

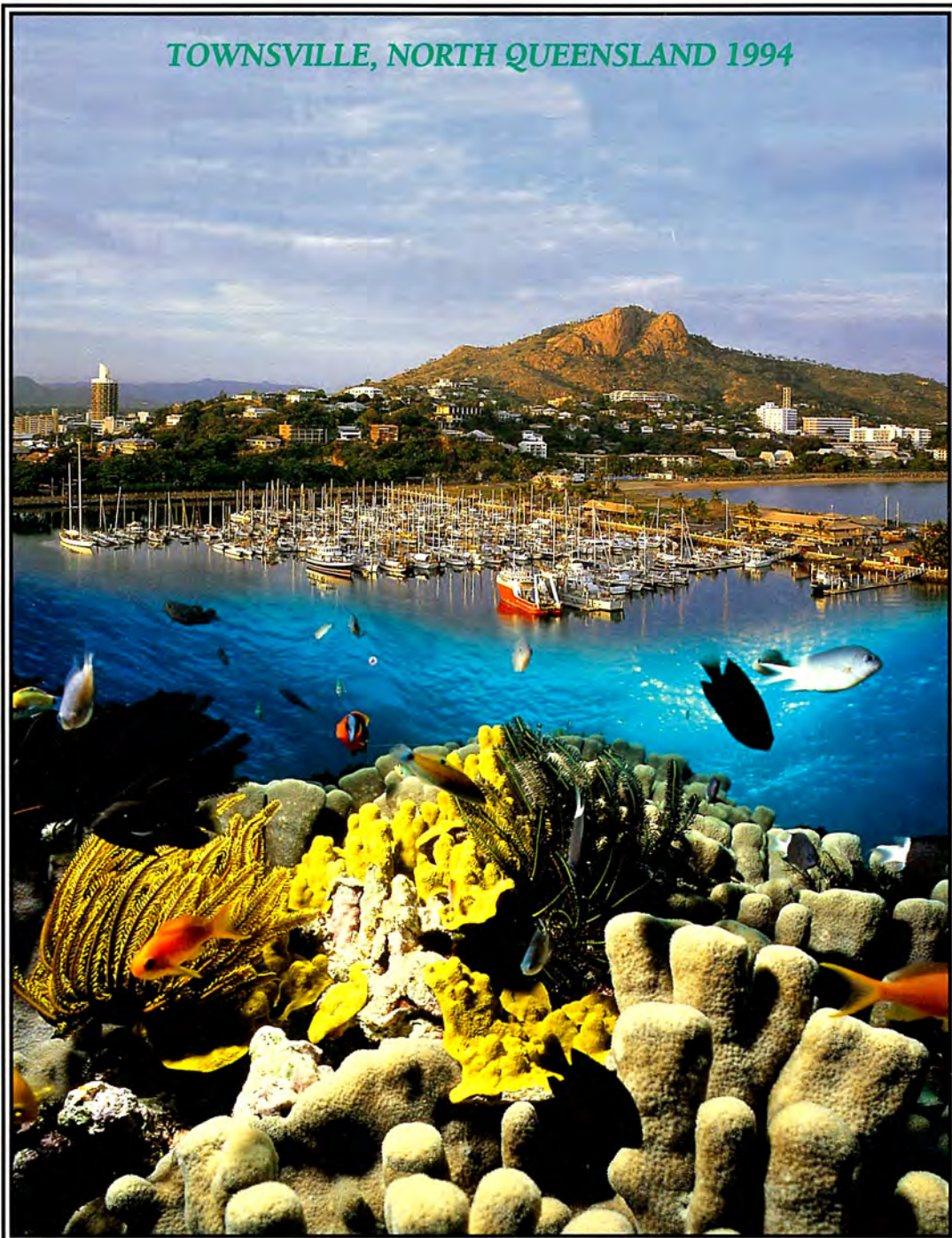


THE FOURTH

Australian Festival of Chamber Music

THEODORE KUCHAR • ARTISTIC DIRECTOR

TOWNSVILLE, NORTH QUEENSLAND 1994



Townsville — Lifestyle Capital of the Tropics



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

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

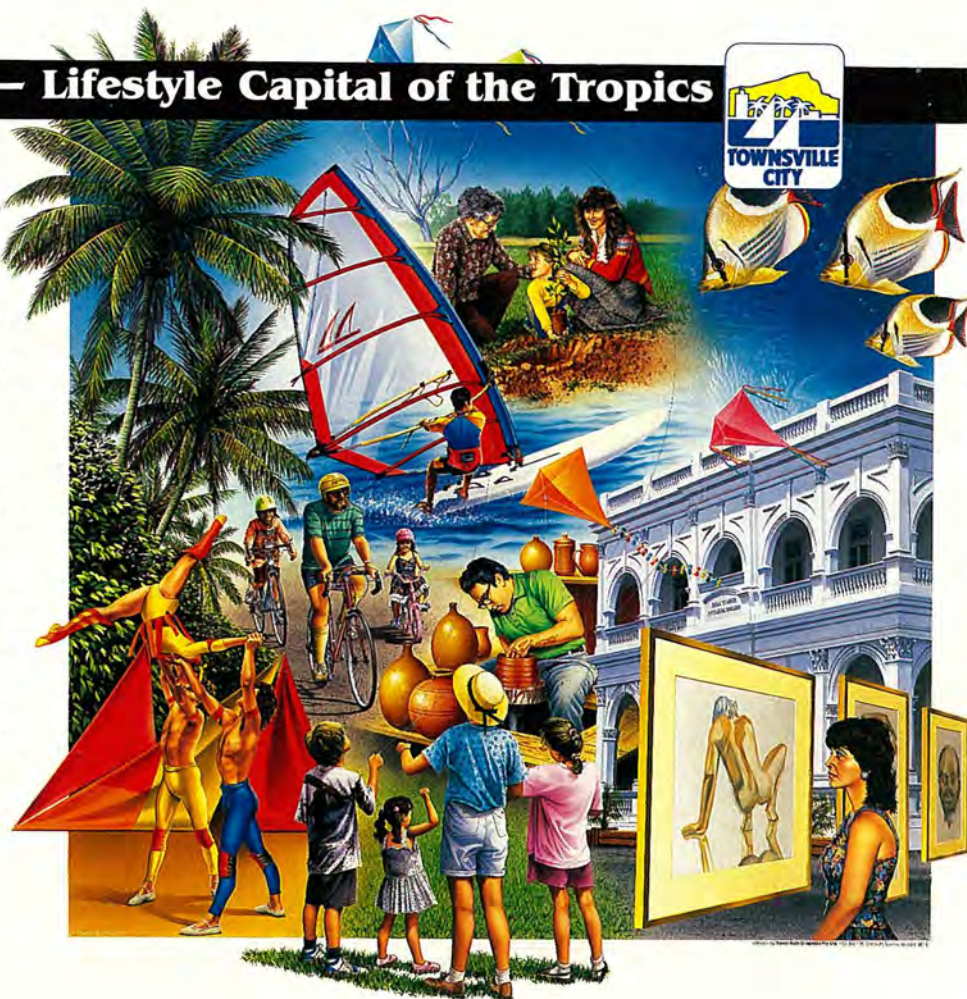
I am delighted that the citizens of Townsville and others throughout a vast region of Northern Australia also will have the cultural experience of an international Festival of Chamber Music.

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

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

Tony Mooney

Tony Mooney
Mayor of the City of Townsville



Ansett Australia Reservations Hotline.



Wherever you are in Australia, simply call 131300 and you are automatically connected to your nearest Ansett Australia Reservations Office. It just couldn't be easier.

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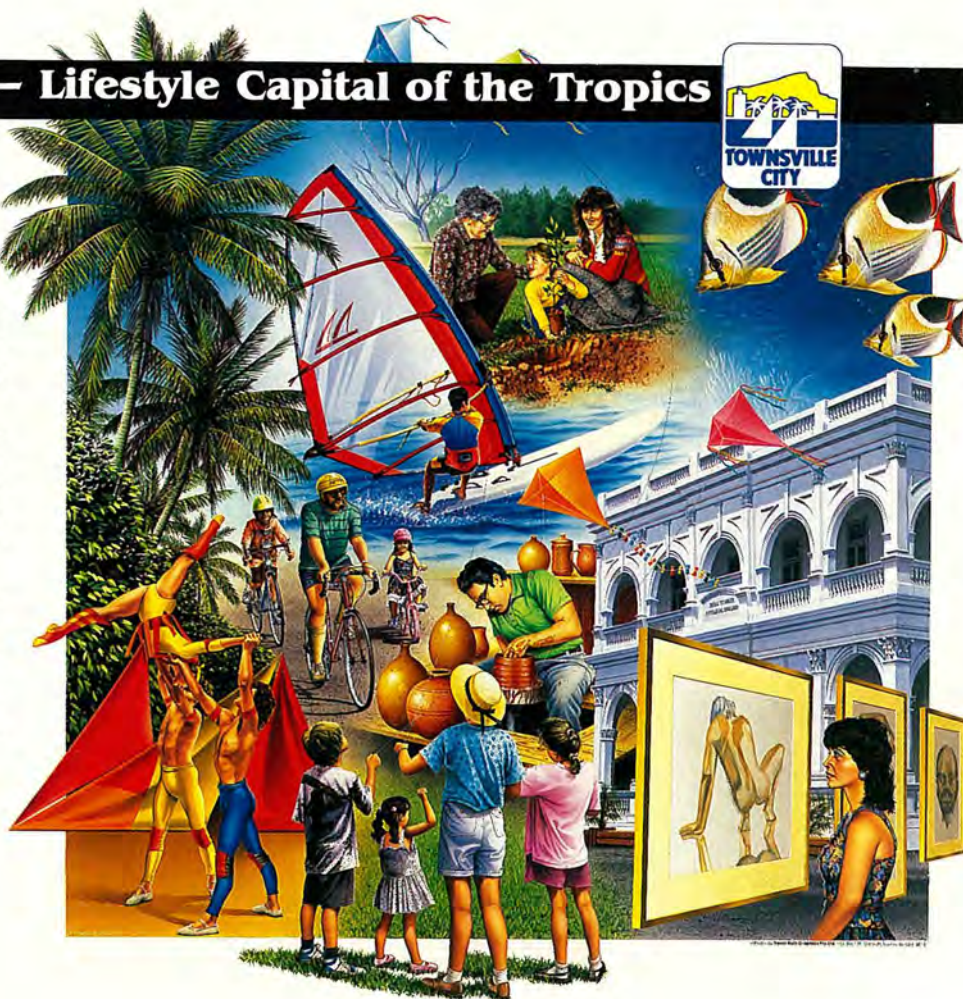
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THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC NORTH QUEENSLAND LIMITED

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Townsville Queensland 4811
Telephone (077) 81 3131 Facsimile (077) 81 3121

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OF NORTH QUEENSLAND



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ARTS QUEENSLAND



Ansett Australia.



