

THE FIFTH

Australian Festival of

Chamber Music

THEODORE KUCHAR • ARTISTIC DIRECTOR



TOWNSVILLE, NORTH QUEENSLAND 1995

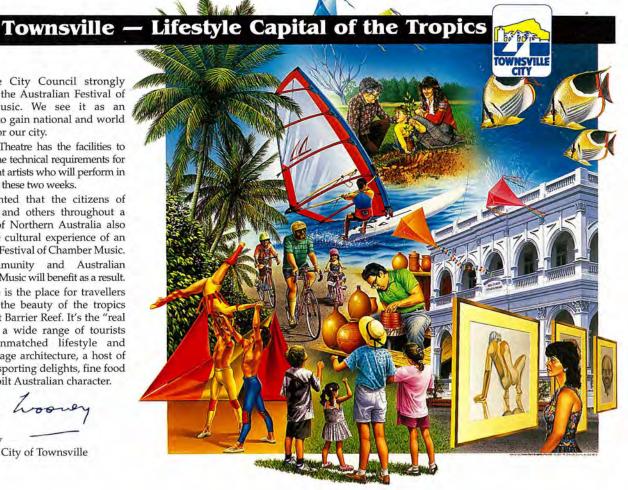
ownsville City Council strongly Townsville City Country
supports the Australian Festival of Chamber Music. We see it as an opportunity to gain national and world recognition for our city.

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

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

Tony Mooney Mayor of the City of Townsville





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Who could have imagined 75 years ago, that short hops over the Queensland outback would lead to long distance flights to over 90 destinations across Australia and the world? Or that one aircraft would become a fleet of 132? Or that this year, we would celebrate our 75th birthday as one of the world's leading airlines.





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JAMES COOK UNIVERSITY OF NORTH QUEENSLAND





















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

presented with the assistance of the trustees, Perpetual Trustees, and Mr J. G. Thompson

MAX BRUCH (1838-1920)

Piano Quintet in G minor (1886)

1. Allegro molto moderato

2. Adagio

3. Scherzo and Trio

4. Allegro agitato

Kathryn Selby, piano Dimity Hall, violin Solomia Soroka, violin Rainer Moog, viola

Alexander Ivashkin, cello

MAURICE RAVEL (1875-1937)

Piano Trio in A minor

1. Modéré

2. Pantoum (Assez vif)

3. Passecaille (Très large) leading to

4. Final (Animé)

Lamar Crowson, piano Charles Castleman, violin Ronald Leonard, cello

INTERVAL

PAUL HINDEMITH (1895-1963)

Viola Sonata in C (1939)

1. Breit, mit Kraft

2. Sehr lebhaft

3. Phantasie

4. Finale

Rainer Moog, viola Iola Shelley, piano

JOHANNES BRAHMS (1833-1897)

Piano Quartet in G minor, Op. 25

1. Allegro

2. Intermezzo: Allegro ma non troppo Trio: Animato

3. Andante con moto; Animato

4. Rondo alla zingarese: Presto

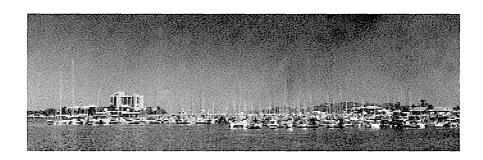
Daniel Adni, piano Dong-Suk Kang, violin Theodore Kuchar, viola Young-Chang Cho, cello

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.



11.00 AM

PERC TUCKER REGIONAL GALLERY

MUSIC OF OUR CENTURY

BORIS LYATOSHYNSKY (1895-1967)

Violin Sonata, Op. 19 (1926)

- 1. Allegro impetuoso
- 2. Tempo precedente attacca
- 3. Allegro molto risoluto

Solomia Soroka, violin Iola Shelley, piano

ALBAN BERG (1885-1935)

Four Pieces for clarinet and piano, Op. 5

- 1. Mässig
- 2. Sehr langsam
- 3. Sehr rasch
- 4. Langsam

Catherine McCorkill, clarinet Lamar Crowson, piano

INTERVAL

GORDON KERRY (b. 1961)

No Orphean Lute (1994), for violin, cello and piano

The Macquarie Trio

Charmian Gadd, violin Michael Goldschlager, cello Kathryn Selby, piano

NIKOLAY MEDTNER (1880-1951)

Piano Quintet in C minor, Op. posth.

- 1. Molto placido
- 2. Andantino con moto
- 3. Finale Allegro vivace

Iola Shelley, piano

Charles Castleman, violin

Dimity Hall, violin Patricia Pollett, viola

WOLFGANG AMADEUS MOZART (1756-1791)

String Quintet in B flat, K. 174

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

Dene Olding, violin Solomia Soroka, violin Theodore Kuchar, viola Patricia Pollett, viola Julian Smiles, cello

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

Piano Trio in C minor, Op. 66

- 1. Allegro energico con fuoco
- 2. Andante espressivo
- 3. Scherzo Molto allegro quasi presto
- 4. Finale Allegro appassionato

The Macquarie Trio

INTERVAL

LUDWIG VAN BEETHOVEN (1770-1827)

Trio in B flat, Op. 11

- 1. Allegro con brio
- 2. Adagio
- 3. Theme and variations Allegretto

Iola Shelley, piano

Catherine McCorkill, clarinet

Ronald Leonard, cello

GABRIEL FAURÉ (1845-1924)

Piano Quartet in C minor, Op. 15

- 1. Allegro molto moderato
- 2. Scherzo (Allegro vivo)
- 3. Adagio
- 4. Allegro molto

Lamar Crowson, piano Charles Castleman, violin Theodore Kuchar, viola

Michael Goldschlager, cello

Best wishes for a successful Festival!



CARL MARIA VON WEBER (1786-1826)

Clarinet Quintet in B flat, J. 182

1.	Allegro			
$^{\circ}$	Transfer at a	A	_1 _	

2. Fantasia — Adagio ma non troppo

3. Menuetto e Trio — Capriccio presto

4. Rondo — Allegro giocoso

Catherine McCorkill, clarinet

Charmian Gadd, violin

Dimity Hall, violin

Patricia Pollett, viola

Julian Smiles, cello

ERNÖ DOHNÁNYI (1877-1960)

Serenade in C, Op. 10, for string trio

1. Marcia

2. Romanza

3. Scherzo

4. Tema con variazioni

5. Rondo

Dong-Suk Kang, violin Rainer Moog, viola Young-Chang Cho, cello

INTERVAL

MAURICE RAVEL (1875-1937)

Sonata for violin and cello (1922)

1. Allegro

2. Très vif

3. Lent4. Vif

Dimity Hall, violin Julian Smiles, cello

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

String Quintet in B flat, Op. 87

1. Allegro vivace

2. Andante scherzando

3. Adagio e lento

4. Allegro molto vivace

Charles Castleman, violin Solomia Soroka, violin Patricia Pollett, viola Theodore Kuchar, viola Ronald Leonard, cello



Sponsored by Queensland Office of Arts and Cultural Development

The TEN Queensland Concert



BÉLA BARTÓK (1881-1945)

Contrasts, for violin, clarinet and piano

- 1. Verbunkos (Recruiting Dance)
- 2. Pihenö (Relaxation)
- 3. Sebes (Fast Dance)

Dong-Suk Kang, violin

Catherine McCorkill, clarinet

Lamar Crowson, piano

ANTON ARENSKY (1861-1906)

Piano Trio in D minor, Op. 35

- 1. Allegro moderato
- 2. Scherzo Allegro molto
- 3. Adagio
- 4. Finale Allegro non troppo

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

INTERVAL

JOHANNES BRAHMS (1833-1897)

Piano Quartet in C minor, Op. 60

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

Jenö Jandó, piano Dene Olding, violin Rainer Moog, viola Young-Chang Cho, cello

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INNOVATION * CRAFTSMANSHIP * STYLE * ADVENTURE

A vigorous company presenting the best of Australian plays.

