

# THE AUSTRALIAN festival OF CHAMBER MUSIC

THEODORE KUCHAR • ARTISTIC DIRECTOR



*Townsville North Queensland 1996*



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# Friday

5 JULY 8:00 PM

TOWNSVILLE CIVIC THEATRE

## SERGEI PROKOFIEV (1891-1953)

### **Overture on Hebrew Themes, Op. 34,**

Stephen McIntyre, piano

Catherine McCorkill, clarinet

Dimity Hall, violin

Solomia Soroka, violin

Rainer Moog, viola

Michael Goldschlager, cello

## JOSEF SUK (1874-1935)

### **Piano Quintet in G minor, Op. 8**

*I. Allegro energico*

*II. Adagio (Religioso)*

*III. Scherzo: Presto*

*IV. Finale: Allegro con fuoco*

Kathryn Selby, piano

Charles Castleman, violin

Dimity Hall, violin

Rainer Moog, viola

Young-Chang Cho, cello

*Interval*

## ALFRED SCHNITTKE (1934- )

### **Cello Sonata No. 1(1978)**

Rainer Moog, viola

Alexander Ivashkin, cello

Boris Berman, piano

## ROBERT SCHUMANN (1810-1856)

### **Piano Quartet in E flat major, Op. 47**

*I. Sostenuto assai: Allegro ma non troppo*

*II. Scherzo: Molto vivace*

*III. Andante cantabile*

*IV. Finale: Vivace*

Lamar Crowson, piano

Dmitri Berlinsky, violin

Theodore Kuchar, viola

Tim Hugh, cello

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In 1918, as a new government and society was being created, the premiere of Prokofiev's Symphony No. 1, Op. 25, today better known as the "Classical Symphony", went virtually unnoticed. It was at this time that Prokofiev had decided to go to America. Fortunately for Prokofiev, one of those in attendance was Anatoliy Lunacharsky, the newly appointed Soviet Minister of Culture. At the time Prokofiev had to inform the minister of his decision to travel abroad, the reply was, "You are a revolutionary in music, as we are in life. We should work together. But if you want to go to America, I will not stand in your way." Soon after, he received the necessary passport and documentation based on reasons of travel for professional purposes and personal health. While in New York, in the autumn of 1919, Prokofiev met a group of his contemporaries from the St. Petersburg Conservatory, now based in New York, known as the ensemble Zimro, a sextet of Jewish instrumentalists. Prokofiev was given a notebook of Jewish melodies by Semyon Bellison, the group's leader, and asked to compose a work using this material, scored for the ensemble's complement of piano, clarinet and string quartet. Initially, the composer was apprehensive, replying that he only composed from his own materials. One evening at his hotel, while improvising on the piano, he saw that "several well-knit passages were emerging" from the material in the notebook. The Overture on Hebrew Themes, Op. 34 was sketched in the following two days and completed in its final form ten days later. The nine minute work was successfully premiered in New York on January 20, 1920, and within a very short time, became popular internationally.

Amongst Czech composers, Antonin Dvorák and Josef Suk showed the greatest affinity for chamber music. A violinist and composition student of Dvorák, Suk's earliest works were in that specific area while still a student at the Prague Conservatory. During this period, he formed an ensemble of fellow-students, which eventually was to win international fame throughout Europe as the Czech Quartet. Although the personnel of this ensemble was to change, Suk remained as second violinist in the quartet for almost 40 years. The influence and knowledge gained from this position undoubtedly played a very significant role in the chamber works which constituted such a large portion of his output. The creation of the Piano Quintet, Op. 8 was largely influenced by the first concert given by the Czech Quartet; joining the ensemble at that first concert was Josef Jiranek, a professor at the Prague Conservatory, a pupil of Smetana. Suk realised the need to expand the standard quartet repertoire, to incorporate compositions adding the piano. In the spring of 1893, Suk began composition on the Piano Quintet with the clear goal of directly adding to the Quartet's repertoire. The work was completed in November of that year and was premiered by the Czech Quartet and Jiranek. Subsequently, Suk did not find the new quintet to be satisfactory, both describing it as a vehicle of compositional extravagance rather than a work of personal depth, and placing it in a different category of his output. Suk revised the work significantly in 1915 into the form we know today.

Alfred Schnittke is arguably the most frequently performed living composer in the world today, his compositions performed regularly on every continent and recorded onto more than one hundred separate compact discs. His instrumental works are an established part of the standard repertoire for many symphony orchestras, chamber ensembles and soloists. "I feel that I am a German, a Russian and a Jew. I can accept my faith as being Catholic, Jewish or Orthodox." Schnittke was born in 1934 in the city of Engels in the former USSR; his mother came from a German family that had long been based in the Volga region, while his father, a journalist of Russian-Jewish origin, was born in Frankfurt. The Cello Sonata No. 1 of 1978 is the composer's most recorded work and has been a compulsory work at numerous international cello competitions. The three movements of the Cello Sonata, in the traditional fast-slow-fast form, are played without pause. The first movement makes allusions to a classical/early romantic style; the "diabolical" second movement contains sections of emotionally shocking intensity, developing into a terrible clash of harmonies where all that has preceded instantly disappears, as if a terrible hallucination. The finale, a Largo, brings back the occurrences of the first two movements but into a new dimension, just as is the case in much of life! Everything that has happened previously returns in a new form, back to the nostalgic allusion of the past.