JOSEPH HAYDN (1732-1809)

Piano Trio in E, Hob XV:28

1. Allegro moderato
2. Allegretto
3. Allegro

Lamar Crowson, piano
Charmian Gadd, violin
Tess Remy-Schumacher, cello

DMITRI SHOSTAKOVICH (1906-1975)

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

1. Andante - moderato
2. Allegro non troppo
3. Largo -
4. Allegretto

Boris Berman, piano
Isabelle van Keulen, violin
Alexander Ivashkin, cello

INTERVAL

BOHUSLAV MARTINU (1890-1959)

Viola Sonata No. 1 (1955)

1. Poco andante
2. Allegro non troppo

Rainer Moog, viola
Daniel Adni, piano

ANTONIN DVORAK (1841-1904)

Piano Quartet in E flat, Op.87

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

Daniel Adni, piano
Dene Olding, violin
Theodore Kuchar, viola
Torleif Thedéen, cello

In the presentation of this concert, the Australian Festival of Chamber
Music gratefully acknowledges the generous financial assistance of

**THE E. ROBERT HAYLES & ALISON L. HAYLES
CHARITABLE FUND**

through the trustees, Perpetual Trustees, and Mr J. G. Thompson

TOWNSVILLE

THE CAPITAL OF NORTH QUEENSLAND

Townsville and its twin Thuringowa together form Australia's largest tropical city. Home to a population of 130,000, Townsville is renowned for its magnificent climate, with over 300 days of sunshine each year - more than any other city in Australia.

Townsville is the centre of the North Queensland region which extends west to Charters Towers, south to Bowen, north to Mission Beach. The region is blessed with outstanding natural beauty, peaceful tropical islands, secluded white sandy beaches, pristine coral reefs, lush rainforest, clear clean waters, magnificent waterfalls, and the rugged Australian outback -all of this within easy reach of the city centre.

Townsville itself is a charming blend of the old and the new, with a rich history and a depth of culture rarely found outside major metropolitan cities. It has retained its heritage, for much of the central business district is housed in splendidly restored buildings, some of which date back to the turn of the century.



The city has a high population growth rate, associated with increasing numbers of jobs as new industries are established and existing ones expanded. A diverse economy, which includes mineral processing and export, wholesale distribution, education, research, manufacturing and administration, gives the region a steady, consistent growth.

Visitors to Townsville can expect a wide range of experiences, from the excitement of the casino and action sporting events to the environmental marvels of the Great Barrier Reef Wonderland and the natural beauty of Magnetic Island.

All this, and the Australian Festival of Chamber Music too.



SATURDAY JULY 9 11.00 AM

PERC TUCKER REGIONAL
GALLERY

MUSIC OF OUR TIME

BENJAMIN BRITTEN (1913-1976)

Phantasy Quartet, Op. 2

Gerrit Bon, oboe
Nicole Hammill, violin
Hartmut Lindemann, viola
Tess Remy-Schumacher, cello

PAUL HINDEMITH (1895 - 1963)

Sonata No. 1, Op. 11 No. 3, for cello and piano

1. Mässig schnelle Viertel.
Mit Kraft
2. Langsam - sehr lebhaft

Alexander Ivashkin, cello
Boris Berman, piano

MYROSLAV SKORYK (b. 1942)

Sonata No. 2 for violin and piano

1. Word (Moderato con moto)
2. Aria (Andante con moto)
3. Burlesque (Vivo)



Solomia Soroka, violin
Lamar Crowson, piano

ALFRED SCHNITTKE (b. 1934)

String Trio

1. Moderato
2. Adagio

Isabelle van Keulen, violin
Theodore Kuchar, viola
Torleif Thedéen, cello

 <p>Tonnoirs Antiquarian Bookshop</p> <p>Books & Prints</p> <p>More than 9,000 volumes in stock:</p> <ul style="list-style-type: none">• Australiana, Queensland• Papua New Guinea• Pacific Exploration• Polar Exploration• Anthropology• Psychology & Philosophy• Natural History• Literature & The Arts• History• Militaria• The Classics• Archaeology <p>Paul Tonnoir</p>	 <p>Flinders Gallery Anne Carter, Director</p> <p>Contemporary Art & Sculpture Oriental Carpets</p> <p>Regular exhibitions. Artists represented include:</p> <table border="0"><tr><td>• Alison Annesley</td><td>• Ron McBurnie</td></tr><tr><td>• Richard Bell</td><td>• Robert Preston</td></tr><tr><td>• James Brown</td><td>• Rick Roser</td></tr><tr><td>• Janice Dann</td><td>• Lynn Scott-Cumming</td></tr><tr><td>• Sylvia Ditchburn</td><td>• Anneke Silver</td></tr><tr><td>• Hassan El Kherbotly</td><td>• Sally Spencer</td></tr><tr><td>• Josephine Forster</td><td>• Alick Sweet</td></tr><tr><td>• Ray Harrison</td><td>• Ben Trupperbaumer</td></tr><tr><td>• Heather Johns</td><td>• Beat Urfer</td></tr><tr><td>• Chuck Kehoe</td><td>• Melissa Waters</td></tr><tr><td>• Anne Lord</td><td>• Margaret Wilson</td></tr></table>	• Alison Annesley	• Ron McBurnie	• Richard Bell	• Robert Preston	• James Brown	• Rick Roser	• Janice Dann	• Lynn Scott-Cumming	• Sylvia Ditchburn	• Anneke Silver	• Hassan El Kherbotly	• Sally Spencer	• Josephine Forster	• Alick Sweet	• Ray Harrison	• Ben Trupperbaumer	• Heather Johns	• Beat Urfer	• Chuck Kehoe	• Melissa Waters	• Anne Lord	• Margaret Wilson
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<p>Tonnoirs Bookshop & Flinders Gallery</p> <p>Solander House, 693 Flinders St., Townsville. Phone (077) 72-3343. Open Monday-Saturday, 9.30 - 5.00 p.m.</p>																							

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Quartet in E flat, K.493

1. Allegro
2. Larghetto
3. Allegretto

Boris Berman, piano
Solomia Soroka, violin
Theodore Kuchar, viola
Torleif Thedéen, cello

BOHUSLAV MARTINU (1890-1959)

Piano Quartet (1942)

1. Poco allegro
2. Adagio
3. Allegretto poco moderato

Daniel Adni, piano
Isabelle van Keulen, violin
Rainer Moog, viola
Young-Chang Cho, cello

INTERVAL

IGOR STRAVINSKY (1882-1971)

Duo Concertant

1. Cantilene
2. Eclogue I
3. Eclogue II
4. Gigue
5. Dithyrambe

Isabelle van Keulen, violin
Lamar Crowson, piano

JOHANNES BRAHMS (1833-1897)

Piano Quintet in F minor, Op.34

1. Allegro non troppo
2. Andante, un poco adagio
3. Scherzo: Allegro
4. Finale: Poco sostenuto -
allegro non troppo -
presto, non troppo

Lamar Crowson, piano
Dene Olding, violin
Dimity Hall, violin
Theodore Kuchar, viola
Julian Smiles, cello

Sponsored by

CARMICHAEL FORD



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WOLFGANG AMADEUS MOZART (1756-1791)

String Quintet in B flat, K.174

1. Allegro moderato
2. Adagio
3. Menuetto ma allegro
4. Allegro

Isabelle van Keulen, violin
Solomia Soroka, violin
Theodore Kuchar, viola
Charmian Gadd, viola
Young-Chang Cho, cello

ARNOLD SCHOENBERG (1874-1951)

Verklärte Nacht, Op.4

Charles Castleman, violin
Solomia Soroka, violin
Rainer Moog, viola
Hartmut Lindemann, viola
Torleif Thedéen, cello
Tess Remy-Schumacher, cello

INTERVAL

*GEORGE FRIDERIC HANDEL (1685-1759)**arr. JOHAN HALVORSEN (1864-1935)*

Passacaglia

Isabelle van Keulen, violin
Rainer Moog, viola

ANTONIN DVORAK (1841-1904)

String Quintet in E flat, Op.97

1. Allegro non tanto
2. Allegro vivo
3. Larghetto
4. Allegro giusto

Dene Olding, violin
Dimity Hall, violin
Rainer Moog, viola
Hartmut Lindemann, viola
Julian Smiles, cello

Best wishes for a successful Festival!

