions through Radio France, NHK Japan, ORF Austria, Radio Studio Bern, the BBC, the ABC and Radio New Zealand.

Comprising string quartet, flute, clarinet and piano, the Australia Ensemble is known for creating innovative programs that delight audiences of all tastes. Drawing from a prodigious repertoire of over 300 works from classic to contemporary, the ensemble is equally at home with traditional favourites of Mozart, Beethoven and Brahms as well as 20th century compositions in a variety of styles and instrumentations.

In addition to their busy touring schedule and a series of twelve concerts and six public workshops at the University of New South Wales, the ensemble is currently undertaking a long-term recording project of standard and contemporary repertoire. The individual members are frequently heard as soloists and recording artists in the Australasian region.

Recent CD releases include an all-Schubert disc for the Tall Poppies label with the great C major Quintet and "The Shepherd on the Rock" with soprano Jennifer Bates, and an all-Mozart disc for ABC Classics containing previously unrecorded arrangements for strings of masterpieces such as his Clarinet Quintet in A major.

This year the Ensemble has toured Japan and the USA and in November returns to Japan as Australia's only classical group chosen to represent their country in the "Celebrate Australia Week" in Tokyo.



# PROGRAM NOTES

Program notes researched and written by Robert Keane, who recently completed his PhD in Music at the University of London with a thesis on the complete solo-songs of Finnish composer Jean Sibelius.

## JULY 9

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### Hummel: Piano Quintet in E flat major, Op. 87

The Hungarian-German pianist and composer Hummel was a pupil of Mozart and was invited to board with the Mozart family for two years. He also studied with Clementi, Haydn and Salieri and was considered a serious rival to Beethoven as both pianist and composer. It seems odd that his music is not better known today, for, apart from the rather lightweight virtuoso piano music, and the piano concertos (English pianist Stephen Hough has recently astonished the world with his performance of the brilliant A minor concerto), there is remarkable church music and a range of chamber works, such as the D minor Septet Op. 74 and this Quintet Op. 87 from 1802, all beautifully written and striking.

Hummel's marked conservatism made him the elder statesman of Viennese classicism, at a period when classicism was beginning to seem old-fashioned, and the balance and restraint of that style are in evidence in the opening sonata-allegro of the Quintet, which is unusual in adding double bass to the normal Piano Quartet lineup. Also unusual is the key structure, which begins and ends in E flat minor, but moves quickly to D major and then to A major for its second theme. The Minuet second movement also begins in E flat minor, but moves to F sharp major. The Trio section with its rushing scales suggests that this movement might be considered more of a *scherzo* than a polite Minuet. A brief *Largo* featuring the piano connects without a break to the Finale which is a rondo, again in E flat minor with a perky little theme in the piano which Beethoven might have envied. The work ends in a flurry of semiquavers for the piano with the strings in descending chromatic passages.

### Smetana: Piano Trio in G minor, Op. 15

Bedrich Smetana, though born a Czech, was educated in Germany, and all his life spoke and wrote Czech like a foreigner. He initially planned a career as a pianist, and he might have rivalled Liszt, like whom he could play the Chopin Revolutionary Study with the left hand in octaves! However, he mismanaged his pianistic career and turned instead to composition, and is best remembered for his opera "*The Bartered Bride*". After his marriage in 1848 he established a music school with funds provided by Liszt. He moved to Sweden in 1856 but returned when it was announced that there was to be a National Theatre for presenting operas and dramas in the Czech language. In 1863 he opened a second school more nationalistic in tendency. He began to go deaf in 1874, suffered from continual headaches and in 1884 was taken to an asylum where he died.

The Piano Trio in G minor, Op. 15, was his first important chamber work. He greatly admired Schumann and in 1846 had written a Piano Sonata in G minor, modelled on Schumann's Op. 22 Sonata in the same key. The Trio dates from 1855, and all of its three movements are in G minor. It is a profoundly moving and deeply felt work, possibly because it was written in memory of his daughter Fritzi who had died of scarlet fever. The first movement is an elegy and is particularly intense. The influence of Schumann is obvious in the second movement, with its two contrasting sections interestingly called *Alternativo I and II*. The main theme of the Finale is borrowed from a protest song of the 1840's called "I was sowing millet" and had been used previously by Smetana in the finale of his own G minor piano sonata. Towards the end of the movement, the second theme returns as a funeral march, and the triplet figures suggest muffled drums. The *Presto* tempo returns and the work finishes strongly in G major.

### Bruch: Eight Pieces for Clarinet, Viola and Piano, Op. 83 (Selections)

The German composer Max Bruch lived most of his life in Berlin or Bonn, but from 1880 to 1883 was conductor of the Liverpool Philharmonic Society. In 1892 he became professor of composition at the Hochschule in Berlin, retiring in 1910, dividing his time between composing, letter-writing and engaging in bitter musical arguments which his disagreeable nature provoked. Between 1910 and 1913 Bruch wrote 10 pieces for viola. The first were the Eight Pieces for Clarinet, Viola and Piano Op. 83 (1910), followed by the Romance for Viola and Orchestra Op. 85 (1911), and the Concerto in E minor for Clarinet, Viola and Orchestra Op. 88 (1913).

The Eight Pieces are character pieces firmly anchored in their late Romantic sensitivity. They are all single movement works and have optional parts for violin and cello. Seven of them are in minor keys, exploiting the somewhat mournful and mellow viola and clarinet timbres. No. 3 in C minor contrasts the more rhapsodic viola against the more lyrical clarinet. Bruch borrowed frequently from a variety of folk musics — Scottish, Hebrew, Swedish — and No. 5 in F minor is influenced by Romanian folk music. It is the influence of Brahms, however, that is clear in No. 6, which is a fluid night-piece in G minor. The seventh in B major is the only major key piece of the set, and bubbles vigorously along in the spirit of Mendelssohn making a more appropriate ending to tonight's selection of just four pieces than the set's actual concluding slow and sad E flat minor Moderato.