Throughout his career as Germany's foremost composer of the Romantic period, Schumann devoted specific periods to works of related instrumental forms. In 1841, he devoted his time to four separate symphonic works, plus the beginning of the piano concerto. 1842 was devoted to chamber music; between June and October of that year, he composed three String Quartets, Op. 41, the Piano Quintet, Op. 44 and the Piano Quartet, Op. 47. Whereas there was no clear model for the instrumental combination we refer to as the piano quintet prior to Schumann (Boccherini composed 12 such works which left no major impression), Mozart, Beethoven and Mendelssohn had already established models for the combination of piano, violin, viola and cello. Schumann drafted the Piano Quartet during the final week of October, completing it within a month. The work received its premiere on December 8, 1844 in Leipzig, the performers including Clara Schumann and Ferdinand David, the violinist for whom Mendelssohn had recently written the famous violin concerto.

# Saturday

6 JULY 11:00 AM

PERC TUCKER REGIONAL GALLERY

SERGEI PROKOFIEV (1891-1953)  
**Violin Sonata No.1 in F minor, Op. 80**

- I. Andante assai*
- II. Allegro brusco*
- III. Andante*
- IV. Allegrissimo*

Solomia Soroka, violin  
Paul Ostrovsky, piano

CHARLES IVES (1874-1954)  
**Piano Trio (1904)**

- I. Andante moderato*
- II. Tsiaj (Presto)*
- III. Moderato con moto*

THE MACQUARIE TRIO  
Kathryn Selby, piano  
Charmian Gadd, violin  
Michael Goldschlager, cello

*Interval*

NIGEL WESTLAKE  
**High Tension Wires**  
GOLDNER STRING QUARTET  
Dene Olding, violin  
Dimitry Hall, violin  
Irina Morozova, viola  
Julian Smiles, cello

CÉSAR FRANCK (1822-1890)

**Violin Sonata in A major**

- I. Allegretto ben moderato*
- II. Allegro*
- III. Recitativo - Fantasia*
- IV. Allegretto poco mosso*

Dong-Suk Kang, violin  
Kathryn Selby, piano

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**THE QANTAS CONCERT**

# Saturday

6 JULY 8:00 PM  
TOWNSVILLE CIVIC THEATRE

## WOLFGANG AMADEUS MOZART (1756-1791)

### Piano Quartet in G minor, KV 478

- I. Allegro*
- II. Andante*
- III. Rondo: Allegro moderato*

Boris Berman, piano  
Charmian Gadd, violin  
Theodore Kuchar, viola  
Tim Hugh, cello

## ERNEST BLOCH (1880-1959)

### Piano Quintet No. 1

- I. Agitato*
- II. Andante mistico*
- III. Allegro energico*

Lamar Crowson, piano  
Dene Olding, violin  
Dimity Hall, violin  
Irina Morozova, viola  
Julian Smiles, cello

*Interval*

## JOHANNES BRAHMS (1833-1897)

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

- I. Allegro non troppo*
- II. Poco Adagio*
- III. Scherzo: Poco Allegro - Trio*
- IV. Finale: Allegro*

Paul Ostrovsky, piano  
Charles Castleman, violin  
Theodore Kuchar, viola  
Alexander Ivashkin, cello

Mozart was solely responsible for creating a new form of chamber music with his two new piano quartets. There had been earlier works involving this combination of instruments, but they could better be classified as concertante works where the piano occupied a solo role, with the other three instruments occupying a role as accompanists. Mozart was the first composer to approach the principle of "equal rights for all" in such a combination. It can then be understood why the Viennese public expressed a very reserved reaction to the two new piano quartets, as demands on technical display at that time far exceeded sheer musical integrity. The Piano Quartet, K. 478 has been described as one of Mozart's most personal works; the first movement is dominated by a single, sombre theme which is stated emphatically at the outset. In Mozart's output, the key of G minor was the key for personal statements of drama and passion. Neither the second theme, traditionally a point of relaxation, nor the coda, succeed in establishing a positive resolution to that which has preceded. The second movement presents a stark contrast in instrumental writing, utilising the piano in a more soloistic capacity, whereas the strings serve as a foil to that which has, in each instance, preceded. The G major finale continues in a character totally removed from that of the first movement, in a healthy, vigorous atmosphere, treating the technical demands on all four instruments as equal partners.

Despite the fact that Ernest Bloch is regarded as the first true Hebrew "nationalistic" composer, not all of his output can be classified into this category. He may be best known for the cello rhapsody *Schelomo* and the *Sacred Service*, both of which are in his most powerful, but also Hebraic, language. The epic rhapsody *America* shows a completely different side of Bloch - an outburst of emotion representing his vision of America. There are the works, then, where he adopted the West's language of the times, yet stamping them with his own imprint. The first works composed in this new "language" include the Piano Quintet No. 1 and the Concerto Grosso No. 1 for string orchestra and piano obligato. As the concerto grosso immediately followed the quintet, it is possible to assume that one was a trial for the other. The quintet was completed in March, 1923 and was premiered in New York City on November 11, 1923. The principal materials for the entire work are stated in the opening bars of the first movement. As the string quartet has a unison figure, the piano presents each of the main ideas - short, ornamented with continuous trills and an extended theme. These two ideas reappear in different forms throughout the composition. The first and second movements drift in harmonic uncertainty; chords, at times, lack a third, the continuous use of the trill adds to the uneasiness, or uncertainty, of a harmonic base. After this impression of experimentation, the final movement provides an emotional conclusion, or a long-lost discovery of defined harmony.