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio No. 5 in D, Op.70 No.1 ('Ghost')

1. Allegro vivace e con brio
2. Largo assai ed espressivo
3. Presto

Daniel Adni, piano
Charmian Gadd, violin
Alexander Ivashkin, cello

GABRIEL FAURÉ (1845-1924)

Piano Trio in D minor, Op.120

1. Allegro ma non troppo
2. Andantino
3. Allegro vivo

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

INTERVAL

CLAUDE DEBUSSY (1862-1918)

Sonata for violin and piano

1. Allegro vivo
2. Intermède: Fantasque et léger
3. Finale: Très animé

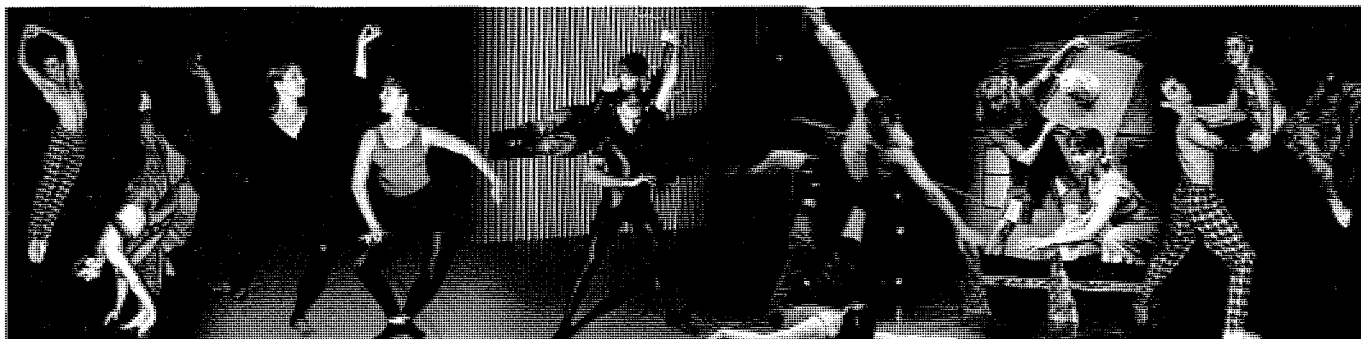
Charles Castleman, violin
Kathryn Selby, piano

ROBERT SCHUMANN (1810-1856)

Piano Quintet in E flat, Op.44

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

Boris Berman, piano
Charmian Gadd, violin
Solomia Soroka, violin
Hartmut Lindemann, viola
Alexander Ivashkin, cello



Dance North is one of Australia's major dance companies and tours extensively both nationally and state wide and has undertaken four major tours of Asia, performing and teaching in China, Japan, Laos, Thailand and twice in Vietnam.

In October this year **Dance North** will feature as one of the major attractions at the National Festival of Australian Theatre in Canberra.

The programme will include the world premiere of "*Please No More Palms*" choreographed by Cheryl Stock to a new Australian score. In 1993 Cheryl received an Australian Creative Artists Fellowship – the most prestigious national arts award.

As part of it's "all Australian" policy, **Dance North** has commissioned 11 new scores for dance from Australian composers

in the last 10 years. **Dance North** also commissions new work from Australia's best choreographers and designers and is very proud of its "Australian Made" licence.

Dance North looks forward in 1995 to working with musicians of international standard who have been attracted to James Cook University and the Australian Festival of Chamber Music.

Studio:
Townsville Arts Centre
cnr Stanley and Walker Sts
Townsville City Centre
Dance North
PO BOX 1645
TOWNSVILLE QLD 4810
Ph: +61 (0)77 722 549
Fx: +61 (0)77 213 014

DANCE NORTH

FERDINAND RIES (1784-1838)

Quintet in B minor, Op.107

1. Allegro
2. Andantino con moto
3. Finale: Allegro

The Australia Ensemble

Geoffrey Collins, flute
Dimity Hall, violin
Irina Morozova, viola
Dene Olding, viola
Julian Smiles, cello

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

Piano Trio No. 1 in D minor, Op.49

1. Molto allegro ed agitato
2. Andante con moto tranquillo
3. Scherzo (Leggiero e vivace)
4. Finale (Allegro assai appassionato)

Kathryn Selby, piano
Charmian Gadd, violin
Tess Remy-Schumacher, cello

INTERVAL

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No. 2 in F, BWV 1047

1. Allegro
2. Andante
3. Allegro assai

Charmian Gadd, violin
Joel Marangella, oboe
Daniel Mendelow, trumpet
Geoffrey Collins, flute

ANTON ARENSKY (1861-1906)

Piano Quintet in D, Op. 51

1. Allegro moderato
2. Variations
3. Scherzo: Allegro vivace
4. Finale: Fuga - allegro moderato

Lamar Crowson, piano
Isabelle van Keulen, violin
Solomia Soroka, violin
Theodore Kuchar, viola
Alexander Ivashkin, cello

The Australian Festival of Chamber Music gratefully acknowledges the
financial assistance of

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towards the presentation of this concert.

THE AUSTRALIAN VIRTUOSI

Theodore Kuchar, Conductor

WOLFGANG AMADEUS MOZART (1756 -1791)

Symphony No. 15 in G, K. 124

1. Allegro
2. Andante
3. Menuetto
4. Presto

JOSEPH HAYDN (1732-1809)

Cello Concerto in C, Hob VIIIB:1

1. Moderato
2. Adagio
3. Allegro molto

Torleif Thedéen, cello

INTERVAL

ANTONIO VIVALDI (1675-1741)

Concerto in F for three violins, RV 551

1. Allegro
2. Andante
3. Allegro

Isabelle van Keulen, violin
Dimitry Hall, violin
Solomia Soroka, violin

DMITRI SHOSTAKOVICH (1906-1975)

Concerto in C minor for piano, trumpet and strings, Op.35

1. Allegro moderato
2. Lento
3. Moderato
4. Allegro brio

Boris Berman, piano
Daniel Mendelow, trumpet

Sponsored by
HONEYCOMBES REAL ESTATE



FRIDAY 15 JULY

7.00 PM

TOWNSVILLE CIVIC THEATRE

JOSEPH HAYDN (1732-1809)

Piano Trio in G, Hob XV:25

1. Andante
2. Poco adagio, cantabile
3. Rondo all'Ongarese (presto)

Daniel Adni, piano
Solomia Soroka, violin
Young-Chang Cho, cello

DMITRI SHOSTAKOVICH (1906-1975)

Piano Quintet in G minor, Op.57

1. Prelude, Lento
2. Fugue, Adagio
3. Scherzo, Allegretto
4. Intermezzo, Lento
5. Finale, Allegretto

The Australia Ensemble

David Bollard, piano
Dene Olding, violin
Dimity Hall, violin
Irina Morozova, viola
Julian Smiles, cello

INTERVAL

ERNEST CHAUSSON (1855-1899)

Concerto in D for violin, piano and string quartet, Op.21

1. Décidé - calme - animé
2. Sicilienne - pas vite
3. Grave
4. Très animé

Isabelle van Keulen, violin
Boris Berman, piano
Dene Olding, violin
Dimity Hall, violin
Irina Morozova, viola
Julian Smiles, cello

FRIDAY JULY 15

10.00 PM

TOWNSVILLE CIVIC THEATRE

"MIDNIGHT MADNESS"

Program to include:

Poulenc: Oboe Sonata
Kurtz: The Last Contrabass in Las Vegas
Joplin: Piano Rags
Rossini: Une Larme (A Tear)
Schnittke: Moz-Art
Foss: Capriccio
Ginastera: Impressiones de la Puna

SATURDAY JULY 16 11.00 AM

PERC TUCKER REGIONAL
GALLERY

MUSIC OF OUR TIME

ALFRED SCHNITTKE (b. 1936)

Klingende Buchstaben (1988)

Alexander Ivashkin, cello

ALEXANDER RASKATOV (b.1953)

Kyrie Eleison (World Premiere)

Alexander Ivashkin, cello

RICHARD MEALE (b. 1932)

Sonata for flute and piano (1960)

Geoffrey Collins, flute
David Bollard, piano

WILLIAM WALTON (1902 - 1983)

Sonata for violin and piano (1950)

1. Allegro tranquillo
2. Variazioni

Nicole Hammill, violin
Lamar Crowson, piano

OLIVER NIEMOLLER (b. 1963)

Sonata for cello and piano (World Premiere)

1. Intellectual Rock 'n' Roll
2. Blues
3. Sentimental Ballad for an Alien

Tess Remy-Schumacher, cello
Lyn Woodgate, piano

YEVHEN STANKOVYTCH (b. 1942)

'Lullaby' and 'The Wedding'
(from Triptych)

Solomia Soroka, violin
Lyn Woodgate, piano

DON BANKS (1923 - 1980)

Divertimento

The Australia Ensemble
Geoffrey Collins, flute
Dimity Hall, violin
Irina Morozova, viola
Julian Smiles, cello

ANTONIN DVORAK (1841-1904)

Piano Trio in E minor, Op.90 ('Dumky')

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

Daniel Adni, piano
Charles Castleman, violin
Young-Chang Cho, cello

FRANZ SCHUBERT (1797-1828)

Piano Quintet in A, D.667 ('Trout')