## Brahms: Piano Quartet in A major, Op. 26

Brahms first studied music with his father, a double bass player, and might have become an orchestral player. But he made such progress as a pianist that his early career was as a performer and teacher of the piano. He attracted the attention of Joachim and Liszt, and more importantly Robert and Clara Schumann, who helped him establish himself as a composer, and by 1864 was entirely devoted to composition. Nevertheless the piano continued to be central to his music, and 17 of his 25 chamber works involve that instrument. In 1862 Brahms wrote two Piano Quartets, the G minor Op. 25, and this one, in A major, Op. 26. The work is full of happiness; Brahms presented it at his first concert in Vienna, and his self-confidence is very noticeable. "The first movement is so lyrical", says Ivor Keys, "that there are very few bars without hummable melodic content". There are two themes, one evolving from a fragment of the other, and in the restatement at the end of the movement the order of these themes is reversed. The hushed expressive slow movement features the violin 'shadowing' the piano's melody, over thick typically-Brahmsian textures in the viola and cello. The *scherzo* contains a fully developed sonata shape before the trio section which begins with a delightful canon in D minor. The *Finale* is a rondo on an enormous scale, with strongly marked rhythms and a plentiful supply of themes, ending in great triumph, the four players managing to sound like a small orchestra.

## JULY 10

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## Mendelssohn: String Quintet in A major, Op. 18

Mendelssohn was called by Schumann "the Mozart of the 19th century", and certainly in terms of precocious talent and speed of writing the parallel is accurate. At the age of sixteen, young Felix produced his astonishing *Octet for strings in E flat* (played so memorably at the 1992 Festival), and the following year, 1826, he wrote that other masterpiece, the Overture to *A Midsummer Night's Dream*, and this sunny and good-natured String Quintet. At the end of his career, in 1845, he wrote a second Quintet in B flat which is equally fresh and original, but the first is pure fun, and displays an amazing security in handling the strings for a seventeen-year-old.

The opening *Allegro con moto* is typical of the work as a whole, and one of the most attractive textures is a staccato/pizzicato section in F sharp minor. The coda dies away gracefully to lead the way to the second movement. This *Intermezzo* was added by the composer in 1832 to replace an earlier minuet, and was written as a *Nachruf* (obituary) or epitaph for Eduard Rietz, a violinist Mendelssohn greatly admired. It is reflective, and quite appropriately features the first violin. The *Scherzo* is reminiscent of the *Midsummer Night's Dream* Overture and is another example of the unearthly lightness and brilliance so typical of its creator. The *Finale* extends the high spirits to quite a frenetic level and the work ends with great energy.

## Schnittke: Piano Quintet

Alfred Schnittke is undeniably Russia's foremost living composer. His rise to fame is all the more remarkable when one considers that he was born of a Jewish mother and a German father in the Stalin years, grew to manhood under the Khrushchev regime, and to middle age in what has been called the "interminable Brezhnev years". But part of his childhood was spent in Vienna, and he was at Moscow Conservatory in the 1960's when, briefly, a few modernist works by Schoenberg, Berg, Webern, Stockhausen and Boulez were available. As Schnittke himself remarked, being a Russian composer remains for him no easy matter, and the contradictions and paradoxes he has seen, along with his rootlessness and a sense of alienation, have informed his style so that he is seen in some quarters as an eclectic post-modernist bowerbird, borrowing quotations from other composers as diverse as Orlando di Lassus, Beethoven and Shostakovich to suit his needs.

The Piano Quintet of 1972-76 is a short but tragic work, dedicated to the memory of the composer's mother. The opening *Moderato* begins darkly on the piano and after the entry of the strings the piano intones a high bell-like set of repeated notes leading to a silence. The second movement proceeds directly and the waltz pastiche sounds almost like an intrusion. However, Schnittke's sense of extremes allows the tension to build in a distinctly 20th century way. The ensuing *Andante* and *Lento* movements keep us on the dangerous edge (note the 'shocking' forte major chord!) until the final soothing *moderato pastorale*, with its gentler waltz quotation. The work ends with sustained string chords above a cyclical motif in the piano composed of the notes of the harmonic series. If this sounds like relief it is a tribute to the sustained tension of the Quintet as a whole, which takes us into a world at once so threatening, powerful and tragic, that even the merest glimmer of light seems a consolation beyond price.

## Franck: Sonata for Violin and Piano in A major

If César Franck had written only one work, and that work was the Violin Sonata in A, it would have been enough to make his name. But friends of Franck could be forgiven for being surprised that he had made a name as a composer, since he was first and foremost an organist, and his earlier compositions had been trivial affairs. It was as a man in his fifties that something suddenly happened and original music of great power began to pour from him: the *Symphony in D minor*, the *Symphonic Variations for piano and orchestra*, and the violin sonata which dates from 1886, written as a wedding present for the violinist Eugene Ysaÿe.

The work is dominated by the chord of the ninth which appears at the beginning and thereafter in various forms during the cyclic first movement. But we are not dealing with a traditional first movement form here, rather a poetic and rather sad rêverie. The second movement is also surprising, with tumultuous and demanding parts for both instruments, and a range of emotions from the sensual to the lyrical. The *Fantasia* reintroduces the elegiac tone from the first movement, and there are passages of great beauty before the movement melts away into silence. The *Finale* is built on an ingenious canon and recapitulates some of the cyclical motifs already heard.

### Dohnányi: Piano Quintet in C minor, Op. 1

Dohnányi graduated from the Budapest Academy in 1897, and by the turn of the century had established himself as the greatest Hungarian pianist and composer after Liszt. His piano repertoire was prodigious: in the years 1919-1921 he gave 120 concerts per season in Budapest alone, causing his fellow classmate Bartók to say that "Dohnányi was providing the entire musical life of Hungary". In 1920 he performed the complete piano works of Beethoven, and later the complete 27 piano concertos of Mozart. He composed from an early age and his Opus 1, the Piano Quintet in C minor, which was acclaimed by Brahms, was produced after 67 juvenile works. It was written when he was an 18 year-old student at the institute he subsequently headed. (I like Dohnányi — he was Director of a Music Academy too!)