If we examine the output of Johannes Brahms during the first half of his career as a composer, we notice that he chose to explore the possibilities offered to certain instrumental combinations by composing several works simultaneously; the *Orchestral Serenades* Op. 11 and 16, the *Piano Quartets* Op. 25 and 26, the *String Quartets* Op. 51 Nos. 1 and 2, to name but several examples. Brahms was hardly unique in this way; Beethoven, for example, with his *Piano Trios* Op. 1 Nos. 1-3 or his *String Quartets* Op. 18 Nos. 1-6 and Op. 59 Nos. 1-3, not to mention Haydn, Mozart, Schubert, Schumann and Mendelssohn all followed similar practice. With each of the composers mentioned one notices, in almost every instance, coupled works of great contrasts to each other. In the Piano Quartet, Op. 26 it seems as though the personal satisfaction Brahms gained from composing the immediately preceding piano quartet encouraged him to lengthen the structure of the new work, most noticeably in the opening *Allegro non troppo*. Donald F. Tovey describes the serenity of the work as Olympian; in terms of structure and length, the same description also holds true.



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FESTIVAL TENT

# Sunday

7 JULY 11:00 AM  
ST. JAMES' CATHEDRAL

## WOLFGANG AMADEUS MOZART (1756-1791)

### Piano Trio in E flat, KV 498 "Kegelstatt"

Lamar Crowson, piano  
Catherine McCorkill, clarinet  
Irina Morozova, viola

## ARNOLD SCHOENBERG (1874-1951)

### String Sextet "Verklaerte Nacht", Op. 4

Charles Castleman, violin  
Solomia Soroka, violin  
Rainer Moog, viola  
Theodore Kuchar, viola  
Tim Hugh, cello  
Michael Goldschlager, cello

*Interval*

## PAUL HINDEMITH (1895-1963)

### Duett for Viola and Cello (1934)

Rainer Moog, viola  
Young-Chang Cho, cello

## ANTONIN DVORÁK (1841-1904)

### Piano Quartet in E flat major, Op. 87

*I. Allegro con fuoco*  
*II. Lento*  
*III. Allegro moderato, grazioso*  
*IV. Finale: Allegro, ma non troppo*

Stephen McIntyre, piano  
Dmitri Berlinsky, violin  
Theodore Kuchar, viola  
Young-Chang Cho, cello

Mozart's favourite instrument in the context of chamber music was the viola; his great personal discovery was the clarinet, while he himself was a master of the piano. This unusual combination of instruments allowed Mozart to make music with his friend, the master clarinetist Anton Stadler, and his own piano-pupil Francesca von Jacquin, inspiring the creation of the Piano Trio in E flat, K. 498, often referred to as the "Kegelstatt Trio". Although an occasional work, the Trio lacks a feeling of improvisation, as is so often the case with Mozart's works of this type, and at times is even ponderous. As a result of the "straight-faced" character of the work, one can at most imagine his copying down a work, already formed in his mind, at the location which gave the Trio its subtitle.

Despite the fact that the string sextet *Verklaerte Nacht*, Op. 4 of Arnold Schoenberg today sounds as an example of late 19th century romanticism, the work's first performance, in 1899, was rejected "because of the use of one - that is one, single uncatalogued dissonance." The work is, though, a highly inventive contribution to the romantic traditions that gave it birth, yet at the same time, the greatest introduction to those unfamiliar with or intolerant of the language known as the "Second Viennese School". "Verklaerte Nacht" derives its title from a poem by Richard Dehmel, which, according to notes written by Schoenberg shortly before his death, corresponds line for line with themes in the composition. In the same introduction, the composer also expressed the fact that the music is also to be understood without the poem, or that it may even be better to forget the poem altogether. The work was originally composed for the traditional string sextet, yet today is performed as frequently in its revised 1943 version for string orchestra.

The first half of the 1930s arguably will be remembered as the most critical period in twentieth century world history. In January of 1933 the Nazis had come to power; by June, Hindemith had decided to compose his opera *Mathis der Maler*, about the German painter Matthias Grunewald. Some have gone to describe the opera as an autobiographical statement showing the crisis faced by a creative artist in a period surrounded by evil and violence, yet escaping with hard-fought integrity. At the same time, the opera was to serve as a document of the true nature of German culture and character. As Hindemith was beginning work on the new opera, the conductor Wilhelm Furtwangler approached the composer about creating a new work to be performed on tour by the Berlin Philharmonic during the winter of 1933-34. As Hindemith was so involved in the creation of the opera, any new work would have had to complement the process which was already in motion. He had already planned to divide the acts of the opera with four preludes and interludes; these were to be combined into a suite for Furtwangler, what became known as the Symphony "Mathis der Maler." The first performance of the Symphony created such enthusiasm that it made an instant musical celebrity of Hindemith, as a symbol of a liberal spirit threatening the new regime. Gradually, his activities as a composer, performer (he was regarded as the foremost violist in Europe) and teacher were eliminated. Knowing that he would soon have to leave Germany, he embarked on the creation of works he would be able to play abroad, those works including the viola concerto "Der Schwanendreher" and the brief, one movement Duett for Viola and Cello.