1. Allegro vivace
2. Andante
3. Scherzo: Presto
4. Theme and Variations:
Andantino
5. Finale: Allegro giusto

Lamar Crowson, piano
Charmian Gadd, violin
Rainer Moog, viola
Tess Remy-Schumacher, cello
Max McBride, double bass

INTERVAL

GABRIEL FAURÉ (1845-1924)

Piano Quartet in G minor, Op.45

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

Kathryn Selby, piano
Charles Castleman, violin
Rainer Moog, viola
Torleif Thedéen, cello

Sponsored by

TOWNSVILLE BULLETIN



JOHANN SEBASTIAN BACH (1685-1750)

Suite No. 2 in D minor for unaccompanied cello, BWV 1008

- | | |
|----------------|------------------------|
| 1. Prélude | Young-Chang Cho, cello |
| 2. Allemande | |
| 3. Courante | |
| 4. Sarabande | |
| 5. Minuet I/II | |
| 6. Gigue | |

JOSEPH HAYDN (1732-1809)

Oboe Quartet in B flat, Hob IIB:4

- | | |
|-------------|-----------------------------|
| 1. Moderato | Joel Marangella, oboe |
| 2. Rondo | Solomia Soroka, violin |
| | Rainer Moog, viola |
| | Tess Remy-Schumacher, cello |

BOHUSLAV MARTINU (1890-1959)

String Quintet (1927)

- | | |
|---------------------|------------------------|
| 1. Allegro con brio | Charmian Gadd, violin |
| 2. Largo | Solomia Soroka, violin |
| 3. Allegretto | Rainer Moog, viola |
| | Theodore Kuchar, viola |
| | Young-Chang Cho, cello |

INTERVAL

WOLFGANG AMADEUS MOZART (1756-1791)

Flute Quartet in D, K.285

- | | |
|------------------------|-------------------------|
| 1. Allegro | The Australia Ensemble |
| 2. Adagio | |
| 3. Rondeau: Allegretto | Geoffrey Collins, flute |
| | Dene Olding, violin |
| | Irina Morozova, viola |
| | Julian Smiles, cello |

ANTON ARENSKY (1861-1906)

Quartet in A minor for violin, viola and two cellos, Op.35

- | | |
|--|---------------------------|
| 1. Moderato | Charles Castleman, violin |
| 2. Variations on a theme of
Tchaikovsky | Theodore Kuchar, viola |
| 3. Andante sostenuto - allegro
moderato | Young-Chang Cho, cello |
| | Alexander Ivashkin, cello |

CAMILLE SAINT-SAËNS (1835-1921)

Septet in E flat for trumpet, strings and piano, Op.65

- | | |
|--|---|
| 1. Prélude - Allegro moderato | Daniel Mendelow, trumpet |
| 2. Menuet - Tempo di minuetto | Dene Olding, violin |
| 3. Intermède - Andante | Dimity Hall, violin |
| 4. Gavotte et Final -
Allegro non troppo
Piu allegro | Irina Morozova, viola
Julian Smiles, cello
Max McBride, double bass
David Bollard, piano |

JOHANNES BRAHMS (1833-1897)

Piano Trio No. 1 in B, Op.8

- | | |
|---------------------------|-----------------------------|
| 1. Allegro con moto | Lamar Crowson, piano |
| 2. Scherzo: Allegro molto | Isabelle van Keulen, violin |
| 3. Adagio non troppo | Torleif Thedéen, cello |
| 4. Allegro molto agitato | |

INTERVAL

BOHUSLAV MARTINU (1890-1959)

Quartet for oboe, piano, violin and cello (1947)

- | | |
|--------------------------|--|
| 1. Moderato poco allegro | Joel Marangella, oboe |
| 2. Adagio - poco allegro | Kathryn Selby, piano
Charmian Gadd, violin
Alexander Ivashkin, cello |

JOHANNES BRAHMS (1833-1897)

String Sextet No. 2 in G, Op.36

- | | |
|--------------------------------|--|
| 1. Allegro non troppo | Charles Castleman, violin |
| 2. Scherzo: Allegro non troppo | Charmian Gadd, violin |
| 3. Adagio | Theodore Kuchar, viola |
| 4. Poco allegro | Solomia Soroka, viola
Young-Chang Cho, cello
Alexander Ivashkin, cello |

The Australian Festival of Chamber Music gratefully acknowledges
the financial assistance of
TELECOM AUSTRALIA
towards the presentation of this concert.



FESTIVAL ARTISTS

VIOLIN



Charles Castleman is known internationally for tours with the Raphael Trio, solo performances with orchestra in Moscow and Shanghai, and masterclasses in London and Tokyo. The Ford Foundation Concert Artist Award underwrote his commission of the David Amram Concerto, premiered with Leonard Slatkin and the St Louis Symphony, and recorded with the Manhattan Chamber Orchestra on the Newport Classic label. A regular visitor to the Marlboro and Vienna Festivals, and now making his fourth consecutive appearance at the Australian Festival of Chamber Music, Charles Castleman has recorded the Ysaÿe Unaccompanied Sonatas for Nonesuch, 20th century violin and harpsichord music for Albany, Beethoven piano trios for Unicorn, and solo music of Gershwin and Georges Antheil for Music-Masters. In 1970 he founded The Quartet Program, described by Yo-Yo Ma as "the best program of its kind....a training ground in lifemanship". Charles Castleman is Professor of Violin at the Eastman School of Music, Rochester, N.Y.



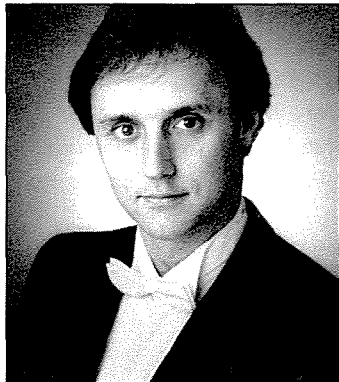
Charmian Gadd's worldwide career has included solo performances with many of the world's finest orchestras, recitals, chamber music and professorships at two US universities. Her background is an unusual one - she was born in the Australian bush, her mother's family being pioneers and her father's English intellectuals. Charmian Gadd's first teacher was her mother, and her remarkable promise resulted in her being enrolled at the Sydney Conservatorium. Influences on her have been predominantly European, her most important mentors having been Richard Goldner (Viennese), Josef Gingold (trained in Belgium), Henryk Szeryng (of the Carl Flesch tradition) and Janos Starker. Charmian Gadd 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.



Dimity Hall studied violin at the New South Wales Conservatorium with Alice Waten, completing a Bachelor of Music (Performer) degree with merit in 1986. She then won the Wenkart Foundation Award, and in 1987 received a Netherlands Government Scholarship to undertake postgraduate studies with Herman Krebbers in Amsterdam. She performed and recorded with the Royal Concertgebouw Orchestra under Neeme Järvi, and in 1989 toured European capital cities with that orchestra and conductor Nikolaus Harnoncourt. Dimity Hall returned to Australia in 1989 to become principal second violin with the Australian Chamber Orchestra. She has been a member of the Australia Ensemble since 1992.



Nicole Hammill, born in Australia, has had most of her musical education in the United States, where she obtained three degrees in violin performance: Bachelor of Music, Master of Music (with high distinction) and Doctor of Musical Arts, from the Northern Illinois, Indiana and Louisiana State Universities respectively. She has had extensive experience in teaching and performing over an eight-year period in a number of American institutions, and was until recently Assistant Professor at West Virginia University. Nicole Hammill has now returned to Australia to take up a lectureship at James Cook University.



Dene Olding achieved international recognition in 1985 by winning a prize in the renowned Queen Elisabeth of Belgium Violin Competition. His advanced studies were undertaken with Ivan Galamian and Margaret Pardee at the Juilliard School in New York, where he completed a Master's degree in 1978. In 1982 he returned to Australia as violinist of the Australia Ensemble and music director of the Australian Chamber Orchestra. Since 1987 Dene Olding has been co-concertmaster of the Sydney Symphony. He is much in demand as a soloist, having performed over 25 concertos, including the premieres of works by Ross Edwards and Bozidar Kos. Dene Olding's most recent CDs (on ABC Classics) are of violin sonatas by Mozart, Beethoven and Brahms, partnered by his father Max Olding, and concertos by Barber, Milhaud and Martin with Hiroyuki Iwaki and the Melbourne Symphony Orchestra.



Solomia Soroka comes from Lviv, Ukraine, and is already established as one of the most respected Ukrainian musicians of her generation. Her teachers have included the legendary Olga Parkhomenko, in Minsk and Finland, and Bogodar Kotorovitch, head of the violin department at the Kiev State Conservatory, where she obtained a Master's degree with the highest distinction. She made her solo debut with orchestra at the age of ten, playing the Mendelssohn Concerto. Since then she has represented her country at concerts and festivals in Germany, Italy, Switzerland and the former USSR, and now appears at the Australian Festival of Chamber Music for the first time. Solomia Soroka is the only musician to have won the top prize in each of the three most prestigious Ukrainian competitions.



Isabelle van Keulen, born in 1966, received her first violin lessons at six and was only eleven when she went to the Sweelinck Conservatorium in Amsterdam. She came to prominence in 1984 by winning first prize in the Eurovision Young Musician of the Year Competition in Geneva, playing with the Suisse Romande Orchestra under Horst Stein. Since then she has been soloist with the Berlin Philharmonic, Royal Concertgebouw, Bavarian Radio Symphony, Detroit Symphony, and Minnesota Orchestras, among many others, under such conductors as Marriner, Dutoit, Chailly, de Waart, Conlon and Belohlavek. Isabelle van Keulen records regularly for Philips, and her CDs include works by Mozart, Haydn, Vieuxtemps, Saint-Saëns and Stravinsky. One of her most remarkable recordings is of the violin and viola sonatas of Shostakovich, with the pianist Ronald Brautigam.