The Quintet is a full-blooded Romantic work. Its opening *Allegro* moves from quiet and mysterious to bold and challenging before it finishes confidently in C major. The *Scherzo* is supple and has a contrasting trio which is as lyrical as anything Brahms wrote. In the slow movement the ghost of Schumann seems to hover and Wagnerian chromaticism makes a brief appearance before the end. The *Finale* has a 5-beat rhythm, something much more common in Hungary than it is in the Austro-German musical world. There are contrasting episodes in 6/4 time which sound rather waltz-like, before the heroic conclusion. Overall, despite the debt to Brahms, this is a wonderful work from a student who still had two years to graduation.

## JULY 11 AM

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### Mozart: Piano Quartet in G minor, K. 478

In 1785, the year in which the 15-year-old Beethoven was exploring new reaches of chamber music with three piano quartets, the Viennese publisher Hoffmeister published Mozart's first work in this category, the G minor Piano Quartet, K.478. It is hard to believe that this was a new medium for Mozart, so surely does he overcome the problems involved. Earlier compositions for piano and one or two strings had been in fact piano concertos in miniature, but now the strings no longer provided mere accompaniment: all the instruments were treated as independent musical partners. This quartet is one of two, and the publisher complained that it was too difficult for the amateur Viennese market, so Mozart transferred the second Quartet, in E flat, to another publisher.

The key G minor indicates the mood of the work: this was Mozart's "fateful" key, of the two Symphonies K. 183 and K. 550 and the Quintet K. 516, all brooding and powerful. In the Quartet the fierce, concentrated emotion of the first theme is carried over into the second and the coda is quite startling in its passionate, emotional intensity. The B flat major *Andante* is a lighter, more lyrical movement and the closing *Rondo* (to the main theme of which generations of musicians have sung the words "Oh has anybody here seen Charlie?") also remains untroubled, apart from a brusque E minor episode. One interesting point: an idea that appears in the first episode is a theme of J.C. Bach, whom Mozart admired, and he returned to it a few weeks later as the main theme of his D major Rondo for Piano K. 485.

### Mozart: Grande Sestetto Concertante

(After Sinfonia Concertante K. 364)

The Sinfonia Concertante implies a symphony with parts for solo instruments and can be traced back to the baroque concerto grosso, but it is essentially a product of the *galant* era, and probably originated in the famous Mannheim orchestra. Mozart spent some time there in 1777-8 and was obviously attracted to the form since in the next year or so he attempted four works that bear or could bear the name of sinfonia concertante. The greatest of these is the work in E flat for violin and viola K.364 completed in 1779. In 1807 an anonymous musician arranged it for string sextet for a Viennese publisher, probably at the time when Mozart's widow Constanze was trying to raise some money from his music. It is an extremely successful arrangement, preserving all the complexity of the original — no small feat when a whole orchestra and two soloists must be reduced to a sextet.

The opening *Allegro maestoso* is remarkably rich in themes, for the soloists (here Violin 1 and Viola 1) introduce three themes of their own in addition to those at the start. There is a section in the development with some dramatic trilling of the Mannheim type, and a beautiful, concise minor episode, as well as Mozart's own wonderfully shaped cadenza. The dark colours of the C minor *Andante* are reminiscent of the C minor Andantino of the Piano Concerto in E flat K. 271 written two years earlier. The last movement is a spirited rondo with two episodes, the first begun by the solo violin, the second by the solo viola both with the same exuberant tune. After the third return of the rondo theme the sequence of events is varied to bring the movement to a brilliant and highly effective finish.

## Messiaen: Quatuor Pour La Fin Du Temps (Quartet for the End of Time)

Messiaen has often provided notes to his works. To some, his highly coloured emotional expositions are embarrassing; to others they offer welcome clues to the way in which this modern mystic thought out his music. Here is what he had to say about the Quartet for the End of Time:

"Conceived and written during my captivity, the Quartet was first performed in Stalag VIII (in Görlitz, Silesia) on 15th January 1941. It was directly inspired by a quotation from the Apocalypse (beginning *And I saw another mighty angel come down from heaven, clothed with a cloud*). Its musical language is essentially unmaterial, spiritual and Catholic. Modes which achieve melodically and harmonically a kind of tonal ubiquity here draw the listener to eternity and space or the infinite. Special rhythms, beyond all measure, contribute powerfully in repelling the temporal... This Quartet comprises eight movements. Why? Seven is the perfect number, the creation of six days, sanctified by the Divine Sabbath; the seven of this rest is prolonged to eternity and becomes the eight of unflinching light, of unalterable peace."

But the Quartet is able to make its own impression without literary aid, as it did when, on borrowed instruments, four French musicians played it before an audience of thousands of prisoners — French, Polish, Belgian — in that Silesian prison-camp in the bitter winter days of January 1941.

## JULY 11 PM

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### Mozart: Oboe Quartet in F major, K. 370

The oboe first appeared at the court of Louis XIV of France as early as 1660. The first hundred years or so of the oboe's existence were in many ways its golden age. It was frequently the upper wind instrument in the orchestra and often doubled the soprano line in vocal music. Bach and Handel used it in this way, and it was still common to do so in Mozart's time. There were however great virtuosi who were capable of making it a telling solo instrument. One of these was Friedrich Ramm for whom Mozart wrote the Concerto in C, began a Concerto in F (61 magnificent bars exist), and the Oboe Quartet in F, written in Munich in 1781 when Mozart was there for the premiere of his opera *Idomeneo*.

The opening *Allegro* has a bright serenade character, filled with rich counterpoint and has some delightful surprises in the recapitulation. The slow movement's serious and melodious theme is adorned with graceful flourishes and points out the contrasts between strings and oboe. There is a middle section in the minor before the first theme is repeated with variation in its figurations. The sparkling *Rondo* with its cheerful thirds allows for some fireworks of virtuosity. If Ramm was as great an oboist as Mozart was a composer, then the first performance of this work must have been spectacular indeed, particularly in this concerto-like last movement.

### Rachmaninov: Piano Trio No. 2 in D minor, Op. 9

In 1898 Rachmaninov was invited by the Philharmonic Society to appear in London as a pianist and to conduct his orchestral fantasy *The Rock*. This work had greatly impressed Tchaikovsky, who had agreed to give its first performance in St Petersburg in January 1894. However, Tchaikovsky died on 25th October 1893 (we celebrate the centenary of his death this year), and Rachmaninov was deeply affected by the passing of the great musician whom he so much admired. As Tchaikovsky had himself done two years earlier at the death of Nicolai Rubinstein, he produced a piano trio as an elegy. (Tchaikovsky's is the A minor Trio Op. 50, to be performed on Saturday July 17). Rachmaninov worked quickly and his D minor trio took him just six weeks, from 25 October to 15 December 1893.