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Servicing the needs of North Queensland for living theatre and undertaking National tours.

"FESTIVAL MADNESS"

An Evening of Musical Surprises

THURSDAY 20 JULY

11.00 AM

SIR GEORGE KNEIPP AUDITORIUM

JU THE JAMES COOK UNIVERSITY CONCERT

ERMANNO WOLF-FERRARI (1876-1948)

Violin Sonata in A minor, Op. 10

1. Appassionato

2. Recitativo — Adagio

Charles Castleman, violin

Kathryn Selby, piano

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in E flat, Op. 70 No. 2

1. Poco sostenuto — Allegro ma non troppo

2. Allegretto

3. Allegretto ma non troppo

4. Finale — Allegro

Daniel Adni, piano

Charles Castleman, violin Alexander Ivashkin, cello

INTERVAL

JOHANNES BRAHMS (1833-1897)

String Quintet in G, Op. 111

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

The Goldner String Quartet with Rainer Moog, viola

ARCANGELO CORELLI (1653-1713)

Concerto Grosso in G minor, Op. 6 No. 8 (Christmas Concerto)

EDWARD ELGAR (1857-1934)

Serenade in E minor for String Orchestra, Op. 20

- 1. Allegro piacevole
- 2. Larghetto
- 3. Allegretto

LUIGI BOCCHERINI (1743-1805)

Cello Concerto in D, G.479

- 1. Allegro
- 2. Adagio
- 3. Allegro

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SAMUEL BARBER (1910-1981)

Adagio for strings, Op. 11a

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

Sinfonia No. 8 in D

- 1. Adagio e grave Allegro
- 2. Adagio
- 3. Menuetto Trio (Presto) Menuetto
- 4. Allegro molto

THE AUSTRALIAN CHAMBER ORCHESTRA

HELENA RATHBONE, Guest Director

CAMERON RETCHFORD, cello





The TOWNSVILLE CITY COUNCIL Concert



WOLFGANG AMADEUS MOZART (1756-1791)

String Quintet in C, K. 515

1. Allegro

2. Menuetto e Trio

3. Andante

4. Allegro

Charmian Gadd, violin

Solomia Soroka, violin

Patricia Pollett, viola

Theodore Kuchar, viola

Michael Goldschlager, cello

CAMILLE SAINT-SAËNS (1835-1921)

Piano Trio in F, Op. 18

1. Allegro vivace

2. Andante

3. Scherzo — Presto

4. Allegro

Iola Shelley, piano Dong-Suk Kang, violin

Young-Chang Cho, cello

INTERVAL

WILLIAM WALTON (1902-1983)

Piano Quartet

- 1. Allegramente
- 2. Allegro scherzando
- 3. Andante tranquillo
- 4. Allegro molto

Lamar Crowson, piano Charles Castleman, violin

Rainer Moog, viola

Ronald Leonard, cello



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JOHANNES BRAHMS (1833-1897)

Piano Trio in C minor, Op. 101

- 1. Allegro energico
- 2. Presto non assai
- 3. Andante grazioso
- 4. Allegro molto

The Macquarie Trio

STRING QUARTET

played by the 1st Prize winner in the String Quartet stream at the Second Melbourne International Chamber Music Competition

INTERVAL

PIANO TRIO

played by the 1st Prize winner in the Piano Trio stream at the Second Melbourne International Chamber Music Competition

DMITRI SHOSTAKOVICH (1906-1975)

Prelude and Scherzo, Op.11, for string octet

The Goldner String Quartet with Charmian Gadd, violin Solomia Soroka, violin Theodore Kuchar, viola Alexander Ivashkin, cello



Phone 72 7238

11.00 AM

PERC TUCKER REGIONAL GALLERY

PAUL HINDEMITH (1895-1963)

Cello Sonata No. 1, Op. 11 No. 3

 Mässig schnelle Viertel. Mit Kraft

2. Langsam — sehr lebhaft

Alexander Ivashkin, cello Daniel Adni, piano

MYROSLAV SKORYK (b. 1942)

Violin Sonata No. 1

1. Andante — allegro molto

2. Largo

3. Allegro molto

Solomia Soroka, violin Iola Shelley, piano

INTERVAL

AARON COPLAND (1900-1990)

Piano Quartet (1950)

1. Adagio serio

2. Allegro giusto

3. Non troppo lento

Iola Shelley, piano Dimity Hall, violin Patricia Pollett, viola Julian Smiles, cello



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DON'T MISS THESE TWO OUTSTANDING MUSICAL EVENTS

Presented By

JAMES COOK UNIVERSITY OF NORTH QUEENSLAND

in collaboration with

THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC

FRIDAY 15 SEPTEMBER 1995 SIR GEORGE KNEIPP AUDITORIUM JAMES COOK UNIVERSITY

TORLEIF THEDÉEN (cello) and KATHRYN SELBY (piano)
Sonatas by BEETHOVEN, BACH and RACHMANINOV

THURSDAY AND FRIDAY 12 and 13 OCTOBER 1995 TOWNSVILLE CIVIC THEATRE

THE NATIONAL SYMPHONY ORCHESTRA OF UKRAINE THEODORE KUCHAR, conductor

with

MARIA KLIEGEL, cello JENÖ JANDO, piano

Programs will include DVORAK Cello Concerto, RACHMANINOV Rhapsody on a theme of Paganini and music by TCHAIKOVSKY.



EDWARD ELGAR (1857-1934)

Piano Quintet in A minor, Op. 84

1. Moderato — Allegro

2. Adagio

3. Andante — Allegro

Lamar Crowson, piano The Goldner String Quartet

ANTONIN DVORÁK (1841-1904)

Piano Trio in F minor, Op. 65

1. Allegro ma non troppo

2. Allegretto grazioso

3. Poco adagio

4. Allegro con brio

Jenö Jandó, piano Dong-Suk Kang, violin Ronald Leonard, cello

INTERVAL

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

Piano Quartet in F minor, Op. 2

1. Allegro molto

2. Adagio

3. Intermezzo — allegro moderato

4. Allegro molto vivace

Daniel Adni, piano Solomia Soroka, violin Rainer Moog, viola Alexander Ivashkin, cello

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Sonata in G, Op. 30 No. 3

1. Allegro assai

Takako Nishizaki, violin

2. Tempo di Minuetto

Jenö Jandó, piano

3. Allegro vivace

LEOS JANÁCEK (1854-1928)

String Quartet No. 2 ("Intimate Letters")

1. Andante — Con moto — Allegro

The Goldner String Quartet

2. Adagio — Vivace

3. Moderato — Adagio — Allegro

4. Allegro — Andante — Adagio — Tempo I

INTERVAL

CLAUDE DEBUSSY (1862-1918)

Cello Sonata in D minor

1. Prologue

2. Sérénade

Young-Chang Cho, cello Lamar Crowson, piano

3. Finale — Léger et nerveux

ROBERT SCHUMANN (1810-1856)

Piano Quartet in E flat, Op. 47

1. Sostenuto assai — Allegro ma non troppo

2. Scherzo (Molto vivace)

3. Andante cantabile

4. Finale (Vivace)

Daniel Adni, piano

Takako Nishizaki, violin

Theodore Kuchar, viola

Ronald Leonard, cello

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

ARTS QUEENSLAND

in the presentation of this annual event.