VIOLA



Theodore Kuchar, a graduate with distinction of the Cleveland Institute of Music, has appeared as soloist and chamber musician in many countries, including Australia, the USA, Finland and the former USSR, and has participated in many prestigious festivals, such as Edinburgh, Kuhmo and Tanglewood. In 1980 he was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra to undertake advanced study and performance at the Berkshire Music Center, Tanglewood. Theodore Kuchar came to Australia in 1987 as Music Director of the Queensland Philharmonic Orchestra, and since 1990 he has served as Artistic Director of the Australian Festival of Chamber Music. He has appeared as guest conductor with the leading orchestras of Cape Town, Helsinki, Perth, Prague and Tallinn, among many others. He is also a frequent visitor to Kiev, Ukraine, as principal guest conductor of the Ukrainian State Symphony Orchestra. He has in the past year recorded nine CDs with that orchestra for the Marco Polo label, including major works of Dvorak, Mozart, Prokofiev, Shchedrin, Shostakovich and Tchaikovsky, and the symphonies of Ukraine's premier composer of the twentieth century, Boris Lyatoshynsky.



Hartmut Lindemann graduated in 1979 from the Cologne Conservatorium, where his teacher was Rainer Moog. He later studied with Max Rostal, Sandor Vegh and Tibor Varga, and played in the Saarland Radio Orchestra. Emigrating to Australia in 1982, he worked as solo violist with the Tasmanian Symphony Orchestra, and from 1985 to 1989 he was member of the Sydney Symphony. Hartmut Lindemann then resumed freelance work, which has included appearances with the Australian Chamber Orchestra. He made his first CD recording in 1991: *Beau Soir - The Virtuoso Viola*.



Rainer Moog belongs to the select group of violists who have achieved a successful solo career. A top prizewinner at the ARD Competition in Munich in 1971, he was in 1974 appointed solo violist of the Berlin Philharmonic, in which position he served with distinction until 1978. Since then Rainer Moog has been Professor of Viola at the Hochschule für Musik, Cologne. His masterful recordings as a chamber musician and his participation in numerous international festivals have placed him at the forefront of the world's violists, and he now makes his fourth consecutive appearance at the Australian Festival of Chamber Music.



Irina Morozova began violin studies with Richard Goldner at the New South Wales Conservatorium, then turned to the viola studying with Robert Pikler, later pursuing advanced studies in Europe. She was one of the youngest members ever chosen for the Sydney Symphony, with which she has been guest principal violist in addition to her positions as principal with the Elizabethan Trust and Australian Chamber Orchestras. Irina Morozova is a foundation member of the Australia Ensemble, has been soloist on many occasions with orchestras in Australia and New Zealand, has collaborated with such distinguished artists as Geoffrey Parsons, Lauris Elms and Geoffrey Tozer, and has toured Australia for Musica Viva with the Aurnyn Quartet from Germany.

CELLO



Young-Chang Cho began studying the cello at the age of eight in his native Korea, later moving to the United States to earn his Diploma. He then went to Germany and studied with Siegfried Palm, after which he won prizes in important international competitions in Geneva, Budapest, Munich and Paris. From 1983 to 1987 Young-Chang Cho was solo cellist of the Cologne Radio Symphony Orchestra, and since 1988 he has been Professor of Cello at the Musikhochschule in Essen, Germany. In 1993 he took part in a special festival to commemorate the 20th anniversary of the death of the great Pablo Casals, and was described in *The Strad* as "a player with atom-splitting control and seemingly endless powers of expression".



The artistry of cellist **Alexander Ivashkin** is well known to audiences in more than twenty countries on four continents. He has established an international reputation both as an interpreter of the standard repertoire and as a proponent of contemporary music, and has appeared, to enthusiastic critical acclaim, in Eastern and Western Europe, the United States, Australia and New Zealand, as well as in his native Russia. Ivashkin received his doctor's degree from the Moscow Gnessins Music Institute, and was subsequently solo cellist of the Bolshoi Theatre Orchestra and artistic director of the famous Bolshoi Soloists Ensemble. He has recorded 20 discs for Melodiya (Russia) and Mobile Fidelity (USA), and his publications include several books and more than 200 articles which have appeared in the USSR, the USA, Germany, Britain, Italy, Poland and Sweden. He currently teaches at the University of Canterbury in Christchurch, New Zealand.



Tess Remy-Schumacher studied first at the Musikhochschule in her native Cologne, where her teachers were Boris Pergamenschikov, Maria Kliegel and members of the Amadeus Quartet. There followed studies with Jacqueline du Pré and William Pleeth in London and with Lynn Harrell in Los Angeles. Tess Remy-Schumacher holds a Master's degree and an Award of Academic Excellence from the University of Southern California, won first prize in the International Carlo Zecchi Competition, Rome, 1990, and was a finalist at the International Artists Competition in New York in 1993. She is currently on the staff of the Department of Music at James Cook University, teaching cello, chamber music and music theory, and has established the JCU Chamber Orchestra.



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 Dvořák Cello Concerto with the Queensland Youth Orchestra in the finals of the National Youth Concerto Competition. He went on to win the string section of the ABC Young Performer of the Year Award in 1988, playing the Elgar Concerto. Julian Smiles 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, Trio Oz, and Kathryn Selby and Friends. In 1989 he won a number of awards which enabled him to study at Indiana University with the renowned cellist Janos Starker, and returned to Australia in 1991 to become the resident cellist with the Australia Ensemble.



Torleif Thedéen, one of the most celebrated soloists in Scandinavia today, gained international recognition in 1985 by winning three of the world's most prestigious competitions for cellists - the Hammer-Rostropovich Prize in Los Angeles, the Pablo Casals Competition in Budapest, and the European Broadcasting Union's International Tribune for young interpreters in Bratislava. Born in 1962, Thedéen started to play the cello when only nine years old, and at fifteen began his studies with Frans Helmerson. At the age of nineteen he made a successful solo debut, playing the Dvorák Concerto with the Swedish Radio Symphony Orchestra. Further studies followed with such distinguished teachers as William Pleeth, Jacqueline du Pré, Heinrich Schiff and Paul Tortelier. His

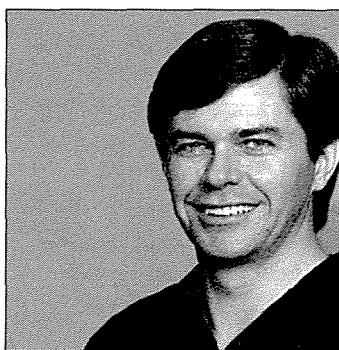
festival appearances have included Prague, Helsinki and Kuhmo (Finland), Bordeaux (France) and Bath (England), and in 1994 he is taking part in the Australian Festival of Chamber Music for the fourth consecutive year. In the 1993-94 season Torleif Thedéen played with the City of Birmingham Symphony Orchestra under Paavo Berglund, and after his return to the north from Townsville he will be soloist with orchestras in Helsinki, Stockholm, Copenhagen, Mexico City, Prague and Dresden, later visiting South Africa and performing with the Moscow Philharmonic Orchestra on their tour of Holland. He records exclusively for BIS, and has been especially acclaimed for his recordings of the music of Alfred Schnittke.

DOUBLE BASS



Following his studies at the New South Wales Conservatorium, **Max McBride** was awarded an Australia Council Scholarship to continue his education at the Vienna Musikhochschule. He has performed extensively in Europe, South-east Asia, Japan, China, and New Zealand, and appears regularly with ABC orchestras and with the Australia Ensemble, with which he has recorded frequently for CBS. Max McBride also pursues a successful conducting career, having appeared with the Queensland and West Australian Symphony Orchestras, the Australian Opera and the State Opera of Victoria. He is currently working with the Canberra Symphony Orchestra and is Lecturer in Double Bass at the Canberra School of Music.

FLUTE



Geoffrey Collins was a student at the Sydney Conservatorium with Victor McMahon and Margaret Crawford, and the award of a Churchill Fellowship in 1981 enabled him to undertake advanced studies in Europe with William Bennett, Michel Debost and Peter Lukas-Graf. On his return to Australia, he became principal flute with the Australian Chamber Orchestra, and was also guest principal and soloist with the Sydney Symphony and, until 1988, a member of the contemporary music group Flederman.

OBOE



Gerrit Bon was born in Pretoria, South Africa, into a musical family, and began studying the oboe when he was thirteen. After advanced studies in Holland, he became principal oboist in the South African Broadcasting Corporation Symphony Orchestra in 1960, and held that post until 1972, by which time he had played under such distinguished conductors as Sir Malcolm Sargent, Sir John Pritchard, Pierre Boulez, Hiroyuki Iwaki and Vernon Handley. Gerrit Bon's next position was as Senior Lecturer in Music at the University of Natal in Durban, where he later became Head of the Music Department, remaining there until 1987, when he moved to the University of Cape Town as Professor of Music and Head of the College of Music. He came to Townsville in March of this year as Professor and Head of the Music Department. Gerrit Bon is no stranger to Australia: in 1980 he taught at the Victorian College of the Arts and was principal cor anglais in the Melbourne Symphony Orchestra, and in 1992 he was artist-in-residence at the Western Australian Academy of Performing Arts, Perth.