The first movement is laden with grief and is a passionate outpouring in the late Romantic manner for which Rachmaninov is so well known. It is a long sonata movement taking half the work's entire length. Almost as long is the second movement in which the eight variations appropriately are based on the main theme of Rachmaninov's *The Rock* which Tchaikovsky was to have conducted. The piano writing reminds us of the greatness of Rachmaninov's pianistic talent. The third and final movement resumes the elegiac mood of the opening and is the shortest of the three. Its prevailing dark D minor colouring is extended to the very end, and a folksong-like phrase (which could well be a Russian Orthodox hymn tune) makes a brief appearance before disappearing in the tragic gloom.

### Sculthorpe: Landscape II (for violin, viola, cello and piano)

#### *Composer's Note*

In a sense I first thought about *Landscape II* during the late sixties, at a time when I was living in a Zen Buddhist monastery in Japan. After making calls upon the Abbot of a nearby Shinto shrine, I became preoccupied with what seemed to be schizoid behaviour in the Japanese: the embracing of two religions, and the tearing between the two. I related this to my own situation, to the tearing inside me between Australia and Europe, and also between Australia and Asia.

The work, then, is influenced by both Japanese attitudes and music, by the Balinese *gamelan* and by Australian Aboriginal chant. Its four movements are not unlike meditations, often with a feeling of suspension of time; and the natural world is ever-present, especially through the sounds of insects and the occasional cries of birds. All the same, the music is concerned with landscapes of the heart and mind as much as with their physical presence.

*Landscape II* was commissioned for the New England Ensemble by Musica Viva Australia. It has been recorded by the Seymour Group on *Peter Sculthorpe: Landscapes*, MBS 16 CD.

### Dvorak: Piano Quintet in A major, Op. 81

Just as Brahms had been assisted by Liszt, Schumann and others in the making of his name, so Brahms in turn exercised his influence and assisted Sibelius, Dohnányi and Dvorak. After winning the Austrian State Prize for his third symphony, it was on Brahms' recommendation that Dvorak was taken on by the prestigious publisher Simrock. The influence of Brahms and perhaps that of Schubert is felt in much of Dvorak's music but most clearly here in the A major Quintet of 1887. With its intoxicating melody, vital rhythm, colourful scoring and contrasts of mood, it is one of the finest chamber works ever written.

The opening movement sets the mood for the whole work, and the solo passages with accompaniment, rather than the usual involved interplay are also typical. The *Dumka* — a word meaning 'lament' — of the second movement is announced by the viola after four bars of piano and is subject to a melancholy set of variations. Two contrasted sections, the second of which is a wild dance, interrupt the quiet mood. The *Furiant* (the word has nothing to do with 'fury'), a lively Czech dance in triple time with a characteristic effect of cross-rhythm, has a quieter middle section, the material of which appears again in the coda of the rousing *Finale*.

## JULY 15 AM

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### Ravel: Piano Trio in A Minor

Ravel had long been an admirer of Saint-Saëns' technique and mastery of form. It is not surprising that when, in 1914, he embarked on his Piano Trio, he should have looked to Saint-Saëns' Trio as an example. On 21st March he wrote to a friend that work was going well, and a few days later that the first movement was complete. But in July, the inspiration began to falter, and the declaration of war the following month overwhelmed and saddened him. But, as if to defy the horrors that threatened, he plunged with a mad intensity into completing the Trio, and finished by the end of August. The first performance was given at a Red Cross Concert in Paris at the start of 1915.

The first movement has a theme Ravel described as "Basque-flavoured", and has swiftly changing tempi that create a persistent and restless fluency. The *Pantomim* that succeeds it is highly ingenious. An exotic verse form introduced into French literature by Victor Hugo, it makes its effect by the repetition of alternate lines. For groups of words Ravel substitutes musical ideas. The *Passacaille*, spacious and dignified, takes the old classical form and, perhaps more than elsewhere in the Trio, magnificently reconciles the warring timbres of the instruments. It leads without a break into the exciting *Final*, a crystalline piece of music making that mounts to a powerful climax of irresistible logic. The debt Ravel owed to Saint-Saëns is repaid with ample interest by a work that has become a classic of the 20th century.

### Stravinsky: The Soldier's Tale

In 1914, not long after the furore caused by the first performances of *The Rite of Spring* in Paris, Stravinsky went back to Russia for the last time: he never returned. After the 1914-18 War and the Russian Revolution he settled in Switzerland, by Lake Geneva. Lack of funds caused the composer to write works for a small travelling theatre that could pay its, and his, way. This play with music *L'Histoire du Soldat* — *The Soldier's Tale* was written in 1918 as a frugal war-time entertainment to be read, played and danced by a small troupe of actors and musicians, and is a Faustian tale of a soldier who sells his violin to the Devil, then tricks Old Nick but is finally led off to Hell.

Stravinsky composed eleven numbers which are dramatically essential and linked closely to the text. Eight of them were extracted to form a suite for clarinet, bassoon, cornet, trombone, violin, double bass and percussion. In 1919 Stravinsky made this arrangement of it, reducing the number of movements to five. In certain places, notably where he gives pitches to notes played by percussion in the original, the transcription is arguably more interesting. He retained the violin, of course, which the story predicates as a solo instrument, but adds just piano and clarinet, cleverly exploiting the different timbres and creating pungent misfits of colour, rhythm and tonality in a score where themes are often reassorted from movement to movement, as in a kaleidoscope.

### Dvorak: String Quintet in G major, Op. 77

Dvorak's "Quintet with double bass" as it is usually known, is one of his works to which the publisher Simrock assigned an opus number much higher than it should have had, in this case 77. From its date of composition (1875) it should have been correctly numbered Op. 18. This error did the composer harm, for uninformed listeners are astonished to find a "late" work in the style of Dvorak's first period, when his style had not matured. Nevertheless the Quintet has an individual style based in essence on folk song, and has the interesting double bass. Dvorak wanted to release the cello to the more melodic functions, but by using the bass made his task more difficult.