The



Concert

PETER SCULTHORPE (b. 1929)

String Quartet No. 8 (1988)

- 1. Con dolore
- 2. Risoluto Calmo Risoluto
- 3. Con dolore
- 4. Con precisione
- 5. Con dolore

The Goldner String Quartet

BEDRICH SMETANA (1824-1884)

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

Jenö Jandó, piano Takako Nishizaki, violin Young-Chang Cho, cello

INTERVAL

JOHANNES BRAHMS (1833-1897)

String Sextet in G, Op. 36

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

Charles Castleman, violin Dene Olding, violin Theodore Kuchar, viola Patricia Pollett, viola Ronald Leonard, cello Michael Goldschlager, cello

FESTIVAL ARTISTS

VIOLIN



Charles Castleman is known internationally for tours with the Raphael Trio, solo performances with orchestras 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 fifth consecutive appearance at the Australian Festival of Chamber Music, Charles Castleman has recorded the Ysaÿe Unaccompanied Sonatas for Nonesuch, 20th century violin and solo music of Gershwin and George 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.

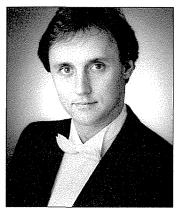


Charmian Gadd's worldwide career has included solo performances with many of the world's finest orchestras, recitals, chamber music and professorships at two United States universities. Her background is an unusual one - she was born in the Australian bush, her mother's family being pioneers and her 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. She teaches at the Sydney Conservatorium and is a member of the Macquarie Trio.



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 (resident at the University of New South Wales) since 1982 and is also second violin of the Goldner Quartet.



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 (resident at the University of New South Wales) and music director of the Australian Chamber Orchestra. Dene Olding was co-concertmaster of the Sydney Symphony from 1987, to 1994, when he resigned that position in order to concentrate on his work as leader of the Goldner String Quartet and as a soloist. He has performed over 25 concertos, including the premieres of works by Ross Edwards and Bozidar Kos and made a number of CDs (on ABC

Classics), the most recent being concertos by Barber, Milhaud and Martin with Hiroyuki Iwaki and the Melbourne Symphony.



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 makes her second appearance at the Australian Festival of Chamber Music. Solomia Soroka is the only musician to have won the top prize in each of the three most prestigious Ukrainian competitions.



Takako Nishizaki is one of Japan's finest violinists. After studying with her father, she became the first student of Shinichi Suzuki. Subsequently she went to Japan's famous Toho School of Music, and to the Juilliard School in the United States, where she studied with Joseph Fuchs. She was only the second student at Juilliard, after Michael Rabin, to win her school's coveted Fritz Kreisler Scholarship, established by the great violinist himself. Takako Nishizaki is one of the most frequently recorded violinists in the world today. She has recorded ten volumes of her complete Fritz Kreisler Edition, many contemporary Chinese violin concertos, among them the concerto by Du Ming-xin, dedicated to her, and a growing number of rare, previously unrecorded violin concertos.

For Naxos she has recorded Vivaldi's Four Seasons, Mozart's Violin Concertos Nos. 3 and 5, Sonatas by Mozart and Beethoven and the Mendelssohn, Tchaikovsky, Beethoven, Bruch and Brahms concertos.



Dong-Suk Kang was born in Korea and went to New York in 1967 to study at the Juilliard School and later at the Curtis Institute with Ivan Galamian. He first came to the attention of the American public in 1971 when he created a sensation by winning both the San Francisco Foundation Competition and the Merriweather Post Competition in Washington D.C. Following a debut at the Kennedy Centre and an appearance with Seiji Ozawa, he went on to win top prizes in a number of international competitions including Montreal, the Carl Flesch in, London and the Queen Elisabeth in Brussels. Since then he has appeared with many great orchestras of the world including those of Philadelphia, Cleveland, Los Angeles, Saint Louis, London and Moscow. He has

performed at major music centres and festivals throughout the world and his strong interest in chamber music has resulted in his frequent participation at various chamber music festivals. As a guest artist with the Chamber Music Society of Lincoln Center in New York he has performed at the White House and toured extensively in the United States.

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 United States, 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 Artistic Director of the National Symphony Orchestra of Ukraine. 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.



Rainer Moog belongs to the select group of violists who have achieved a successful solo career. A top prize winner 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 fifth 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 (resident at the University of New South Wales), 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 Auryn Quartet from Germany. She is currently violist with the Goldner String Quartet.



Patricia Pollett began her studies at the University of Adelaide with Beryl Kimber. As a Churchill Fellow, she left Australia to study with Peter Schidlof of the Amadeus Quartet, going on to win several prizes at the Royal College of Music in London. An Australia Council Fellowship enabled her to study at the Hochschule der Kunst, Berlin, with Bruno Giuranna. She was a prizewinner at several international competitions including the Lionel Tertis International Viola Competition. Patricia Pollett was then invited to join *I Solisti Veneti*. Performing as both a chamber musician and soloist, she toured Germany, France, Switzerland, Italy, Portugal and Belgium. She returned to Australia in 1986 to take up a lectureship and musician-in-residence position at the University of Queensland. She is a founder member of the ensemble *Perihelion*. Always interested in new music for the viola, she has been responsible for the

commissioning and first performance of several new solo works. Patricia Pollett is active as a recitalist and soloist in concerts and broadcasts throughout Australia.

CELLO



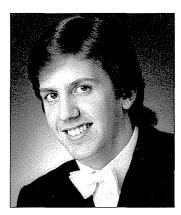
Young-Chang Cho was born in Seoul, Korea, in 1958. He began piano lessons at the age of five, and three years later began studying the cello. He gave his first public performance with the Seoul Philharmonic Orchestra as a soloist at age 12. The following year he moved to the United States to study with David Soyer at the Curtis Institute of Music in Philadelphia and later with Laurence Lesser at the New England Conservatory of Music in Boston. After graduation he went to Europe and continued studying with Siegfried Palm and Mstislav Rostropovitch. Between 1981 and 1985, he won prizes in important international competitions in Geneva (International Competition for Piano Trio), Budapest (Pablo Casals), Munich (ARD International Competition for

Cello) and Paris (Rostropovitch International Cello Competition). 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 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.



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 Dvorák 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 (resident at the University of New South Wales). Julian Smiles is also cellist of the Goldner String Quartet.



Michael Goldschlager was appointed principal cellist of the West Australian Symphony Orchestra in 1985 after having established himself as one of New York City's most sought after chamber musicians. He performed in the 1982 New Year's Chamber Music Gala with Isaac Stern, Leonard Bernstein, the Guarneri Quartet and others at Carnegie Hall. His wide ranging freelance career included regular work with entertainers like Victor Borge, George Benson and Anne Murray. He played the solo cello in the Broadway success *The Elephant Man* (with David Bowie), where he was an actor as well. Soon after arriving in Perth, he became a founding member of the Cristofori Trio at the University of Western Australia, where he also lectured in 18th century performance practice. He has frequently appeared as soloist with the West Australian

Symphony Orchestra and has made numerous national broadcasts for the ABC and CD recordings for the ABC Classics label. Michael Goldschlager is a member of the Macquarie Trio.



Ronald Leonard is well known as a soloist, chamber musician and teacher. He has performed in the United States, Canada and Europe both as soloist and chamber musician. He taught at the Eastman School of Music from 1957 to 1975, and has been on the faculties of various summer festivals including the Sarasota Music Festival, the Aspen Festival, the Round Top (Texas) Festival, the Johannesen International School of the Arts, and "Summer Fest" in La Jolla, California. He is presently on the faculties of the R. D. Colburn School and the Crossroads School in Los Angeles and in September of 1994 was appointed the Gregor Piatigorsky Professor of Cello at the University of Southern California. In 1975 Ronald Leonard was appointed principal cellist of the

Los Angeles Philharmonic, a position he still holds, and has performed many concertos with that orchestra and others. He has appeared as guest artist with the Juilliard, Guarneri, Angeles, Mendelssohn, Chilingarian and American Quartets.