Joel Marangella, born in Washington, D.C., and educated in France, is a graduate of music conservatories in Orléans and Paris and holds a Master's degree from the Juilliard School of Music in New York. He has performed extensively as a soloist all over Europe and the United States, including recitals at the Kennedy Center of Performing Arts, and has played as principal oboist in orchestras accompanying many of the world's most famous ballet companies such as the American Ballet Theatre, the Bolshoi Ballet, the Royal Ballet (Covent Garden), the Royal Danish Ballet and the New York City Ballet. In 1989 he was one of the invited jurors at the International Oboe Competition in Toulon, France. In 1991, he performed in New York as the featured guest of the Chamber Music Society of Lincoln Center, and gave the US premiere of Henze's Double Concerto with National Symphony Orchestra of Washington. Joel Marangella is now principal oboe of the West Australian Symphony Orchestra, a position he has held since 1981.

TRUMPET

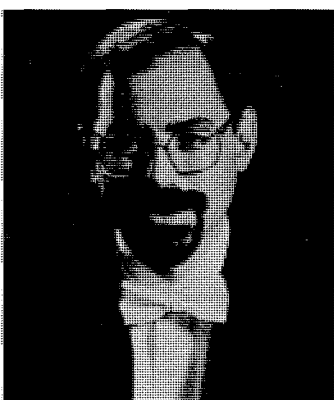


Daniel Mendelow has established a reputation as one of Australia's leading brass players and teachers. He was born in New York and later developed his love for the orchestral trumpet repertoire in Pittsburgh. He graduated with honours from the Oberlin College Conservatory of Music in Ohio in 1976, and in the same year was awarded a Fellowship to enable him to continue his studies at the Berkshire Music Center at the Tanglewood Festival. After some years in Israel, Daniel Mendelow moved to Australia to take up appointment as principal trumpet with the Sydney Symphony Orchestra, a position he still holds. He is in great demand as a soloist, and also teaches his instrument at the Canberra School of Music.

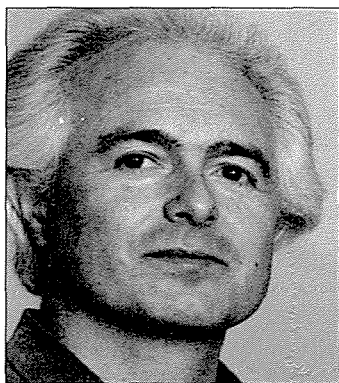
PIANO



Daniel Adni, who appears at the Australian Festival of Chamber Music for the fourth consecutive year, has clearly established himself as one of the foremost talents of his generation. Since his sensational debut at the age of nineteen, with Otto Klemperer and the New Philharmonia Orchestra at the Royal Festival Hall, London, he has performed with most major orchestras in the United Kingdom, as well as having toured extensively in Europe, Israel and the Far East. Daniel Adni's artistry has been well documented with 21 recordings for the EMI label to his credit.



Boris Berman has given highly acclaimed performances with such orchestras as the Concertgebouw, Philharmonia, Toronto Symphony, Israel Philharmonic, Detroit Symphony and Scottish National. Born in Moscow, he studied at the Moscow Tchaikovsky Conservatory with Lev Oborin. In 1973 he left a flourishing career in the Soviet Union to emigrate to Israel and soon became one of that country's most influential musical personalities. He is a teacher of international stature, and is currently head of the Piano Department at the Yale School of Music. Boris Berman is one of the most distinguished recording artists of today, on the Philips, Deutsche Grammophon and Melodiya labels among others, and is especially noted for his interpretations of the piano works of Scriabin, Shostakovich and Prokofiev.



David Bollard took a Bachelor of Arts degree at the University of Auckland, majoring in Ancient Greek. He then turned his attention entirely to music, completing a Master's degree in performance at the University of Western Australia, and going on to advanced studies in London with Ilona Kabos, Louis Kentner, Julius Katchen and Bela Siki. He gave his London debut at the Wigmore Hall, and performed as a soloist in Britain, Europe, Asia, Australia and New Zealand. David Bollard teaches at the Sydney Conservatorium of Music and is a foundation member of the Australia Ensemble.



Lamar Crowson left his native California to finish his studies at the Royal College of Music in London. In 1952 he was a Laureate in the Queen Elisabeth of Belgium Competition, and subsequently won many other prestigious awards. In 1954 he became the first American to be appointed to the teaching staff of the Royal College, and held this position until he moved to South Africa to take up an appointment at the University of Cape Town. During his stay in England, Lamar Crowson was pianist with the famous Melos Ensemble, with whom he toured worldwide. He has also collaborated with such artists as Pierre Fournier, Jacqueline du Pré, Itzhak Perlman and the Amadeus Quartet, and made recordings for HMV and Oiseau Lyre. He is now Professor of Piano at the South African College of Music and Visiting Professor of Piano at James Cook University, and has appeared at the Australian Festival of Chamber Music every year since its inception.



Kathryn Selby, born in Australia, is a graduate of the Curtis Institute of Music, Philadelphia, where she won the Gold Medal and the Rachmaninov Prize, and holds also a Master's degree from the Juilliard School in New York. Her successes have included prizes at the Van Cliburn and William Kapell International Competitions, and she has appeared as a highly acclaimed concerto soloist with such conductors as Raymond Leppard, Sergiu Commissiona and Sir Charles Mackerras. Kathryn Selby is an experienced chamber musician, having taken part in the Marlboro, Spoleto and Midsummer Mozart (San Francisco) Festivals, and now makes her first appearance at the Australian Festival of Chamber Music. She is currently Musician-in-Residence at Macquarie University.



Australian pianist **Lyn Woodgate** began studying piano when she was four, and by the age of thirteen had performed her first concerto with orchestra and made her first television appearance. She graduated from the Queensland Conservatorium of Music in 1983 with a Bachelor of Music degree and a Graduate Diploma, and in the following year won the Florence Davey Scholarship. Lyn Woodgate then went to London for studies at the Guildhall School of Music and the English National Opera, later completing a Master of Music degree at the University of Leeds. She returned to Australia in 1988 to teach at the University of Queensland, and is now 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 music 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 its 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.

Highlights of the Ensemble's 1994 season include national tours of Australia for Musica Viva, five concerts at the Adelaide Festival and, in October, a tour of Europe including concerts in Belgium, Germany, Italy and Austria.

The Australia Ensemble's 1994 series at the University of New South Wales began successfully in March at the newly refurbished Sir John Clancy Auditorium. The renovations of this hall have earned it the reputation of now being the finest chamber music venue in Sydney, and will give the Ensemble's already successful concert series added prestige and better facilities for its patrons.



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PROGRAM NOTES

JULY 8

Haydn: Piano Trio in E, Hob XV:28

Haydn wrote his first piano trios in the middle of the eighteenth century, when the form was very new, but by the time he composed the last of his 45 trios in the late 1790s the form was so well established that it is impossible to imagine the musical life of the period without it. What Haydn so popularised was, of course, continued and strengthened by Beethoven, Schubert, Mendelssohn and Brahms. This trio and the one in G major, to be heard on 15 July, were written in London especially for gifted amateur pianists. The dedicatee of the Trio in E was Mrs Therese Bartolozzi who, to judge from the piano writing, must have played with considerable panache. This is one of three trios written for that lady in 1796.

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

Dating from 1944, the second piano trio is one of Shostakovich's most intense and powerful works and is a product of two of the most traumatic events he was to experience in his lifetime, namely the devastating effects of World War II and the sudden death of his closest friend, the musicologist Ivan Sollertinsky, to whose memory the trio is dedicated. It opens with a contemplative melody played by the cello, all in harmonics, which suggests the depth of pain the composer was experiencing, yet the emotional climax of the work is the third movement, a passacaglia stating the theme on six different occasions, modulating from B flat minor to B minor before finally arriving at its tonic. The B, upon its last appearance, is transformed into the dominant of the finale, that being the key of E, the key of the entire work. After that, the finale is a very lighthearted mockery, yet never totally free from the undercurrents of the preceding movements. The trio, a tour de force for each of the three players, is one of the most performed and admired chamber works of the past fifty years.

Martinu: Viola Sonata No. 1

Czech composer Bohuslav Martinu wrote his first work, a string quartet, when he was ten, and composed prolifically for the rest of his life. After graduating from the Prague Conservatory, he settled in Paris in 1923, remaining there until 1941 when, blacklisted by the Nazis, he fled to the United States, leaving behind all his possessions and manuscripts. He settled first in New York, and later took up the chair of music at Princeton University. This viola sonata is a late work, composed in New York in November - December 1955, when Martinu held a teaching post at the Curtis Institute in Philadelphia. Among his students there was none he considered to be of especially outstanding ability, and the regular commuting between New York and Philadelphia was less than conducive to the composer's wellbeing and creativity. The sonata was written for and premiered by Lillian Fuchs, to whom Martinu had dedicated his earlier Madrigals for violin and viola.

Dvorák: Piano Quartet in E flat, Op. 87

Robert Keane, who wrote the notes for last year's program (but did not have to write about this work) has suggested that Op. 87 should be known as Dvorák's "Townsville Quartet", in recognition of the fact that it is being performed here for the fourth time in the space of only three years. The return of this splendid piece to the AFCM repertoire will surely be welcomed by all who heard any of the previous performances. By the time Dvorák composed it in the summer of 1889, he had established a formidable reputation. He had recently completed his Piano Quintet, Op. 81, which many regard as one of the best chamber works of all time. The Quartet in E flat is a distinguished work of great nobility, and has been compared to the work of Brahms, yet it is unmistakably pure Dvorák at his best.