The fast first movement is in standard sonata form, but in the development section the composer shows great skill and imagination in blending his two motifs. The second movement is again very fast, and its melody exhibits the typical characteristics of Dvorak's "Slavonic" period. The *Poco Andante* is the crowning

section of the work and can be compared with other works written at the peak of his career. The fourth movement concludes the work with a rather formal Rondo having two themes. It proceeds briskly and energetically, without any great deviations from the "correct" form of expression for works of this genre.

## JULY 15 PM

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### Bach: Concerto for Two Violins in D minor, BWV 1043

Bach is generally credited with writing three concertos for violin: this one for two violins in D minor and those in A minor and E major for one violin. These works were composed at Cöthen sometime between 1717 and 1723, and are surely not the only violin concertos Bach wrote. For the six years he worked at the court, he was expected to supply music for weekly concerts, and it seems that in the years after Bach's death and before he was 'rescued' by Mendelssohn in the 19th century, many works were lost. Considering the quality of the D minor double violin concerto, this is a great tragedy.

The opening movement, prior to the entry of the soloists, is elaborately fugal, and the two violins seem to play a second fugue when they do appear. The interweaving of melodic lines throughout the movement is intricate and ingenious. The *Largo* is one of Bach's best-known works and is the essence of lyricism. The violins imitate one another sometimes at the close interval of one beat. Of particular interest are the passages where the solo violins, playing evenly repeated chords, accompany the orchestra.

### Britten: Lachrymae, Op. 48a, for Viola and Strings.

Britten's works for solo instrument and orchestra span the entire period of his mature composing period. His earliest published work in this genre is the Piano Concerto, composed in 1938, and his last the version of *Lachrymae* for viola and strings Op. 48a, which occupied him ten months before his death in December 1976. The first version of the piece was for viola and piano, and was composed for William Primrose while Britten was working on his opera *Billy Budd* in 1950. Subtitled 'Reflections on a Song of John Dowland' the work is constructed as a series of variations on Dowland's 'If my complaints could passion move'.

Though the work is structurally unchanged in the later version, the composer made some slight alterations to the dynamics for the soloist, reassessing the balance in the light of the new string accompaniment. C minor prevails from the start of each variation; Variation VI quotes from Dowland's "Flow my tears", and the final variation is bound by a pedal C which reaffirms that key. The work is unusual since Britten offers his reflections *before* we hear the viola sing the glorious lament as a conclusion. In this sense it is Variations *followed* by a Theme, the reverse of the normal procedure.

### Marcello: Oboe Concerto in C minor

Welcome to the musicological muddle of Marcello! For years, until the 1950's in fact, the present oboe concerto was thought to have been written by Benedetto Marcello (1686-1739) the composer of a large number of pleasing works. But fresh evidence indicated that the real author was his elder brother Alessandro. As if to purposely to add to the confusion (but probably to avoid confusion with his brother at the time — little realising the employment he would give to 20th century musicologists) Alessandro used the pseudonym of Eterio Strinfalico! The concerto was seized by Bach who transposed it from D minor and added ornaments etc. and made it into a harpsichord solo (BWV 974). This work was then attributed to Vivaldi, possibly on the basis that since many of Bach's transcriptions were "after Vivaldi" this one must be too. And there *is* a Violin Sonata by Vivaldi, the first two movements of which have the same openings as this oboe concerto. Then along came Bonelli who, working from the Bach arrangement as well as the original, evolved the C minor concerto as we know it today.

This usual ritornello form is followed in the first movement, the orchestra's strong statement punctuating the oboe's plaintive and sensitive phrases. The high point is the *Adagio*: the oboe sings a beautifully flowing, intense melody. Abruptly the reverie is broken by the Finale in which the oboe is called on to display considerable agility. But muddles aside, it is a very fine work by whoever it was.

### Tchaikovsky: Andante Cantabile, Op. 11 for Cello and Strings Nocturne, Op. 19 No.4 for Cello and Strings

Tchaikovsky began his career by composing eight of his first ten works for the piano but it was not until he was 31 that he wrote his first string quartet. The salons of the nineteenth century where his works were first heard were the centre of the music world for the connoisseurs who gathered there, and they demanded many small scale lyrical compositions. Most of the 126 works for piano were written to fulfil this demand, and the slow movement of his First String Quartet (Op. 11, in D major) is the famous Andante cantabile which was definitely written to please. It is possibly one of the best known pieces in all of chamber music, and this 1888 version for cello is just one of the many arrangements in which it exists. Its second theme is derived from a folk-song called "Vanja sat on a divan and smoked a tobacco pipe."

The Nocturne Op. 19.4 is also an arrangement by Tchaikovsky, this time of a piano piece in C sharp minor (from the Six Morceaux Op. 19) — a hauntingly atmospheric Nightpiece written in 1873. The composer transposed in to D minor when arranging it too for cello in 1888. It opens with a wistful, ballad-like first theme, but there is more motion in the flowing *piu mosso* middle section. A short quasi-cadenza leads to a reprise, with more florid embroideries, and the piece ends very quietly.

## Mendelssohn: String Symphony No. 9 in C minor

In 1821 a historic meeting occurred between the 72 year old Goethe and the 12 year old Mendelssohn. The young genius played the overture to *The Marriage of Figaro* (in his own arrangement for piano), sight-read an original score each by Mozart and Beethoven and played some of his own works. 1821 also saw the origin of the first four string symphonies, with four more in 1822 and a final four in 1823. Mendelssohn wrote the completion dates on the scores, and the No. 9 in C minor was finished on March 12, 1823, when he was the ripe old age of 14. He did not intend these works for public performance, but wrote them as stylistic exercises for the purpose of trying out various genres and manners of construction. The first six follow the older fast-slow-fast shape, but the latter group used the classical four-movement symphony form.