Antonin Dvorák was the son of an innkeeper and butcher who expected to pass his profession on to his son. The young Dvorák instead turned his tastes in the direction of music, leaving home at the age of 16 to study in Prague. From his early 20s, Dvorák worked as a violist in the orchestra of the Czech National Theatre, yet simultaneously began composing at a very active pace. It was not, though, until he was in his 30s that Dvorák was to develop a reputation as a composer, which extended beyond a select few colleagues in Prague. Chamber music played an active role in Dvorák's output; the works he experimented with, as a composer, for quartet and quintet he subsequently put to the test as a violist. The Piano Quartet in E flat, Op. 87 was composed during the summer of 1899 and completed one week before he began work on the Symphony No. 8, Op. 88. Dvorák turned to the influence of his own Czech heritage more noticeably during this period, incorporating an aggressive rhythmic character and melodies typical of Slavic folk dances.



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# Sunday

7 JULY 7:00 PM  
TOWNSVILLE CIVIC THEATRE

## LUDWIG VAN BEETHOVEN (1770-1827)

### Piano Trio in E flat major, Op. 1 No. 1

*I. Allegro*

*II. Adagio cantabile*

*III. Scherzo: Allegro assai*

*IV. Finale: Presto*

#### THE MACQUARIE TRIO

Kathryn Selby, piano

Charmian Gadd, violin

Michael Goldschlager, cello

## DMITRI SHOSTAKOVICH (1906-1975)

### String Quartet No. 9 in E flat major, Op. 117

*I. Moderato con moto*

*II. Adagio*

*III. Allegretto*

*IV. Adagio*

#### GOLDNER STRING QUARTET

Dene Olding, violin

Dimity Hall, violin

Irina Morozova, viola

Julian Smiles, cello

*Interval*

## ANTONIN DVORÁK (1841-1904)

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

*I. Allegro, ma non tanto*

*II. Dumka: Andante con moto*

*III. Scherzo (Furiant): Molto vivace*

*IV. Finale: Allegro*

Boris Berman, piano

Dong-Suk Kang, violin

Solomia Soroka, violin

Rainer Moog, viola

Alexander Ivashkin, cello

It is often overlooked that the young Beethoven, although he had inherited the examples of his great predecessors Mozart and Haydn, established a totally new concept in the creation of the piano trio. The earliest examples in the medium, begun in the first half of the 1700s, resembled a variation of the violin sonata, the violin sharing the principal material with the right hand of the keyboard. The bass line to be found in the keyboard player's left hand, a weak area on the fortepiano, was traditionally supported by the cello. It is fair to say that the majority of Haydn's piano trios followed such a pattern with Mozart granting a slightly greater independence from the foundation of the keyboard in his final compositions for the combination. In Beethoven's trios, the piano still tends to be the dominant partner for no less a reason than the fact that Beethoven took his own needs and abilities very much into consideration. For the first time though, the cello is given an independent melodic voice, creating a much clearer impression of three "equal" partners than what was the case to this time. The three piano trios which fall under Opus 1 represent a great development in the medium, not only in technical but also in structural terms. Beethoven's four movement structure, incorporating a slow movement and scherzo or minuet, established a new pattern for what was to become the traditional piano trio, separating it from its elderly ancestor, the trio sonata, and placing its structure in the category of the string quartet.

Dmitri Shostakovich composed 15 symphonies and 15 string quartets, yet the immediate comparison between the two may be misleading. Although the first three symphonies were completed by the time the composer had reached his early twenties, the same hardly holds true for the string quartets. It was not until after the premiere of the Fifth Symphony that Shostakovich began work on the String Quartet No. 1 (1938). As time progressed, we see a swing towards a new direction. From 1953 (the year of the Tenth Symphony) until his death in 1975, Shostakovich was to compose only five additional symphonies, yet during this same period appeared ten of his fifteen quartets and five of his six instrumental concertos. This sudden shift would have been striking even if the nature of the music had maintained the extroverted, all-embracing character of his symphonic writing. The String Quartet No. 9, Op. 117 was composed during the period May 2-28, 1964. It consists of five movements, played without pause.

Dvorák's Piano Quintet in A major, Op. 81, his second work for this combination, is surely one of the most successful creations from his entire output. To go one step further, it ranks alongside the piano quintets of Brahms and Schumann as one of the three greatest examples in the entire literature for that combination. For Dvorák, the 1880s represented a period of happiness and prosperity. In addition to having achieved a reputation as a nationalistic icon at home, he had gained the respect of the European musical world; Brahms was his patron, Simrock his publisher and Hans van Bulow an admirer. The first movement of the quintet is built upon two themes, both of an reflective character, yet the movement is full of dramatic highlights, of much greater symphonic proportions than many of his other chamber works. The second movement is based on a "Dumka", a Ukrainian folk song; there is a regular alternation between the melancholic and the joyful. The Scherzo, titled "Furiant" (although it is arguable as to whether or not "Waltz" may have been more appropriate), is based on a rhythmically active folk dance, its contrast found in the more introspective trio. The finale is a constant outpouring of carefree melody, similar to what we would expect were we to hire a Czech dance band to come and entertain at our private function. One leaves the work with an impression of Dvorák not as the master of classical structure, but a master in the form of folk-improvisation.