PIANO



Daniel Adni, who appears at the Australian Festival of Chamber Music for the fifth 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.



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.

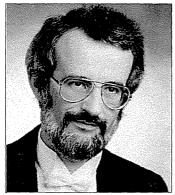


Kathryn Selby, born in Australia, is a graduate of the Curtis Institute of Music, Philadelphia, where she won the Gold Medal and the Rachmaninov Prize, and holds also a Master's degree from the Juilliard School in New York. Her successes have included prizes at the Van Cliburn and William Kapell International Competitions, and she has appeared as a highly acclaimed concerto soloist with such conductors as Raymond Leppard, Sergiu Comissiona 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 returns for her second year with the Australian Festival of Chamber Music. She is currently Musician-in-Residence at Macquarie University and a member of the Macquarie Trio.



Iola Shelley began studying the piano at the ago of four and by the age of eight had passed Grades 1-8 of the Associated Board piano examinations with distinction, winning several prizes. A busy solo career ensued which included many appearances on BBC Radio and Television, and at the age of thirteen she was the youngest student ever to gain both LRAM and ARCM Performing Diplomas. She is a graduate of Bristol University with BA (Hons) in Languages and BMus (Hons) with specialisation in Composition. She has taught the most advanced piano students since coming to New Zealand, broadcasts frequently for Radio New Zealand, and is in constant demand as both soloist and accompanist, serving as a sonata and chamber music partner for most of

the leading international artists touring New Zealand. For her performance in the Schumann Piano Quartet, the Christchurch Star critic described her as "unequivocally the top chamber pianist in the country". She has made numerous concerto appearances with New Zealand's leading symphony orchestras.



Jenö Jandó was born at Pécs, in south Hungary, in 1952. He started to learn the piano when he was seven and later studied at the Ferenc Liszt Academy of Music under Katalin Nemes and Pál Kadosa, becoming assistant to the latter on his graduation in 1974. Jenö Jandó has won a number of piano competitions in Hungary and abroad, including first prize in the 1973 Hungarian Piano Concours and a first prize in the chamber music category at the Sydney International Piano Competition in 1977. In addition to his many appearances in Hungary, he has played widely abroad in Eastern and Western Europe, in Canada and in Japan. He is currently engaged in a project to record all Mozart's piano concertos for Naxos. Other recordings for the Naxos label include the

concertos of Grieg and Schumann as well as Rachmaninov's second Concerto and Paganini Rhapsody and Beethoven's complete piano sonatas.

CLARINETTIST



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 Australia 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 Queensland Philharmonic Orchestra as

principal clarinet. In 1990, she was appointed Lecturer in Clarinet at the Western Australian Conservatorium of Music, and in 1993 moved to Melbourne as Lecturer in Clarinet at the Victorian College of the Arts. A further move last year took her to Sydney to join the Australia Ensemble.

THE GOLDNER STRING QUARTET

The recently-formed Goldner String Quartet consists of the four string players from the highly-acclaimed Australia Ensemble, resident at the University of New South Wales. The players — Dene Olding, Dimity Hall, Irina Morozova and Julian Smiles — are all well-known to Australian audiences through solo performances and recordings. Whenever they have performed the string quartet repertoire in past years they have received the highest compliments, and the creation of this new group will enable them to concentrate more on the rich repertoire of this medium.

To celebrate their official debut season in 1995 as a permanent ensemble, the Goldner String Quartet will release the first complete recording of the string quartets of Peter Sculthorpe, on the Tall Poppies label, and will also premiere new quartets written especially for them by Sculthorpe and Nigel Butterley. In addition to their appearance at the Australian Festival of Chamber Music, the Quartet will be touring in Australia for Musica Viva and have been given the honour of performing at a special concert in Sydney to celebrate the 50th anniversary of the foundation, by Richard Goldner, after whom they are named, of Musica Viva.

THE MACQUARIE TRIO

The Macquarie Trio, comprising three of the foremost chamber music players in Australia — Kathryn Selby (piano), Charmian Gadd (violin) and Michael Goldschlager (cello) — was formed in 1993, and is resident at Macquarie University. The Trio has enjoyed immediate acclaim wherever it has performed.

During 1995, in addition to appearing at the Australian Festival of Chamber Music, the Trio is touring nationally and regionally for Musica Viva and is presenting concert series at Macquarie University and St James' Church, Sydney.

THE AUSTRALIAN CHAMBER ORCHESTRA



Founded in 1975, the ACO is Australia's only national orchestra. It is a colourful and vibrant ensemble with an international reputation for artistic excellence. Its national program is extensive and includes subscription series in all state capitals and in Canberra. The ACO also tours frequently and extensively overseas, and has performed in recent years in China, Thailand, the United Kingdom, South America, the United States and Europe. It received particular acclaim for its concerts at the BBC Proms in London and at the Concertgebouw in Amsterdam. The ACO's most recent overseas tour, in November 1994, took it to

Kuala Lumpur, Antwerp, London, Frankfurt, Linz, Innsbruck and Zagreb.

The ACO's recordings have underlined its international status: there are currently 13 CDs in the catalogue, and the Orchestra has a contract with Sony Music until 1998.

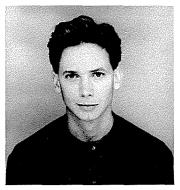
The Australian Chamber Orchestra is under the artistic direction of the highly talented young Australian violinist Richard Tognetti.

HELENA RATHBONE



A former student of the Royal College of Music, London, Helena Rathbone studied also at the Guildhall School of Music, where she led the chamber orchestra and performed several concertos. In 1993 she won the coveted Noel Millidge Concerto Competition, playing the Brahms Concerto. She is co-leader of the London Soloists Chamber Orchestra, has performed with the Goldberg Ensemble and the Gabrielli Players, and is a member of the Academy of St Martin in the Fields. In 1994 Helena was appointed principal second violin of the Australian Chamber Orchestra.

CAMERON RETCHFORD



The Queensland Conservatorium of Music, in his native Brisbane, was the setting for Cameron Retchford's tertiary music studies, and his successes have included the Queensland Award for Youth Achievement in 1986 and the E. V. Llewellyn Memorial Fund Scholarship in 1989. Cameron was invited to take part in the Eighth International Tchaikovsky Competition in Moscow in 1986, and subsequently studied in Switzerland with Markus Stocker and in Germany with Claus Kanngiesser. He is now principal cello of the Australian Chamber Orchestra.

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PROGRAM NOTES

Bruch: Piano Ouintet in G minor

Max Bruch spent the years 1880 to 1883 in England, having been appointed Music Director of the Liverpool Philharmonic Society. Among his close friends in Liverpool was Andrew Kurtz, head of a chemical factory, a committee member of the Society, and a keen amateur pianist. It was at Kurtz's suggestion that Bruch wrote the Piano Quintet in G minor, his only work for that combination of instruments. He began composing it in 1881, but by 1886 it was still incomplete, with the last movement unfinished. Kurtz wrote to Bruch in January 1888 to the effect that he and his amateur colleagues were very anxious to receive the complete work, which Bruch then set about finishing. It has only recently been published, and there cannot have been too many public performances before the one we are to hear this evening. Bruch's biographer, Christopher Fifield, writes that "Bruch was aware of the abilities of Kurtz and his associates, so he cut his cloth accordingly and placed no complex technical demands on them".

Ravel: Piano Trio in A minor

Ravel had long been an admirer of Saint-Saâns' 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-Saâns' Trio as an example. On 21 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 it by the end of August. The first performance was given at a Red Cross concert in Paris early in 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 Pantoum 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 Passecaille, 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 owes to Saint-Saâns is repaid with ample interest by a work that has become a classic of the 20th century.