Louise Stewart & Barbara Douglas

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Mozart: Piano Quartet in E flat, K.493

This is the second of Mozart's two piano quartets, and was written in 1786. The principal theme of the first movement, consisting of descending semibreves, falling quavers and a dotted fanfare motif, has an improvisatory air about it. It is, however, the second theme, ornamented by a characteristic turn, that dominates the development, and the whole movement is imbued with a bright and festive spirit. The middle movement is a beautiful Larghetto in A flat, of which the intimate melody is largely entrusted to the strings, while the piano surrounds it with arabesque-like figures. The lively Allegretto finale has a concertante character, with its rondo theme introduced by the violin and echoed by the piano in slightly varied form.

Martinu: Piano Quartet

Brief biographical details of Martinu are given in the note on the Viola Sonata (July 8). The Piano Quartet dates from 1942, when Martinu spent six weeks of the summer teaching at the Berkshire Music Center (Tanglewood), to which he had been invited by Serge Koussevitsky, conductor of the Boston Symphony Orchestra. The music seems to recall the turbulence and drama of the composer's experiences during the harrowing war years.

Stravinsky: Duo Concertant

Most of Stravinsky's music for violin and piano is the result of his collaboration during the 1930s with the violinist Samuel Dushkin. The Duo Concertant appeared in 1932, and Stravinsky himself makes it clear in his autobiography that he associated the work with a book on the Italian poet Petrarch by his friend Cingria. From that book he quoted these words: "Lyricism cannot exist without rules, and it is essential that they be strict." Later, Stravinsky spoke of the Duo as "a work of musical versification" and said that its spirit and form "were determined by my love of the pastoral poets of antiquity and their scholarly art and technique".

Brahms: Piano Quintet in F minor, Op. 34

This splendid work was originally conceived in the autumn of 1862 as a string quintet involving two cellos. Brahms sent the score to his friend and adviser, the violinist Joseph Joachim. During the next year Brahms and Joachim discussed and rehearsed the quintet, and decided that strings alone could not cope with the dramatic nature of the music, and so it was eventually reworked as a piano quintet, and as such it is regarded by most as one of the pinnacles of the entire chamber music literature. It was premiered in Paris in 1868. The first movement is dramatic, with tragic undertones. The second is pure song. The scherzo is intensely rhythmic and rugged, with a broad singing trio, typically Brahms. The finale is lyrical, and a brilliant and joyous coda brings the music to a triumphant conclusion.

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Mozart: String Quintet in B flat, K. 174

Mozart wrote six string quintets, and the four he produced towards the end of his life, between 1787 and 1791, are acknowledged masterpieces. The quintet in B flat, however, his first essay for two violins, two violas and cello, is a comparatively early work, composed in Salzburg when Mozart was only seventeen, and it has a divertimento-like character.

Schoenberg: Verklärte Nacht, Op. 4

"Transfigured Night" shows the 25-year-old Schoenberg continuing the romantic tradition of Brahms, Wagner and Richard Strauss, before he embraced atonality and the twelve-tone technique. It is effectively a symphonic poem, though scored for string sextet, and is based on a poem by Richard Dehmel, which tells the story of two lovers walking in a moonlit forest, with the woman confessing to the man that she is expecting a child by another man, and seeking and receiving acceptance and forgiveness.

Handel - Halvorsen: Passacaglia

This is a real showpiece of the string repertoire, and places severe demands on both players. The Norwegian composer Halvorsen was himself a virtuoso violinist, as can be imagined from the complexity of this arrangement.

Dvorák: String Quintet in E flat, Op. 97

Dvorák's stay in the United States has been very well documented, and this sojourn in unfamiliar surroundings provided the stimulus for the composition of many masterpieces, including the celebrated "New World" Symphony. Dvorák's first summer in America was that of 1893, and he spent it in the little Czech settlement of Spillville, Iowa, where he felt very much at home. It was in this happy and contented atmosphere that he produced, in quick succession, the famous "American" Quartet, Op. 96, and the splendid Quintet which ends this morning's program. The first movement, in sonata form, opens with a solo tune for the second viola, but the main material for the development is a melody based on an American Indian song. There follows a Scherzo, and then a Larghetto in the form of a theme with five variations. The Finale is an extended form of rondo.



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Beethoven: Piano Trio No. 5 in D, Op. 70 No. 1 ("Ghost")

The two Op. 70 trios date from 1808, and were dedicated to the Hungarian Countess Marie von Erdödy, at whose house in Vienna Beethoven was a guest in that year. A rehearsal of this D major trio was attended by the composer Louis Spohr, who later described the occasion in tragic terms: the piano was out of tune, but Beethoven was by then so deaf that he did not notice; and Beethoven's once prodigious technique as a pianist had almost vanished. The nickname "Ghost" derives from the strange nature of the middle movement, with its innovative use of tremolando. The outer movements are more conventional.

Fauré: Piano Trio in D minor, Op. 120

This is a work of Fauré's old age : he completed it in 1923, when he was 78 years old, and it is the second last of an amazing series of masterpieces he produced after the age of 73, including the "Masques et Bergamasques" Suite, the Fantaisie for piano and orchestra, three song cycles and five other chamber works. It has sometimes been said that in his later years Fauré wrote only introverted music, but that description certainly cannot apply to the Trio in D minor, with its inspired slow movement and exceptionally vigorous finale.

Debussy: Violin Sonata

Towards the end of his life Debussy planned to write six sonatas in a neo-classical style, but only three saw the light of day: the Cello Sonata, of which our audience of 1992 heard a memorable performance by Young-Chang Cho and Daniel Adni; the Sonata for Flute, Viola and Harp; and this Violin Sonata. The sonata is brief but full of interest and invention, including a clear demonstration of Debussy's admiration for the true "gypsy" style of violin playing. It was composed in 1917 and was Debussy's last completed work.

Schumann: Piano Quintet in E flat, Op. 44

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

Ries: Quintet in B minor, Op. 107

Ferdinand Ries was a piano pupil of Beethoven's in Vienna, and at his concert debut at the age of 20 he played his master's Piano Concerto No. 3. Ries later lived for a lengthy period in London, where he wrote this quintet, unusually scored for flute, violin, two violas and cello, in 1818.

Mendelssohn: Piano Trio in D minor, Op. 49

This piece has enjoyed enormous popularity ever since it was first played in 1839. Schumann expressed the opinion that Mendelssohn had "raised himself so high that we can indeed say that he is the Mozart of the nineteenth century, the most brilliant among musicians" – high praise indeed. The trio is a non-stop outpouring of glorious melody, and the spritely scherzo could not have been written by anyone other than the composer of the magical fairyland music of the Octet and "A Midsummer Night's Dream".

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Bach: Brandenburg Concerto No. 2 in F, BWV 1047

The six Brandenburg Concertos were the result of a commission Bach received from Christian Ludwig, Markgraf of Brandenburg, around 1719, and the autograph is dated 24 March 1721. Bach strictly observes the general principles of the 'concerto grosso' form, but in the outer movements he uses not the usual trio group of two violins and a cello but a quartet comprising trumpet, flute (originally treble recorder), oboe and violin.

Arensky: Piano Quintet in D, Op. 51

Anton Arensky was born in Novgorod, Russia, in 1861. He came of a musical family, and went at quite an early age to the St Petersburg Conservatory, where he studied with Rimsky-Korsakov. On graduating, he moved to Moscow to teach at the Conservatory. Among his students were Rachmaninov and Scriabin, and his work brought him into close contact with Tchaikovsky and Taneyev. He was a very active and talented musician whose early death from tuberculosis at the age of only 45 was most regrettable. This quintet is a masterwork of the mature Arensky, and contains ideas and sonorities which are reminiscent of Tchaikovsky. The first movement, in normal sonata form, is followed by variations on the French folk-song 'Sur le pont d'Avignon'. The scherzo has two trio sections, and the finale is a double fugue based on themes from the first and second movements.

JULY 14 PM

Mozart: Symphony No. 15 in G, K.124

This is one of eight symphonies the 16-year-old Mozart composed in the course of a remarkably productive period between December 1771 and August 1772. He was back home in Salzburg after extensive travels, mainly in Italy, over the previous two years.

Haydn: Cello Concerto in C, Hob VIIb:1


Given the enormous popularity of this concerto, it is hard to believe that it was totally unknown until 1961, when a single set of parts came to light at Radnín Castle in Czechoslovakia. It is thought to have been composed around 1765, and has been described by the English Haydn scholar H. C. Robbins Landon as one of the major discoveries of the century.

Vivaldi: Concerto in F for three violins, RV 551

This brief concerto, preserved in a manuscript in Turin, is typical Vivaldi. No more needs to be said.

Shostakovich: Concerto in C minor for piano, trumpet and strings, Op. 35

The composer himself was piano soloist in the first performance of this concerto in 1933. He was already, even at the age of 27, getting his music regularly performed in America and Europe as well as in Russia, and was regarded as one of the outstanding composers of his time. The concerto is a cheerful and witty piece, and though there are elegiac passages in the two middle movements there is no descent into the tragedy and despair so characteristic of Shostakovich's later works.

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Haydn: Piano Trio in G, Hob XV:25

Like the Trio in E heard at the opening concert, this Trio in G was composed as one of a series of three expressly for a very capable pupil of Haydn's in London, in this case Mrs Rebecca Schröter. The year was 1794. The music is typical Haydn, and has turned out to be the composer's most popular piano trio, mainly because of the delightful "Gipsy Rondo" with which it ends.