THE TEN QUEENSLAND CONCERT

# Thursday

11 JULY 11:00 AM

SIR GEORGE KNEIPP AUDITORIUM

LUDWIG VAN BEETHOVEN (1770-1827)

**Piano Quartet in E flat major, Op. 16**

*I. Grave - Allegro ma non troppo*

*II. Andante cantabile*

*III. Rondo. Allegro ma non troppo*

Boris Berman, piano

Dong-Suk Kang, violin

Theodore Kuchar, viola

Alexander Ivashkin, cello

KRZYSZTOF PENDERECKI (1933- )

**String Trio (1992)**

*I. Allegro molto*

*II. Vivace*

Charles Castleman, violin

Rainer Moog, viola

Alexander Ivashkin, cello

*Interval*

JOHANNES BRAHMS (1833-1897)

**String Sextet in B flat major, Op. 18**

*I. Allegro ma non troppo*

*II. Andante, ma moderato*

*III. Scherzo. Allegro molto - Trio. Animato*

*IV. Rondo. Poco Allegretto e grazioso*

Dene Olding, violin

Dimity Hall, violin

Rainer Moog, viola

Irina Morozova, viola

Young-Chang Cho, cello

Julian Smiles, cello

The combination known as the piano quartet has produced a number of true classics of the chamber music literature; during the first week of the festival we heard those of Schumann, Mozart, Brahms and Dvorák. Beethoven's Piano Quartet in E flat, Op. 16 was composed in two separate versions, as the Quartet for Piano and Strings and the Quintet for Piano and Winds. It would not be fair to say that the material works better in one form than the other; evidence shows that the work, in both forms, was often performed during Beethoven's lifetime, both by the composer and other distinguished pianists. In a performance of the quintet version, Beethoven's pupil, the composer Ferdinand Ries, wrote:

*"In the finale there are several fermatas before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo as a theme and entertained himself and the listeners for a considerable time, but not the other players. They were displeased...It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again...The whole company was transported with delight."*

For over three decades, Penderecki has been one of the most significant figures in the world of contemporary music. He first caused a sensation in 1959, at the age of 26, when he entered three compositions in a national competition for composers, winning the three top prizes. Subsequently, he began to depart from traditional harmony, developing an individual yet accessible language based on effects related to masses of sound. This totally new and independent path quickly established him as one of the most powerful figures of the European avant-garde. By the end of the 1970s Penderecki took a new turn, away from the radical language he had created over a decade earlier, returning to a more traditional style of harmony. The String Trio of 1992, initially conceived as the Sinfonietta per archi (Sinfonietta for string orchestra), received its belated world premiere in New York City, as performed by Oleh Krysa, Theodore Kuchar and Alexander Ivashkin in January 1994, in a special series titled The Australian Festival of Chamber Music in New York. The first movement begins with a series of violent, repeated chords, typical of the young Penderecki; suddenly, this recurring pattern is interrupted with solo cadenzas for each of the three instruments. The second movement begins in the form of a fugue, again with the solo viola (as the first cadenza in the first movement) beginning from the same recurring G which served as a point of reference at the entry of each cadenza earlier. There exists, from the outset, such a similarity to the music of Shostakovich, making it difficult, on first hearing, to accept as Penderecki.

The String Sextet in B flat, Op. 18 of Brahms is the very first of the composer's great, completed chamber works. In 1853, Brahms was contemplating having a string quartet published as his Opus 1, yet it was not until 20 years later that his first two quartets were published as Op. 51. Strangely enough, the combination of the string sextet did not pose the same problems for the composer; he began work on the Op. 18 sextet in 1858. Joseph Joachim, after examining the manuscript in September 1860, wrote to Brahms, "We have played your sextet through twice...I am very pleased with it, particularly the first two movements. The scherzo is full of life and I like the finale, although I had expected the conclusion to be more effective..." The official premiere took place shortly after, on the 20th of October, with both Brahms and Clara Schumann present, who later wrote in her diary, "It was even more beautiful than I had anticipated, and my expectations were already high." Although often overlooked, one of the most important influences on the young composer may have been the recently discovered chamber music of Schubert, especially the string quintet with two cellos, adding a new dimension to limitations of the string quartet. Here was now a situation where principal themes could be given to the cello, as is the case at the beginning of the first and fourth movements, without sacrificing an active bass-line.