Hindemith: Viola Sonata in C (1939)

Hindemith began his career as a violinist before turning in 1919 to the viola, which then remained his favourite instrument. He composed seven sonatas for viola: four are for viola alone, and this evening's sonata is the last of the three Hindemith wrote for viola and piano. It was composed in 1939 while Hindemith, expelled by the Nazis from his position at the Berlin Conservatory, was living in Switzerland prior to his migration to the United States in 1940. There are four movements, the second of which, marked "very lively", is generally regarded as one of Hindemith's happiest inspirations.

Brahms: Piano Quartet in G minor, Op. 25

The resonance of some Mozartean antecedents can be heard in the opening bars of this work: the serious opening statement in octaves and the quick introduction of a new thematic idea in the relative major is classical in concept, evoking the past and suggesting an intertextuality with other works, largely the Piano Quartet in G minor, K. 478. Brahms does not allow himself to sound like Mozart, but there is a deeper generic structure in this opening stance that signals its ancestry. Even though the historical influences are clearly evident in this piece, the G minor Quartet has been regarded as a work which paves the way for future directions. Schoenberg's somewhat provocatively titled essay "Brahms the Progressive" explores the intricacy of the phrasing rhythm and the complex relationships between motifs bequeathed by Mozart and signalling a new and radical direction which finds its culmination, by implication, in the twelve-tone music of Schoenberg himself. It was this Piano Quartet, as composed by Brahms, that was Schoenberg's favourite in the entire chamber music literature. What was initially conceived by Brahms as a piano quartet found a new form in the hands of Schoenberg, when he took a composition more dear to him than any other and transformed it, by reconstructing it for a massive symphony orchestra, into a form to which he would have more immediate access as a performer.

Lyatoshynsky: Violin Sonata, Op. 19

Boris Lyatoshynsky is today regarded as the father of contemporary Ukrainian music. He moved to Kiev from his native Zhitomir in 1914, and studied law and music concurrently, the latter in the composition class of Reinhold Gliäre. Soon after his graduation from the Conservatory in 1919 he began teaching there, a connection ended only by his death. His earliest compositions were romantic and lyrical in style, influenced most of all by his esteem for the music of Schumann and Borodin, and this violin sonata, composed in 1926, is a good example. The work is essentially monothematic, the entire piece being centred round the main theme of the first movement, which is in traditional sonata-allegro form. In the second movement, the main theme of the first movement reappears in inverted form, presented from back to front over a constant ostinato figure. The beginning of the last movement brings the theme back in its original form, and the work ends with a particularly grandiose version of it.

Berg: Four Pieces for clarinet and piano, Op. 5

Berg studied with Schoenberg from 1904 to 1910, and it was during this period that Schoenberg freed his own style from over-ripe romanticism and began to concentrate on succinct chamber works. Like Schoenberg's works of this period, Berg's clarinet pieces (written in 1915 and dedicated to Schoenberg) avoid melodic repetitions of notes, a striking anticipation of twelve-tone practice. Although intensely compressed, they show traces of the four-movement sonata.

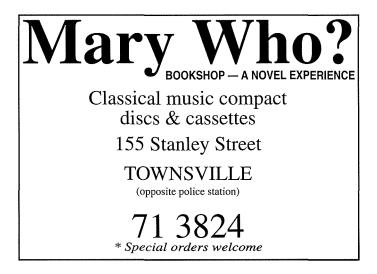
Kerry: No Orphean Lute (1994) for violin, cello and piano

No Orphean Lute takes its title from Robert Lowell's The Quaker Graveyard in Nantucket, in a section which describes and meditates on a burial at sea. This accounts in part for the mood of the first movement, where a sense of restlessness is created by the use of a constantly shifting metre, passages of unmeasured counterpoint, and sections where the use of ostinatos negates any sense of forward motion. The second movement might also be seen as elegiac and consists of two sections. First, a passage in four-part counterpoint for the solo strings, in which a fragment of Gregorian chant is developed, and second, a slightly faster section, including the piano, whose texture is more lush. The third movement is the most extended of the three, and interprets the title in another way. Phillip Henry, for many years General Manager and then Artistic Director of Musica Viva, commissioned the work shortly before his death in 1993. In this movement the music abandons any sense of threnody, and instead aims for some of the purely musical values which Phillip admired in the artform he served. It corresponds to the sonata-allegro movement of classical music, setting up dramatic tension between sections whose metre, speed and texture are widely contrasting.

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Medtner: Piano Quintet in C, Op. posth.

Nikolai Medtner, once described as "the Russian Brahms", was a traditionalist rather than an innovator. He himself said in 1924: "To my mind, music can be modern and follow the tradition at the same time. A work can be modern despite the fact that it is full of harmony and beauty. That is why, though I'm interested in modernists, they do not evoke my sympathies, do not move me. Out of all modern composers I appreciate Rachmaninov most of all. His music is the kind of modern music that I admire." The Piano Quintet, still unpublished at the time of the composer's death in 1951, had occupied him throughout his career: the first sketches date from 1904, when the young composer was still living in his native Moscow, yet the work was not completed until 1949 in London, where he had settled in 1937. It contains many different ideas and emotions, and the music's outlook is generally cheerful and optimistic, though there are also traces of struggle, suffering and loneliness.



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.

Mendelssohn: Piano Trio in C minor, Op. 66

Mendelssohn's chamber music constitutes only a small part of his total output, but it was always important to him. He once wrote to his friend, the composer Ferdinand Hiller, that he felt that music for piano with other instruments was "quite forgotten now", and this belief prompted him to write, within a very short space of time, a violin sonata, a cello sonata and his first piano trio. The second Trio, in C minor, dates from 1845, and was dedicated to the violinist and composer Louis Spohr. Mendelssohn himself wrote to a friend about "this recently completed work with its mixture of the secular and the religious in the last movement", exemplified by the use of a choral melody which expresses his longing for a "better world".

Beethoven: Trio in B flat, Op. 11

This trio was written in 1798, and was dedicated to the Countess Wilhelmine von Thun, a relative of Beethoven's patron, Prince Carl Lichnowsky. It has only three movements, there being no scherzo. The last movement is in the form of a theme and variations. In the previous year Joseph Weigl's comic opera L'amor marinaro was premiered in Vienna, and the song "Before I begin work I must get something to eat" became an immediate popular hit. Beethoven was not the first to use it as a theme for variations, and he uses it with remarkable freedom.

Fauré: Piano Quartet in C minor, Op. 15

This work and the Violin Sonata Op. 13 are the most important chamber works of FaurC's early period. The main theme of the initial Allegro molto moderato is energetic and modal, and is immediately announced by the strings against detached piano chords with a rhythmic pattern that dominates this concise sonata form. The scherzo is light, with pizzicato strings propelling a dance-like leggiero theme unsure whether it is in E flat major or C minor. This FaurC treats in a variety of ways, for example, a duple-time version is alternated with the original 6/8 form. The central section features a chorale melody that is both sweet and dry on muted strings, while the piano maintains its light-hearted milieu. Both serene and powerful, the Adagio is among the finest of FaurC's early slow movements. The strings are cleverly treated as individuals, entering and re-entering with a prayer-like melody over rich keyboard harmonies. The concluding Allegro molto features a scale-like string theme over piano arpeggios which lead to a heavily syncopated motive on the keyboard with a rising bass counter-melody from the strings. The development passes through almost all possible keys, and the recapitulation makes great use of the first subject with some virtuoso work from the piano accompanying the return of the second subject.