The first movement of No. 9 reflects the experience of Beethoven's Symphony No. 1 with the *Grave* in C minor leading to the *Allegro* in C major. The *Andante* experiments with a new colour effect, with four violin voices playing in the first section and the deep voices (two violas, cello and bass) in the middle section. The speciality of the *Scherzo* lies in its Trio (La Suisse) which has a Swiss folk-song above an accompaniment imitating a bagpipe. Mendelssohn's vivacious Finale is in the minor, but the exultant multi-sectioned Coda is alive with sharp contrasts and splendid effects in C major.

## JULY 16

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### Beethoven: Piano Trio in C minor, Op. 1 No. 3

Beethoven's strong-minded, not to say arrogant, personality was tempered with the saving grace of genius. His first published work, the set of three piano trios Op. 1, was dedicated to his teacher Josef Haydn. When Haydn was shown them he declared that "Beethoven will become one of the greatest musical artists in Europe, and I shall be proud to call myself his teacher". However, he thought his pupil was in too great a hurry to break all the rules, and he particularly disliked the Trio in C minor, finding it too wild and unkempt. Beethoven accused Haydn of jealousy, and angrily called it the best work of the set. He was probably right — on both counts.

The *Allegro con brio* first movement has a standard sonata form with a unison first subject, moving restlessly through several keys, and a more lyrical second theme in E flat. There are sudden changes of mood, and a condensed recapitulation, all indicative of the later Beethoven. The second movement with its variations would have pleased Haydn more. The piano is featured in the 1st variation, and the cello answered by the violin in the 2nd and 4th. There are busy figurations for the pianist in the 3rd and 5th, after which comes a quiet coda. The theme of the *Menuetto* third movement — still a minuet and not yet the swifter scherzo Beethoven later favoured — was imitated by Schubert in his Impromptu for piano, Op. 142, no. 4. It is in the Finale with its uninterrupted surge of youthful power that we see the genius at work. The brave bar-and-a-half of silence after the first seven very loud bars, the sudden *sforzandos*, the bravura octave unisons, the balancing lyrical theme, and the final whisper of the ending all contribute to the impression that genius — wild, unkempt or otherwise — cannot help but make itself noticed. No wonder Haydn felt a pang or two!

### Brahms: Clarinet Quintet in B minor, Op. 115

In 1891 Brahms met the clarinetist Richard Mühlfeld, who played in the grand-ducal orchestra at Meiningen. Inspired by his artistry, Brahms wrote for him no fewer than four works: the Trio Op. 114, this Quintet Op. 115, both in 1892, and in 1895 the Two Sonatas Op. 120 (which may also be played by viola). All of these exploit the "sweet sadness" of the clarinet, to quote Ivor Keys, and this is particularly evident in the low chalumeau register, and the more forlorn upper register, and the generally dark colours Brahms favours.

In the opening movement of the Quintet the clarinet begins in its dark low register and climbs to its upper thinner-toned reaches; the duality this implies is further emphasised in the ambiguity of key centres, for much of the opening could be either D major or B minor. The firm command of counterpoint, and the elegantly laid out part writing show Brahms, the ardent "classicist" clinging to formal restraints at this last flowering of his art. That he was really a reluctant "Romantic" is clear from the *adagio* slow movement, but even here he holds the extremes of emotion in check. The concluding calm is extended into the third movement, where the modifying *ma con sentimento* (which means with feeling not sentimentality) of the *Presto* points again to the Brahms paradox. The final movement, where a more unleashed energy might be expected, is a simple tune with five variations with, once again, the B minor/D major polarity. Perhaps the whole work can be thought of as "sweet sadness". We may permit ourselves the liberty of deciding where the emphasis lies.

### Chausson: Piano Quartet in A major, Op. 30

Ernest Chausson was a pupil of Massenet and of César Franck, and is best remembered for his *Poème* for violin and orchestra. But, in addition to two operas (*The Legend of Saint Cecelia*, *King Arthur*) and incidental music to Shakespeare's *The Tempest*, and the Concerto for Violin and Piano with String Orchestra (featured in the 1992 Festival) he wrote a small amount of chamber music including an unfinished string quartet, the Piano Trio Op. 3, and this Piano Quartet written in 1897, two years before his untimely and bizarre death following a fall from his bicycle whilst on his way to the railway station to meet friends.

The opening movement combines pentatonic, modal melodies and more lush diatonic sweeping sections where the influence of his teacher Franck is never far away. Balance is maintained between the tense and the lyrical in that strictly formal way befitting first movements. The second movement, almost as long as the first, is marked "very calm" and inhabits a more leisurely world in the relaxed key of D flat major. The viola begins a wonderful *chanson* full of *fin de siècle* melancholy which the other strings take up. Despite the gentle piano textures which emphasise the calmness, the movement unfolds gradually towards a more solemn conclusion in the minor. The short third movement in D major is a simple dance "without haste", which prepares the way for the scherzo-like bustle of the last movement. In this, as in the first movement, Chausson allows his sure sense of form to guide him, and extended quieter episodes, amongst which is a restatement of the slow movement's theme, allow the light to penetrate and provide those moments of glowing warmth which linger in the memory long after the end of this very beautiful work.

## JULY 17

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### Shostakovich: String Quartet No. 3 in F major, Op. 73

Shostakovich's series of fifteen symphonies may be seen as his public utterances; on the other hand his fifteen string quartets, which cover a period of some forty years of his creative life, are more intimate and subtle and often bolder in their innovations. The Quartet No. 1 dates from the period of the Fifth Symphony, 1937, while the Quartet No. 15 was his last completed composition. Each quartet has its own style: the first sounding almost like Haydn, the second more powerful, the third more dramatic, the sixth more relaxed, the eighth — written in war-time Dresden — inspired by "the senseless destruction", and the anguished fifteenth with all slow movements; each is a testament to the continued preoccupation with the genre by Shostakovich who possibly found in the quartet the ideal place to express his innermost thoughts.

The Third Quartet was written between 26th January and 2nd August 1946, and is remarkable for the expressive range of its idiom, for its determined quest for new means of expression, and for its masterly scoring. It is built up on the principle of dramatic contrast. The F major first movement is serene and luminous. The three following movements are all in minor keys: E minor, a sardonic little waltz with pianissimo staccato chords; G sharp minor with its alternating 2/4 and 3/4 time signatures and C sharp minor whose temper is close to that of the Fifth Symphony. The Finale is immediately arresting and has a restful A major episode before returning to F major and the slow conclusion.