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# Thursday

11 JULY 8:00 PM  
TOWNSVILLE CIVIC THEATRE

## *An Evening of Viennese Enchantment*

*program includes*

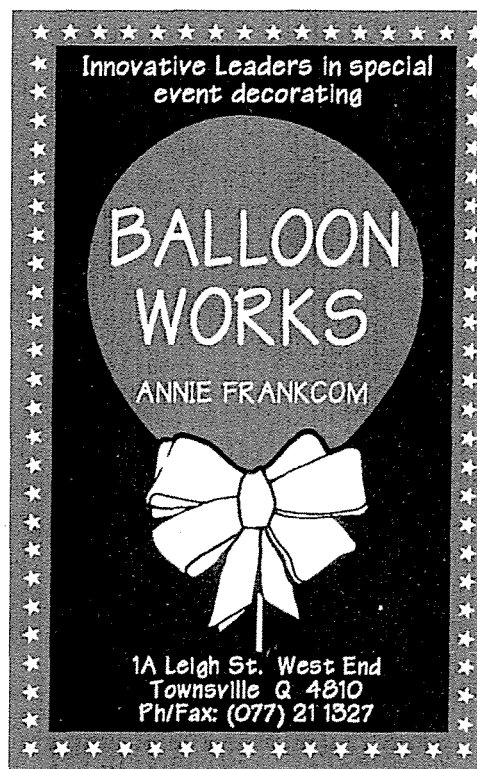
FRANZ JOSEPH HAYDN (1732-1809)  
**Divertimento for Two String Trios "The Echo"**  
Charles Castleman and Friends  
(to be performed in two separate rooms)

JOHANNES BRAHMS (1833-1897)  
**Hungarian Dances**  
Stephen McIntyre, piano  
Boris Berman, piano

FRITZ KREISLER (1875-1962)  
**Marche Miniature Viennoise (1930)**  
Solomia Soroka, violin  
**Syncopation (1925)**  
Lamar Crowson, piano  
**Recitativo and Scherzo for Solo Violin, Op. 6**  
Charles Castleman, violin  
**Schoen Rosmarin (1910)**  
Lamar Crowson, piano  
**Liebesfreud (1910)**  
*Praeludium and Allegro*

FRANZ SCHUBERT (1797-1828)  
**Violin Sonatina in D major, D. 384**  
*I. Allegro molto*  
*II. Andante*  
*III. Allegro vivace*  
Dong-Suk Kang, violin  
Lamar Crowson, piano

PAUL HINDEMITH (1895-1963)  
(after Richard Wagner)  
**Overture to "The Flying Dutchman"**  
GOLDNER STRING QUARTET  
Dene Olding, violin  
Dimity Hall, violin  
Irina Morozova, viola  
Julian Smiles, cello



JOHANN STRAUSS (1825-1899)  
(arranged for small ensemble by Arnold Schoenberg)  
**Waltz "Roses from the South"**  
Paul Ostrovsky, piano  
Lamar Crowson, piano  
Dong-Suk Kang, violin  
Solomia Soroka, violin  
Theodore Kuchar, viola  
Michael Goldschlager, cello

# 4TO

THE 4TO FESTIVAL TENT

# Friday

12 JULY 11:00 AM

SIR GEORGE KNEIPP AUDITORIUM

## CRUSELL

### Clarinet Quartet No. 1 Op. 4

Catherine McCorkill, clarinet

Dmitri Berlinsky, violin

Irina Morozova, viola

Michael Goldschlager, cello

## ANTONIN DVORÁK (1841-1904)

### Piano Quintet in A major, Op. 5

*I. Allegro ma non troppo*

*II. Andante sostenuto*

*III. Finale. Allegro con brio*

Lamar Crowson, piano

Solomia Soroka, violin

Dmitri Berlinsky, violin

Theodore Kuchar, viola

Young-Chang Cho, cello

## PETER ILYITCH TCHAIKOVSKY (1840-1893)

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

*I. Pezzo elegiaco. Moderato assai - Allegro giusto*

*II. Tema con variazioni*

*Tema. Andante con moto*

*Var. 1 Cantabile*

*Var. 2 Piu Mosso*

*Var. 3 Allegro moderato*

*Var. 4 L'istesso tempo*

*Var. 5 L'istesso tempo*

*Var. 6 Tempo di valse*

*Var. 7 Allegro moderato*

*Var. 8 Fuga. Allegro moderato*

*Var. 9 Andante flebile, ma non tanto*

*Var. 10 Tempo di mazurka*

*Var. 11 Moderato*

*Variazione finale e Coda:*

*Allegro risoluto e con fuoco*

Paul Ostrovsky, violin

Charles Castleman, violin

Alexander Ivashkin, cello

The Finnish clarinetist and composer Bernhard Henrik Crusell was born in Nystad in 1775 and died in Stockholm in 1838. At the age of 12, he became a clarinetist in a local military band at Sveaborg, the band being relocated to Stockholm, where in 1793 he was appointed musician of the royal court. In later years, Crusell became recognised as one of the supreme virtuosos of his day, with a number of compositions to his credit. The three clarinet quartets and clarinet concertos have enjoyed an especially active revival during the past decade, materials and recordings of his works becoming more readily available.