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Weber: Clarinet Quintet in B flat, J. 182

Carl Maria von Weber was essentially an operatic composer, and a very successful one at that. His chamber music output was very limited: six sonatinas for violin and piano, a trio for flute, cello and piano, a piano quartet, and three works involving the clarinet — a duo, a quartet and this quintet, completed in 1815 and written expressly for the clarinet virtuoso Heinrich BÑrmann. Weber's Clarinet Quintet differs from that of Mozart in being in essence not so much a work of chamber music as a miniature concerto, with the strings in an almost purely accompanying role. It is a very effective concert piece, however, and well calculated to display the soloist's skills. John Warrack, in his 1968 biography of Weber, draws particular attention to the Capriccio Presto minuet, which he describes as "an engaging little rhythmic tour de force with one of the several nice examples of almost Schubertian modulatory sideslips that occur in this otherwise harmonically straightforward work".

Dohnányi: Serenade in C for string trio, Op. 10

This delightful piece dates from 1904, when Dohnányi was 27 years old and had already established himself as the greatest Hungarian pianist and composer after Liszt. It displays in full measure the composer's resourcefulness and technical skills. The opening march is dramatic and witty. The second movement, Romanza, is followed by a scherzo in fugue style, in which a trio-like theme is eventually combined with the first theme in double fugue. The fourth movement, Theme and Variations, is the most serious and romantic part of the work, which then comes to a close with what Donald Tovey described as a "prosaically witty" rondo-finale.

Ravel: Sonata for violin and cello

Ravel, who thrived on self-imposed difficulties, enjoyed the task of constructing a self-sufficient texture out of the dialogue of these two members of the violin family. The result is deliberately severe at times, the two instruments asserting their individuality and, for the most part, not making any attempt to sound like a more numerous or more comfortably upholstered ensemble. The Sonata is a work of the composer's maturity and is dedicated to the memory of Debussy, who had died two years before Ravel began work on this score. Its first appearance was as a one- movement duo published in 1920 in a Debussy memorial issue of the RÇvue musicale. It was later expanded to the four movements of its final version. The work's clarity and logic are natural extensions of Ravel's musical language. They revealed to his public at the time a leaner and more uncompromising aspect of his creative personality than had been evident in many of his earlier instrumental works, and signalled the arrival of a new phase of his career as a composer.

(Note by Roger Covell, reproduced by permission)

Mendelssohn: String Quintet in B flat, Op. 87.

This work was completed just two years before Mendelssohn's death, and more than twenty years after the first quintet. It is difficult to compare stylistic progress in the two works, as they both observe similar structural principles and style. This Quintet was written at Bad Soden, Germany, in 1845, where Mendelssohn was resting from his substantial duties as official composer to the King of Prussia. Unfortunately, this responsibility, together with demanding conducting engagements, left him little time to compose chamber music — one of his favourite genres. The opening movement, Allegro, in sonata form, uses the violins in a concertante style, where they announce a striking theme over tremolo accompaniment. The development section is rich in tonal, dynamic and textural contrast, and the recapitulation expands the two principal themes even further as Mendelssohn makes full use of additional contrapuntal techniques. The second movement has a light, playful quality very typical of Mendelssohn's scherzos, achieved through the alternation of pizzicato and arco writing, with a staccato melody treated somewhat fugally. For harmonic variety, and probably to compensate for the movement's extensive linear texture, Mendelssohn fluctuates between major and minor modes. The Adagio e lento is in direct contrast with the scherzo, where counterpoint and gaiety are replaced by a more dramatic chordal texture, striking melodies, varied dynamics and instrumental effects. The finale returns the quintet to a light-hearted spirit with its Allegro molto vivace tempo and opening gesture dominated by a violin run. In the development section there is a new idea which is treated contrapuntally. In the recapitulation, Mendelssohn brings this theme back again with renewed strength, allowing one brief allusion to the original second theme before a short but intense coda.

Bartók: Contrasts

Contrasts was commissioned by the great jazz clarinettist, Benny Goodman. It was originally in two-movement form, and was premiered in January 1939 in New York, by Goodman himself, Josef Szigeti (violin) and Endre Petri (piano). By 1940, when the work had its debut in Carnegie Hall and its first gramophone recording, it had acquired a third movement, the middle one (Pihenö—literally "Taking a rest") and also its present title. Inspiration for this composition came from Bartók listening to recordings by Goodman's jazz trio. Folk influences, common in Bartók's music, are evident in the opening of the Verbunkos (an army recruiting dance). The final movement (Sebes, meaning "quick") is a lively burlesque but is interrupted midway by a lyrical episode in 13/8 metre.

Arensky: Piano Trio in D minor, Op. 32

Members of the audience who heard and enjoyed Arensky's delightful Piano Quintet at last year's Festival will welcome the opportunity of getting acquainted with this splendid Piano Trio. Arensky, born in Novgorod in 1861, studied with Rimsky- Korsakov at St Petersburg and later taught at the Moscow Conservatory, with Rachmaninov and Scriabin among his pupils. He was a very active and talented musician whose death from tuberculosis at the early age of 45 was most regrettable. This Piano Trio, his second, is his best-known extended work, and dates from 1905. The influence of Schumann and Mendelssohn is very clear in this romantic piece. There are the usual four movements, the third of which, a scherzo, comes very near to being a waltz.

Brahms: Piano Quartet in C Minor, Op. 60

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



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Wolf-Ferrari: Violin Sonata No. 2 in A minor, Op. 10

Ermanno Wolf-Ferrari was the son of a German father and an Italian mother. Born in Venice, he studied art in Italy and later in Munich before taking up composition under Arrigo Boito and returning to his native city in 1899. At the end of a career divided between his creative work and academia, he spent his final ten years lecturing at the Mozarteum in Salzburg. Primarily an opera composer, Wolf-Ferrari is best known for two works which have held the international stage: the comic single- act opera "Susanna's Secret" (Munich 1909) and the verismo piece "The Jewels of the Madonna" (Berlin 1911). The melodic strengths of these operas extend also to his instrumental compositions, particularly the piano trios Op. 5 and Op. 7 and this, his second violin and piano sonata, composed in 1901. The sonata is in only two movements. The first is stormy and propulsive throughout. The second is rhapsodic, beginning as a recitative/aria pair, harmonically and stylistically reminiscent of German Romantic Opera, quoting Wagner from time to time. As the movement gathers momentum, Wolf-Ferrari uses a variety of instrumental colours while driving to an enormous grand climax, but ends in a whisper.

Beethoven: Piano Trio in E flat, Op. 70 No. 2

One of Beethoven's most productive years was 1808, when he composed his fifth and sixth symphonies, the Op. 69 cello sonata, and two piano trios, published together as Op. 70. The second trio, to be heard today, is the first sonata-form work in which Beethoven used three different keys. The second movement is in C, and in it Beethoven employs a method characteristic of Haydn, where variations on two themes, one major and one minor, alternate. The third movement, in A flat, seems to have been conceived originally as a minuet, but it is marked simply Allegretto ma non troppo, and is in the nature of a romantic intermezzo. The whole work is extremely inventive.

Brahms: String Quintet in G, Op. 111

The impassioned reworking for strings of Brahms's Bachian sarabande in the first String Quintet, Op. 88, especially the rhapsodic cello writing, heralds the second Quintet, composed eight years later, in 1890. The gipsy idiom, with its connotations of romance, passion, of soulful melancholy and wild dance, and its spirit of improvisation, has influenced this piece enormously. As in the Piano Quartet Op. 25 of three decades earlier, the finale is a csardas, though its cultural links are partially obscured until the frenzied coda, the movement beginning almost casually in the mediant key. In the slow movement, the element of improvisation arises within the themes themselves, the petulant turn in the viola melody inspiring gipsy fiddler mannerisms in the music that follows. Nevertheless, the context remains one of the utmost refinement, with an overarching harmonic progression in the first section. The third movement follows Brahms's innovation of including an elegant and gentle dance rather than the more traditional scherzo. Here the third movement conjures a mood of wistfulness with the theme in 3/4 time in the minor mode whose understated passion is contrasted by the simplicity of the trio in the major.