### Rachmaninov: Sonata for Cello and Piano in G minor, Op. 19

Three influences were constantly at work in the music of Rachmaninov: the piano, 19th-century Romanticism, and Russia. The richly melodic Sonata for Cello and Piano is no exception. Written in 1901, the year of the popular Second Piano Concerto, it represents Rachmaninov's creative powers at their very peak. His approach to music was, of course, through his own instrument, the piano, but in this Sonata the writing for the cello is so grateful that one can regret that he did not write more than this one major work for that instrument. And though there is nothing specifically Russian about the work, like much of the music of Tchaikovsky, it sounds most Russian when the subject is not Russia, but the composer himself.

The typical melancholy lyricism of late Romanticism is notable in the second theme of the opening *Allegro moderato* but nowhere better than in the languid slow movement marked simply *Andante*. Here Rachmaninov explores the twin keys of E flat major and E flat minor in a leisurely way, once again resorting to the melancholy mood of the first movement's second theme. But this mood has such a hold on him that it appears once more in the second theme of the concluding *Allegro mosso*. Rachmaninov's forms are expansive enough to permit exhaustive exploration of the emotional states that are the subject of his music. They are like a tie that bound him to his native Russia, which he left in 1917 and never saw again.

### Tchaikovsky: Piano Trio in A minor, Op. 50

The musical world considers Tchaikovsky the greatest representative of the Russian symphonic tradition of the 19th century. But his chamber music is less well known. In a letter of December 1881 the composer wrote to his friend and patron Madame von Meck that "I wish to write a Piano Trio, and I have gotten quickly to work". In another letter in January 1882, however, he wrote that he was experiencing depression — a common thing for him — and finding difficulty working. However, by March he had completed it, in time for the first anniversary of the death of the composer and pianist Nicolai Rubinstein, who died in March 1881, and whom Tchaikovsky admired so much that he conceived the work as a requiem "To the memory of a great artist". The Trio is drenched in an emotional intensity exceptional even by Tchaikovsky's standards. The opening *Pezzo elegiaco* provides the basic mood of the work and the extended *Theme and Variations* explore almost every facet of the pianist's technique, so that the work is like a mini-piano concerto with string accompaniment. This however would not take account of the extreme difficulty of the violin and cello parts, and the wide variety of colouristic devices that Tchaikovsky employs in a seemingly never-ending out-pouring. The *Finale* and *Coda* bring the work to a powerful conclusion.

Martin: Trio for Violin, Viola and Cello

“The remarkable Swiss”, as they have been called, have been less than remarkable when it comes to producing composers, and Ernest Bloch, Arthur Honegger, Othmar Schoeck, Heinrich Sutermeister and Frank Martin best represent their country. Martin was an active pianist and harpsichordist — his best known work, the *Petite Symphonie Concertante*, is one of few 20th century works to involve the harpsichord — and worked at the Jaques-Dalcroze Institute as a teacher of rhythmic theory. In the 30's Martin adopted the twelve-note technique of Schoenberg, which he used in his *Rhapsodie for five strings* (1935) and the equally stringent but less dissonant *Trio for Violin, Viola and Cello* (1936). His application of 12-note technique does not conform strictly to the rules, since Martin rejected Schoenberg's aesthetics. The opening *Grave* has plentiful double stops for the violin and viola against the cello's single lines. All three instruments have double stops in the third movement, and the six part chords so formed seem to stretch the Trio to its limits.

Prokofiev: Quintet for Oboe, Clarinet, Violin, Viola and Double Bass, Op. 39

There is no getting away from the fact that this Quintet by Prokofiev is an exceedingly odd piece. Its scoring is unique; the way the instruments are used is unusual, with a good deal of low oboe and high double bass and many string 'effects'; the textures in which the instruments are deployed are equally unconventional, with many ostinato passages and much piling-up of sharply differentiated strands; and instead of the usual three or four extended movements there are six short and extremely varied ones. The reason for this last unusual feature is that the work is, at one remove, a ballet score: it was adapted from the music Prokofiev wrote in 1924 (apparently without ever taking much notice of the story) for a small-scale ballet about circus life called *Trapeze*. For the rest, Soviet critics would think it enough explanation to say that the work dates from Prokofiev's 'modernist' phase in Paris in the mid-1920's, in which, to quote his biographer Nestyev, “the healthiest tendencies of his early years gradually withered and succumbed to new, extremely negative influences”. And one does not need to accept value judgements of that kind to recognise that in works of this period such as this Quintet, Prokofiev carried out his experiments in chromaticism and dissonance to an extreme point from which he was quickly to retreat. But, history apart, the Quintet is a fascinating and highly enjoyable little piece, quirkily unpredictable from beginning to — astonishingly abrupt — end.

Schubert: String Quintet in C major, D. 956

In 1827, as Beethoven lay on his death-bed, he studied a set of Schubert songs and said “This Schubert has the divine fire; he will make a great stir in the world.” Before the end of 1828 Schubert himself was dead, and his body was laid to rest near Beethoven's. He was just thirty-one years old, and his last compositions contain the heart and soul of his genius. The C major String Quintet dates from August 1828, just three months before his death, and is considered to be one of the finest masterpieces in the entire chamber music repertoire.

The first movement consists of a constant stream of pure melody, the first theme of which is gloriously given out by the two cellos. The romantic, inwardly-looking *Adagio* has the second violin, viola and first cello bearing the melody with accompanying figurations from the remaining two instruments. A boisterous 'hunting' *scherzo* with its 'horn' fifths and open strings provides the principal orchestral character of the work and gives way to a strikingly original Trio section, in slow brooding quadruple time. The hunting party resumes its exuberant return to the civilised urbanity which marks out the Finale, in which beauty after beauty is pointed out, drawing our attention to strange and mysterious things.