The fact that Dvorák composed a piano quintet other than the famous Op. 81 is often overlooked by even the most devoted followers of the chamber music literature. The Piano Quintet, Op. 5 of 1872, to confuse matters slightly further, is also in the key of A major. At the age of 31, Dvorák was still at a stage in his career where he was fighting to gain respect from the musical public. He came to Prague as a student in 1857 to study the organ, virtually unaware of the standard works of the musical literature; while studying at the Organ School, the lack of a proper training meant that his only possibility to develop was by either borrowing scores from a friend, or attending the occasional concert or opera. The most lasting impression upon the young Dvorák during this early period came, when as a violist in the orchestra of the National Theatre, he had the opportunity to perform in an all-Wagner programme with Wagner himself conducting, while also being engaged to play in the orchestra when Tannhauser or Lohengrin was performed. The impression and influence left by Wagner is something which controlled the outcome of the earliest works of Dvorák. The Op. 5 Quintet is one of the first indications that Dvorák was beginning to depart from his Wagnerian "tendencies" and revert to a more traditional style, not to mention progress in the development of a personal style. The work was first performed on November 22, 1872, immediately forgotten by the composer until 1887, believing he had destroyed and burnt the score. Upon the 1887 discovery, Dvorák felt that there was much worth salvaging, thus beginning an extensive revision of the original. The first movement, found to be overly long, was cut substantially, eliminating approximately 150 bars. The other two movements underwent similar "experiences." Rarely performed nowadays, the work is a welcome addition to the limited, standard repertoire for piano quintet.

The combination known as the piano trio was one that Tchaikovsky, at best, was not fond of. In October 1880 he replied negatively to a request from his benefactress, Nadezhda von Meck, to create a work for her "own" piano trio, of which the pianist was the young Debussy. In fact, Tchaikovsky's reasoning for the decline was very clear, "...I simply cannot endure the combination of piano with violin or cello...I assure you it is a torture for me to have to listen to a trio or sonata of any kind for piano and strings." The Piano Trio in A minor, Op. 50, inscribed "To the memory of a great artist", was composed as a result of the death of Tchaikovsky's close friend and colleague, the piano virtuoso Nikolai Rubinstein. The work was composed in an unusual form of two movements, the second movement being an elaborate theme and variations lasting nearly 25 minutes. It is this movement which is the true memorial to Rubinstein. The folk theme which serves as the foundation for this movement is a symbol of Rubinstein's love of the folksong, especially as a memory of an occasion in 1873, when a group of professors from the Moscow Conservatory made a trip to the Russian countryside; Tchaikovsky vividly remembered a situation from that excursion when Rubinstein persuaded a group of peasants to sing and dance. The theme of the second movement, presented by the piano, is a direct recollection of that moment. In the first variation the melody reappears on the violin unaltered, while the subsequent variations are based on a traditional form - the scherzo, waltz, fugue, etc. Variation 10 is a mazurka typical of Chopin, in which Tchaikovsky appears to be paying tribute to the brilliant playing of Rubinstein. The Variation Finale opens in the character of a powerful march; the elaborate finale culminates with the reappearance of the principal theme of the first movement, shortly transformed into a lyrical funeral march. The work ends with a short coda, the two stringed instruments playing the principal theme over a funeral march rhythm by the piano.



THE TOWNSVILLE CITY COUNCIL CONCERT

# Friday

12 JULY 8:00 PM

TOWNSVILLE CIVIC THEATRE

JEAN FRANCAIX (1912-)

**Trio for Clarinet, Viola and Piano (1990)**

*I. Largo*

*II. Allegrissimo*

*III. Scherzando*

*IV. Largo*

*V. Presto*

Catherine McCorkill, clarinet

Rainer Moog, viola

Lamar Crowson, piano

ERNEST CHAUSSON (1855-1899)

**Piano Trio in G minor, Op. 3**

*I. "pas trop lent"*

*II. Scherzo*

*III. "Largo*

*IV. "anime"*

Stephen McIntyre, piano

Dong-Suk Kang, violin

Tim Hugh, cello

*Interval*

JOHANNES BRAHMS (1833-1897)

**Piano Quintet in F minor, Op. 34**

*I. Allegro non troppo*

*II. Andante, un poco Adagio*

*III. Scherzo. Allegro - Trio*

*IV. Finale. Poco sostenuto - Allegro non troppo*

Stephen McIntyre, piano

Charles Castleman, violin

Solomia Soroka, violin

Theodore Kuchar, viola

Young-Chang Cho, cello

The works of the contemporary French composer Jean Francaix remain almost "foreign" to Australian audiences, although his name and reputation are certainly known. Born in 1912 in the French town of Le Mans, his mother was a vocal instructor and his father the director of the Le Mans Conservatory. After studying with his father, Francaix went to the Paris Conservatoire to study the piano with Philipp, taking a first prize upon graduation in 1932, and also studied composition with Nadia Boulanger. His first composition, a piano piece *Pour Jacqueline*, was written at the age of six. The *Concertino* for piano of 1932 can be regarded a student work but, nonetheless, is already a masterpiece in its own right. In that year, a performance of the work at the Baden-Baden Chamber Music Festival was an unexpected success in an atmosphere devoted to the avant garde. Following this performance, came the comment "after so much problematic or laboured music, this *Concertino* was like fresh water, rushing from a spring with the gracious spontaneity of all that is natural". The creativity and fate of Francaix is similar to that of Martinu; a highly prolific twentieth century composer who devoted himself largely to chamber music, only recently beginning to achieve deserved recognition.