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Mozart: String Quintet in C, K. 515

Mozart's Quintet in B flat, heard in last Saturday evening's concert, was an early work, written when the composer was only seventeen years old. It was not until Mozart had reached full maturity as a composer that he turned again to the string quintet, producing the C major and the G minor in the same year, 1787. Hermann Abert, in his article on Mozart in Cobbett's Cyclopedic Survey of Chamber Music, points out that the quintet form, with two violas, was especially appropriate as a vehicle for Mozart's thematic-contrapuntal treatment. "The ease", he says, "with which the individual themes wander from one desk to another is remarkable. The art of counterpoint and other strict forms are here practised with a mastery of technique and a richness of imagination unparalleled at that period."

Saint-Saëns: Piano Trio in F, Op. 18

Extensive changes in musical language occurred in the course of Saint-Saâns' long life—he was 86 when he died in 1921 — but he remained largely unaffected by them. He was a romantic to the end of his days, and his musical style could be described as unadventurous. He was, nevertheless, a wonderfully skilful craftsman, with a great melodic gift and a sure appreciation of the capabilities of the instruments for which he wrote. This trio, the first of two, dates from 1869. The first movement, a spirited allegro in sonata form, is followed by a rondo with its main theme in folk- song style. The scherzo is full of humour and vitality, a brilliant example of instrumental writing, as is the energetic finale. The whole work is characteristic of its composer, himself a virtuoso pianist.

Walton: Piano Quartet

This was William Walton's first major and first published work, composed at Oxford 1918-1919, revised 1921, published 1924, further revised in the 1950s and the 1970s. The first known performance was in 1929. The quartet cannot legitimately be called a masterpiece, but it is still a very good work and, in the case of the last movement, even better than that. It was modelled on, or at least motivated by, Herbert Howells' 1916 Piano Quartet, also a very good piece; and if in the Walton we hear odd modal-pastoral echoes of composers like Howells, Vaughan Williams or Ireland who were later filtered out, the work is still far from eclectic or derivative. Frank Howes finds characteristics of the later Walton in the fluidity of the themes (rarely heard in identical spellings on their various reappearances), powerful marcato rhythms, and a certain harmonic pungency. The first movement's first subject—the first music we hear, in the violin — becomes a 'motto' theme which recurs at various strategic points as the work progresses. In the scherzo it bridges the gap, in the form of a fugato for strings alone, between first and second themes; in the slow movement it creates a short but solemn diversion and engages first viola and then cello in ad libitum soliloquy; in the finale it returns, gathering up the finale's own theme as counterpoint, to form a majestic apotheosis, one of the young Walton's earliest compositional triumphs.

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Brahms: Piano Trio in C minor, Op. 101

Of Brahms' three trios for piano, violin and cello, the C minor is the last, having been written in Thun, in the Swiss Alps, during the summer of 1886. Brahms' broad pathos, while in full evidence, is here condensed to an extreme degree. The first movement is built upon an explosively energetic theme; its motif of quaver triplet groups, set against each other in descending and ascending lines, dominates large parts of the movement, and even the singing second subject seems to have taken its initial ascending crotchets from those regions by way of augmentation. In the recapitulation the main part of the principal theme is omitted and reappears only in the Coda in its full stature, in a contrapuntal elaboration which forms a crowning peroration for the whole movement. The second movement, also in C minor, stands for a Scherzo: in the words of Sir Donald Tovey, it "hurries by like a frightened child", on muted strings and in piano and pianissimo throughout, with only a few forte outcries. The slow movement, in C major, brings peace and serenity, though the rhythmic patterns are complex. The Finale starts with an active, somewhat hunt-like 6/8 C minor theme, leading to a slower G minor theme of more brooding yet excitable character. After a development section in the faster first tempo the recapitulation remains in C minor until the principal theme reappears in a more singing, expressive C major version, introducing an extensive coda which gradually accelerates to the first, faster tempo and after a few fleeting reminiscences of the darker minor moods concludes the work in triumphant C major.

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Shostakovich: Prelude and Scherzo, Op. 11, for string octet

The early years of Soviet Russia (from 1915) were remarkably free in the openness of this newly constituted post-revolutionary society to diverse and up-to-date artistic impulses. Modernist theatre, literature and visual art flourished. Mahler's music and post-Wagnerian developments in Vienna, Paris and elsewhere found favour with young musicians, such as the brilliant prodigy, Dmitri Shostakovich. Berg's opera, Wozzeck, first staged in Berlin in 1925 and suitably radical in its social attitudes if far from populist in its musical vocabulary, reached Leningrad (now St Petersburg) in 1927 for only the third production in its career. Shostakovich, outstandingly gifted as both composer and pianist, was still a student of seventeen years when he wrote his Prelude and Scherzo for string octet. The Prelude echoes baroque and early classical practice in beginning with a slow and rhetorical adagio swection, its stiffly dotted rhithms and steady tread finding occasional release in cadenza-like passages for first violin and first viola, followed by a contrapuntal quicker section and a return to the ceremonious adagio. The quick section gains a deliberately exaggerated articulation from the extensive use of spiccato bowing and pizzicato effects. The insistent use of stepwise chromatics increases the music's air of parody. The Scherzo begins with a brusque vigour that suggests the composer might have been listening to Stravinsky's reworking of 18th century material by Pergolesi and others in his ballet Pulcinella. Spiky scoring of small phrases with plucked cross-rhythms and other passages of vigorously churning figuration give us an early glimpse of Shostakovich's outstanding ability — one he kept to the end of his life — to maintain impetus musically in lean textures and quick tempos. String harmonics, glissandi and other devices add to the surface brightness and irreverent bravado of the music, which presses onwards without pause to a final bar in which the drumming rhythmic motto of the movement has the last word.

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Skoryk: Violin Sonata No. 1

Skoryk's works are becoming quite well known to Australian audiences. His second violin sonata was performed at last year's Festival by Solomia Soroka and Lamar Crowson, and in April and May of this year the composer visited Australia for the first time for performances of his music in Canberra, Melbourne, Sydney and Townsville. On the death of Lyatoshynsky in 1968, Skoryk succeeded him as Professor of Composition at the Kiev Conservatory, and is now regarded as Ukraine's most influential teacher of composition. The first sonata was composed in 1963. Skoryk was at that time studying at the Moscow Conservatory with Kabalevsky, and was completing a book on the works of Prokofiev, a primary influence on this sonata. The work is in three movements: the first is in traditional sonata-allegro form; the second features a free improvisation; the third is built on an ostinato figure in 5/4 time, with recurring, irregular accents.

JULY 22 PM

Elgar: Piano Quintet in A minor, Op. 84

This fine quintet is one of three chamber works composed by Elgar late in life — he was 61 — and in a sudden burst of creativity. The quintet, together with the string quartet and the violin sonata, occupied Elgar during 1918, with work on all three proceeding simultaneously. They were written while the Elgars were living in what appear to have been idyllic surroundings deep in the Sussex countryside. The sounds being created were different from anything Elgar had previously produced. Lady Elgar recognised this, and coined the phrase "wood magic" to describe the new harmonic simplicity and the autumnal mood that she perceived in these three works. The quintet has an especially beautiful slow movement, with a sublime viola melody. The rest of the piece is summed up by W. W. Cobbett in these words: "The outer movements recall Brahms as far as the strings are concerned, but the piano part is written in a style quite new to chamber music, not in the concerto style usually adopted by composers for piano and strings, but as one part in five: a highly artistic, if not a pianistic conception."