Shostakovich: Piano Quintet in G minor, Op.57

This magnificent work was completed in 1940, during the troubled months before Hitler reversed his pact with Stalin and invaded the Soviet Union. At its first performance in Moscow, by the Beethoven Quartet with the composer as pianist, it roused the audience to great enthusiasm. The Scherzo and the Finale were wildly encored, a practice which became so regular that the work was soon being described as being "in five movements, of which there are seven".

Chausson: Concerto for violin, piano and string quartet, Op.21

It was not until he was 24 years old that Ernest Chausson decided on a musical career. His teacher at the Paris Conservatoire was César Franck, whose influence is readily discernible in Chausson's work. Composition, however, did not come easily to Chausson, and he was intensely self-critical, as can be gathered from the fact that he published fewer than fifty works, a remarkable fact even allowing for his early death at the age of 44 as the result of a cycling accident. The concerto was begun in 1889, but was not finished until 1891. It has been described as a dramatic sonata with violin and piano as the major characters completed with the string quartet as their foil.

Dvorák: Piano Trio in E minor, Op. 90 ("Dumky")

This trio was composed in 1890, shortly before Dvorák left for the United States to take up his appointment as head of the National Conservatory in New York. The work's nationalistic quality is evidenced by the title "Dumky", which is the plural form of "Dumka", the Ukrainian term for an elegy or an epic ballad. This kind of mood is established in the first two movements, and then abandoned in favour of one that exudes cheerfulness and exuberance. The structure of the work, with its six movements, is unusual, and sonata form, usually associated with the piano trio genre, is markedly absent. But it is a highly effective piece which enjoys enormous popularity.

Schubert: Piano Quintet in A, D. 667 ("Trout")

The Quintet in A bears its nickname because the fourth movement is a set of variations on Schubert's own song "Die Forelle" ("The Trout"). It was composed in the summer of 1819, apparently at the request of Sylvester Paumgartner, whom Schubert met while on a visit to the upper-Austrian country town of Steyr with his friend, the singer Michael Vogl. It seems too that the unusual instrumentation, with a double bass replacing the customary second violin, was suggested by Paumgartner, who was very fond of the similarly scored Hummel Op. 87 quintet, which opened our 1993 Festival. The popularity of the "Trout Quintet" is universal, and not at all surprising.

Fauré: Piano Quartet in G minor, Op. 45

This is a marvellous work, even by the exalted standards set by Fauré's chamber music as a whole. It seems to date from 1885-1886, just after Fauré had won the Prix Chartier of the Academy of Fine Arts for his chamber music. It is beautifully constructed and brimming with superb melodies, yet, surprisingly, it has never achieved the popularity of the first piano quartet, Op. 15. Perhaps Townsville can help to reverse that trend.

Bach: Suite No. 2 in D minor for unaccompanied cello, BWV 1008

Music for unaccompanied violin was not uncommon in the early eighteenth century, but music in similar form for cello was more of a rarity, and before Bach only the Bolognese virtuoso cellist Domenico Gabrielli (1651-1690) seems to have written anything of note for solo cello. It is likely that Bach wrote his six suites while he was at Cöthen, between 1717 and 1723, and that they were composed for one of the two accomplished cellists who then lived in the town, Christian Abel and Christian Linigke. The general atmosphere of this second suite is one of gentle melancholy and reflection.

Haydn: Oboe Quartet in B flat, Hob IIB:4

A very short work, in only two movements, but in Haydn's most graceful style.

Martinu: String Quintet

Brief biographical details of Martinu are given in the note on the Viola Sonata (8 July). The string quintet (which, strangely, is not mentioned in Brian Large's definitive biography of the composer) was written in the summer of 1927, when Martinu was on vacation at Poliska, Czechoslovakia. It is dedicated to the distinguished American patroness of music, Mrs Elizabeth Sprague Coolidge, and was first performed at her chamber music festival in Pittsfield, Mass., in 1928.

Mozart: Flute Quartet in G, K. 285

Mozart produced this charming piece in 1777 as part of a commission (which included also the Flute Concerto) from Ferdinand Dejean, a surgeon with the Dutch East India Company and an amateur flautist of some distinction.

Arensky: Quartet in A minor for violin, viola and two cellos, Op. 35

Information about the life and musical career of Anton Arensky is given in the note on the Piano Quintet in D, played on Thursday morning 14 July.

The quartet we are to hear this morning was composed in 1894, and is unusual in two ways: it employs only one violin but two cellos, the reverse of the normal in a string quartet; and instead of the customary slow movement and scherzo between the outer movements, Arensky provides a set of variations on Tchaikovsky's song "Legend (Christ in His Garden)". The variations are well known in Arensky's own later version for full string orchestra. The finale begins with a fugue based on the Russian folk-song 'Slava', which was used also by Beethoven in the second of his Op. 59 ('Rasoumovsky') string quartets.



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Saint-Saëns: Septet in E flat for trumpet, strings and piano, Op. 65

This unusual work was written in 1880 at the request of a friend of the composer's who had established a group of amateur performers called "La Trompette". It is probable that the key of E flat was chosen to suit the trumpet, though in fact it was favourite key of Saint-Saëns even in other circumstances: the first symphony, the third piano concerto and the second violin sonata are all in E flat. The Septet is on the whole a witty and amusing piece, and beautifully scored for the chosen body of instruments.

Brahms: Piano Trio in B, Op. 8

Brahms's chamber works eventually totalled twenty-four, and the Piano Trio in B was the first. Not, however, the version we are to hear this evening. The first version, composed in 1854-5 and premiered in, strangely, New York, is now rarely played, having been superseded by the revision of 1889. The latter, all seem to agree, is far superior. The revision was thorough. The only movement to remain in much its original form is the scherzo; the other three, while retaining their main themes, were given subsidiary themes with a more urgent sense of movement, and all the material is used more concisely. The first performance of the resultant masterpiece took place in Budapest in February 1890.

Martinu: Quartet for oboe, piano, violin and cello

This quartet is one of the 35 or so chamber music works Martinu wrote while he was in America. It dates from 1947, and has lyrical qualities and rhythmic energy in abundance. Its harmonic range is wide and, despite the rather simple progressions, its language is forceful and dissonant.

Brahms: String Sextet No.2 in G, Op. 36

The simple mathematical equation - six minus four equals two - does not hold true within the realm of chamber music. The four instrumental parts of a string quartet are all an integral part of the musical discourse, and the harmonic and textual integrity is dependent on all four instruments. Sextets, septets and octets provide a contrast in that each instrument is allowed more free play and the time to be ornamental. The first movement of this, the second of Brahms's two string sextets, written in 1864-5 and premiered at Boston in 1866, delights in taking full advantage of the greater choice provided by the six instruments. The shift to the key of G minor for the Scherzo creates an ambiguous mood that oscillates between whimsy and melancholy. The mournful theme which begins the third movement, played by the first violin against the accompaniment of the second violin and first viola, seems to cast a mysterious cloud, but this is dispelled by the finale, which firmly replaces the listener in the real world.



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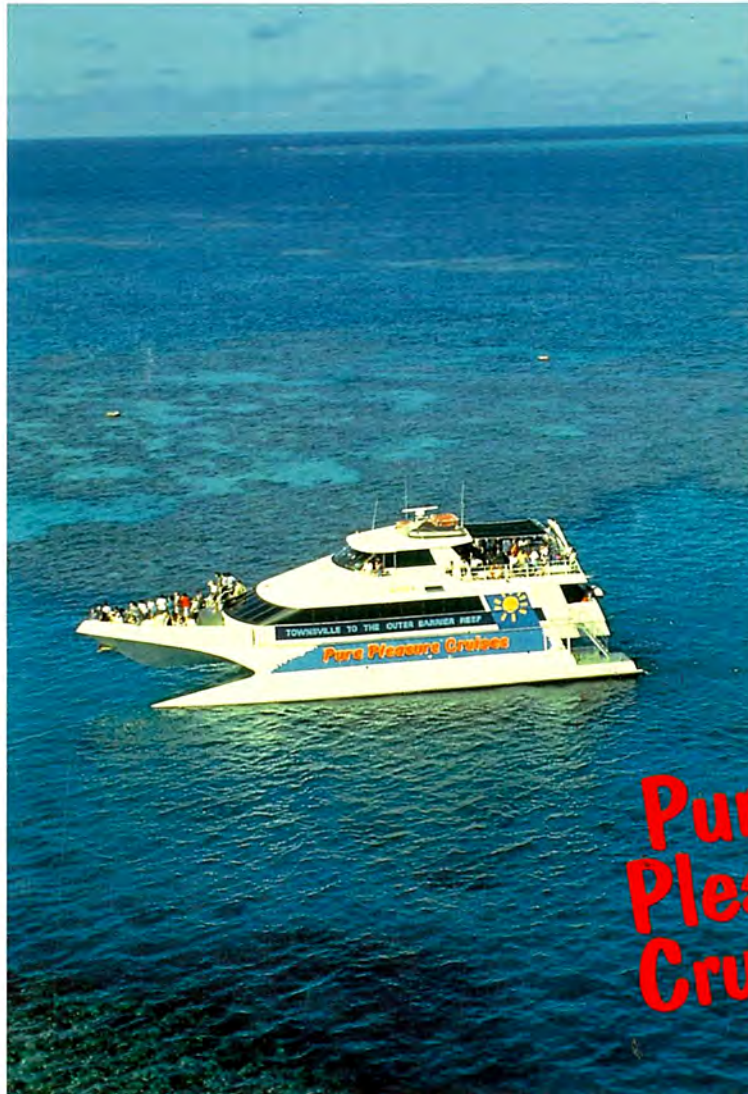
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