Martín: Quartet for Oboe, Piano, Violin and Cello

Czech composer Martín began to compose at the age of ten with a work for string quartet, and in the next six years he composed numerous chamber works, all on music staves drawn by himself. This prolific output continued for his whole life. After graduating from the Prague Conservatory, he settled in Paris in 1923, remaining there till 1940 when he left after being blacklisted by the Nazis, leaving behind all his possessions and manuscripts. He settled in New York, subsequently taking up the chair of music at Princeton University. During his American period he wrote some 35 chamber music works, amongst them this Quartet in 1947. After further teaching posts at the Curtis Institute, and the American Academy in Rome, he moved to Switzerland where he worked at a non-stop series of chamber cantatas until his death from cancer in 1959. In addition to its lyrical qualities the Oboe Quartet has rhythmic energy in abundance. Its harmonic range is wide, but despite the rather simple progressions, its language is dissonant and forceful.

Schubert: Piano Trio in B flat major, D. 898

In 1837 Robert Schumann wrote “A glance at Schubert's Trio in B flat and the wretchedness of human existence disappears, and all the world glows fresh and bright again.” Though Schubert was not to know widespread fame in his lifetime, he had attained some recognition in his native Vienna, where the

Schubertiads — musical evenings in private homes at which Schubert's works were played — were a frequent means of entertainment. Both of his Piano Trios were written in 1827, probably for such occasions. The other Trio, in E flat, was published in autumn 1828, but the B flat Trio Schubert probably let go for pennies, as he so often had to do, to some Viennese publisher who simply never issued it. It finally appeared eight years after Schubert's death.

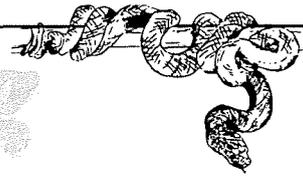
The first three movements are universally admired: Schumann praised the first movement's "grace and intimacy", while Alfred Einstein found in it qualities of "gallantry, sweetness and light". Another critic found the *Andante* to be "one of Schubert's greatest creations", while Gerald Abraham said it contained "the loveliest theme he ever wrote", and added that the *Scherzo* "with its odd hesitations, and quaint, puckish rhythms, could have been written by no one else". The finale has been criticised for not measuring up to the other movements, but Maurice Brown says that "the craftsmanship is admirable and ... the episodes in D flat and G flat where the pianoforte rises and falls *pianissimo* through three octaves, are delicious".

### Tchaikovsky: String Sextet in D minor: "Souvenir de Florence," Op. 70

The *Souvenir de Florence* is a late work by Tchaikovsky, written in the summer of 1890 at his country house at Frolovskoye, a little to the northwest of Moscow — a retreat in which he used to relax in his garden to find the peace that he needed to work. But the idea for this String Sextet (with two each of violins, violas and cellos) had actually come to him in the beautiful Italian city of Florence, where he had spent the first three months of 1890 composing his opera *The Queen of Spades*. He sent the score as a present to his patroness and friend Madame von Meck in July; sadly, it was only a few weeks later that he received the totally unexpected and unexplained letter from her that ended their relationship. The first performance of the *Souvenir* was in November. After this, and typically, the composer made a few revisions to the score, in which version it was performed first in December 1892. Its four movements are predominantly sunny and Italian, though it is just possible (from the evidence of the inner part-writing) that Tchaikovsky took more than a casual glance at the sextets written for the same combination by Brahms, whom he had avowed to possess no talent! The immediate attractiveness of the *Souvenir de Florence* makes it one of the composer's most well-loved works.

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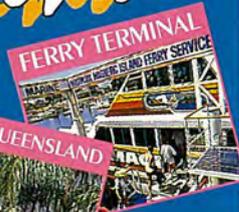
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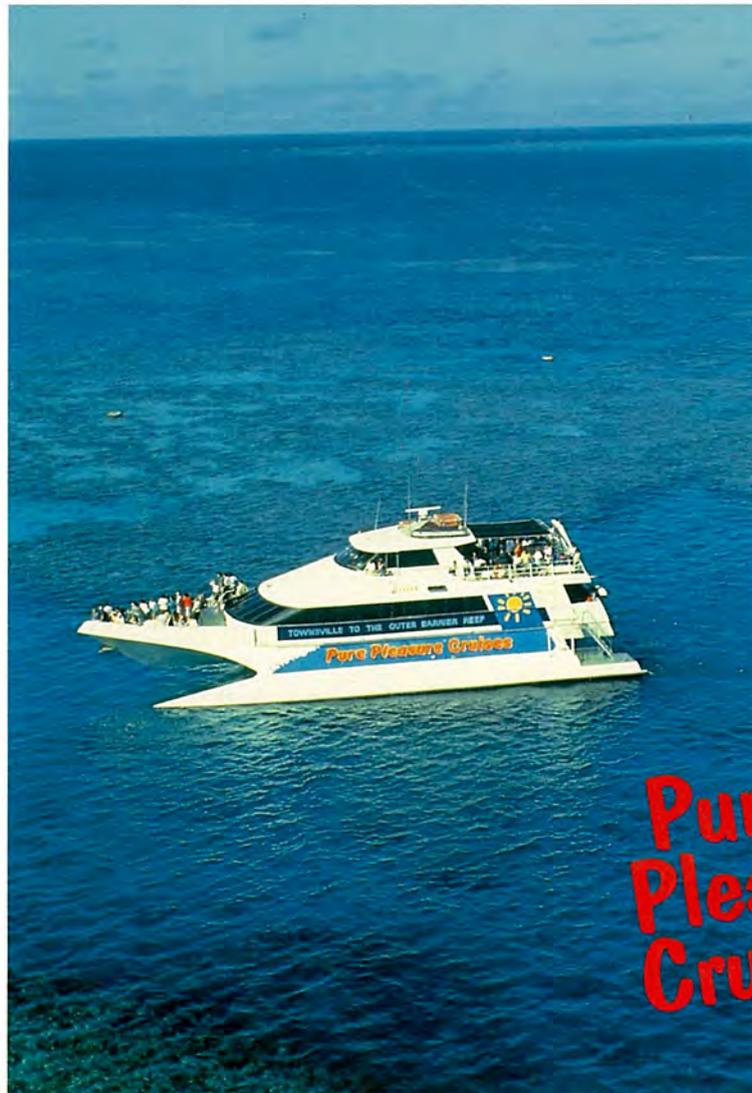
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