Dvorák: Piano Trio in F minor, Op. 65

Work on this trio began in January 1883, just after the death of the composer's mother, and the composition took three months. This was unusual for Dvo_tk, who normally needed only a few weeks to write a chamber work. Personal grief is obvious throughout. The music of the first two movements is generally turbulent, and it is not until the advent of the third, slow, movement that warmth and peace begin to prevail. The finale, in the form of a furiant, brings a return to passionate impetuosity, and the coda, presenting slow and fast music by turns, ends the work with a totally affirmative statement in F major.

Mendelssohn: Piano Quartet in F minor, Op. 2

Mendelssohn was not quite fifteen years old when he completed this, his second piano quartet. It clearly demonstrates his understanding and indeed mastery of harmonic and structural procedures, and he seems to be less concerned with the production of memorable material than with the organisation of his ideas. Mendelssohn's increasing awareness of what effects can be achieved by harmonic progressions shows up in the slow movement, which is then followed by the first notable example of a typical Mendelssohn intermezzo, a gentle form of music quite unlike the normal energetic scherzo. The finale brings a return to the sort of bustling, brilliant figurations with which the work began.

Beethoven: Violin Sonata in G, Op. 30 No. 3

This sonata has been described by the English musicologist Nigel Fortune as "short and unpretentious" but also one of Beethoven's "wittiest and most delightful works". The first movement has a very simple opening subject and later some highly complex counterpoint. The second is a slow and beautiful minuet. The finale is in the nature of a perpetuum mobile, almost like a Beethoven version of a Haydn rondo. This is one of three sonatas published as Op. 30, written in 1802 and dedicated to Tsar Alexander I of Russia.

Janácek: String Quartet No. 2 ("Intimate Letters")

Janácek's second quartet, "Intimate Letters", may well have been written after he first met, in 1917, Kamila Stîsslova, the woman he believed to be his beloved — a relationship which existed almost entirely within his mind. Janácek had already revealed his susceptibility to the idea of all-consuming love well before Kamila had become the object of his passionate and productive devotion. In another instance in 1908-09, Janácek composed a piano trio based on Tolstoy's novella "The Kreutzer Sonata", in which marriage is perceived as the destroyer of true and natural love, and he utilised material from this lost work when writing the First Quartet, subtitled after the Tolstoy. Both quartets deal with themes of passion against conventional constraint, an appropriate representation chosen at a time when Jan†ek was otherwise ignoring conventions of scoring and medium. The Second Quartet has little to do with formal propriety, its abruptness enhancing its expressive strength. However, the incidents one feels are not elements within a musical argument, but potent, quasi-vocal expressions in their own right. Janácek's use of the string quartet as a medium for intimate autobiography has 19th century precedents in Smetana's E minor quartet and in Hugo Wolf's D minor (1879), with its motto of Faust "You must renounce, renounce."

Debussy: Cello Sonata in D Minor

This sonata was written in the summer of 1915. It is believed that Debussy was going to entitle the piece: "Pierrot fÉchÇ avec la lune" (Pierrot angry with the Moon). Some think this was an intention to recreate the canvases of Watteau and his contemporaries. The sonata finally appeared without a title, although his original thoughts were well suited to the typical Debussy blend of poetry and humour. The sonata features the cello as the dominating force. As Debussy stated: "Let the pianist always remember not to engage in a struggle with the cello but to serve as its accompanist". The dreamy Prologue is constructed within classic form, despite its fanciful endearings. The serenade is not only light and imaginative in tone but highly skilful in its evocation of the guitar and mandolin. This section is connected, without break, to the Finale, where the forward movement of the music — rhythmic and lyrical — reaches its greatest potential.

Schumann: Piano Quartet in E flat, Op. 47

Schumann's creative compulsion when writing his Piano Quintet and this Quartet is surprising, in that he was turning to new instrumental groupings which were still relatively untried. Only Mozart had composed piano quartets scored with strings, while other forms of quartets and quintets were nearly always written for strings alone or for strings and wind. Until this period, partnerships between piano and strings were generally reserved for the piano trio. However, Schumann did not begin at this point. In the Piano Quartet, Schumann's constant drive to create new expressive means is obvious, mastered in every tonal structure, but at the same time there is also a considerable mark left by his studies of earlier music that is contrapuntally developed and restricted in form. The tonal language of the Quartet exhibits a concerto-like urgency in the piano style, but the dominance of the piano should not be misinterpreted as indicating it takes a leading role. An analysis of the work reveals an abundance of thematic material through all the instruments and is therefore carried by the ensemble as a whole. The balance between the academic treatment and the playful understanding of the results of such treatment lends this music not only keen vitality but also technical mastery. In 1832, Schumann wrote in his diary: "It is precisely from music that philosophers could learn that it is possible to utter the greatest profundities in the world with an apparent air of trifling youthful frivolity." It is with these words that his Piano Quartet is called to mind.

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Sculthorpe: String Quartet No. 8

Peter Sculthorpe, born in Tasmania, but long resident in Sydney, studied at Melbourne University Conservatorium and Wadham College, Oxford, before establishing his distinctive creative voice in music. Many of his compositions, including the eighth of his series of string quartets, reflect his receptivity to music or concepts of music from Asian countries, especially Bali and Japan. The String Quartet No. 8 was composed in 1968. The five movements of the work constitute an arch-like sequence. The fifth movement, like the first, is articulated primarily as a solo for cello, spaced without barlines and using a grid of approximate durations in seconds to govern the overall tempo and the relationships of the notes. In the first movement the other three strings enter with birdsong cries (simulated with rapid slides and harmonics) but leave the desolately contemplative cello to finish the movement; in the fifth movement, the other instruments follow their birdsong entry by providing the sonorities of a final chord. The second movement is a marked contrast to the rhapsodically musing first movement, and is based on the rhythmic patterns generated by Balinese methods of pounding rice. The fourth movement balances the second movement on the other side of the arch with a similar preoccupation with spare and bony metrical patterns, relieved by a contrasting middle section. The central third movement has an enriched chordal texture and sets a long line of melody flowing successively through the four instruments.

(Adapted from a note by Roger Covell, reproduced by permission.)

Smetana: Piano Trio in G Minor, Op. 15

Bedrich Smetana, though born a Czech, was educated in Germany, and all his life 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. This Piano Trio was his first important chamber work. Smetana 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 1840s called "I was sowing millet", and it 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.

Brahms: String Sextet 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 textural integrity is dependant 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' two string sextets, written in 1864-5, 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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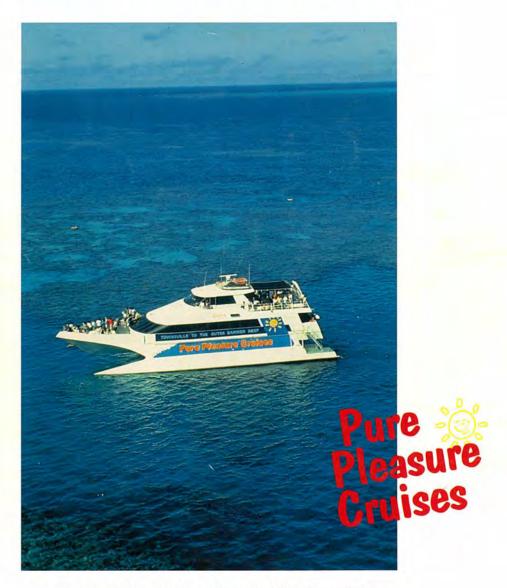
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