The works of Ernest Chausson, other than the famous "Poeme" for violin and orchestra, and even less frequently, the *Concerto* in D major for Violin, Piano and String Quartet, Op. 21, are almost all but forgotten today. His music was rarely performed during his lifetime, 1855-1899, not causing him great distress. Chausson is said to have been a symbol of good-heartedness, modesty and sincerity, often to a point of a lack of faith in himself; his accidental death was deplored by all who knew him, a figure who was loved and respected. In 1881, just as he decided to stop studying with Massenet, to begin work with Cesar Franck, he began work on his *Piano Trio* in G minor, Op. 3, which was completed in September, 1883. The work is structured in four movements; the first, in G minor, begins with the tempo indication "pas trop lent" (not too slow) and immediately presents the main ideas of the whole - an unruly piano, a chromatic motif in the cello, a theme in the violin which is the cyclic motif of the entire work and a sequence of harmonies in relationship to the major third which creates the colour of the entire movement. The scherzo has a character of rustic charm, again preceded by a short introduction whose material is later developed in the trio. The dark but beautiful slow movement begins with the cyclic theme stated by the piano; an unrelated idea is introduced by the cello and repeated by the violin maintaining a dialogue between the two partners, while the piano, as in the first movement, develops an agitated accompaniment. The fourth movement, marked "anime", is similar to the sonata-allegro form of the first - exposition, development, recapitulation with an extended coda.

It is seldom remembered that the *Piano Quintet* in F minor, Op. 34 of Brahms was conceived and first appeared in two completely separate forms from the completed score for piano and string quartet. In 1862, Brahms completed a string quintet for the same combination of instruments Schubert had used in his great C major String Quintet - two violins, viola and two cellos. While Clara Schumann and Joseph Joachim greatly admired the musical content, they expressed serious doubts concerning the overall "sound picture"; Brahms withdrew the work. In 1864, the work was rescored for two pianos, an alternative which was even less successful. In the form we know the work today, Brahms combines the content of the earlier versions. Regardless, the composer maintained a strong affection for the two-piano version, which he had published in 1872. The work opens with a spacious unison melody, immediately countered with an agitated explosion of semiquavers, which, after brief examination, reveal an accelerated version of the opening. The song-like melody which opens the slow movement is presented in the piano's tenor register, harmonised in thirds and sixths, and very possibly, as the composer initially conceived in the earlier version when played by two cellos. The E major middle section is in a more urgent character, introduced by an upbeat rhythmic figure in ascending octaves. Brahms unifies the material for the return as the octave leap is incorporated as the accompaniment of the principal theme. The march-like scherzo provides the greatest contrast, yet the true character is hardly even suggested by the mysteriously syncopated opening. The same type of contrast between opening and principal character of the movement is found in the finale. As the work appears to be heading for an introspective conclusion, an agitated coda interrupts, driving the work to its end at high voltage.



FESTIVALS AUSTRALIA

# Saturday

13 JULY 11:00 AM

PERC TUCKER REGIONAL GALLERY

YEVHEN STANKOVYCH (1942- )

**String Trio (1996) World Premiere**

Charles Castleman, violin

Theodore Kuchar, viola

Alexander Ivashkin, cello

MIRIAM HYDE

**Fantasy Trio**

THE MACQUARIE TRIO

Kathryn Selby, piano

Charmian Gadd, violin

Michael Goldschlager, cello

LUDWIG VAN BEETHOVEN

**Violin Sonata No. 9 in A major, Op. 47 "Kreutzer"**

*I. Adagio sostenuto - Presto*

*II. Andante con Variazioni*

*III. Finale. Presto*

Charles Castleman, violin

Paul Ostrovsky, piano

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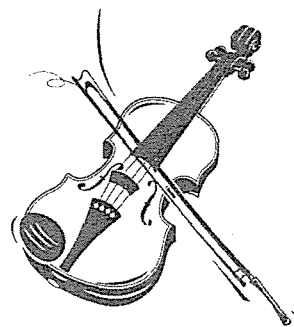


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# Saturday

13 JULY 8:00 PM  
TOWNSVILLE CIVIC THEATRE

## SERGEI RACHMANINOV (1873-1943)

### Piano Trio No. 1 in G minor, Op. posth.

Paul Ostrovsky, piano  
Solomia Soroka, violin  
Tim Hugh, cello

## WOLFGANG AMADEUS MOZART (1756-1791)

### Clarinet Quintet in A major, KV 581

*I. Allegro*  
*II. Larghetto*  
*III. Menuetto - Trio I/II*

Catherine McCorkill, clarinet  
Dene Olding, violin  
Dimitry Hall, violin  
Irina Morozova, viola  
Julian Smiles, cello

Interval

## DMITRI SHOSTAKOVICH (1906-1975)

### Piano Quintet in G minor, Op. 57

*I. Prelude*  
*II. Fugue*  
*III. Scherzo*  
*IV. Intermezzo*  
*V. Finale*

Boris Berman, piano  
Dmitri Berlinsky, violin  
Solomia Soroka, violin  
Theodore Kuchar, viola  
Alexander Ivashkin, cello

## CHARLES IVES (1874-1954)

### Hallowe'en

Boris Berman, piano  
Dmitri Berlinsky, violin  
Solomia Soroka, violin  
Theodore Kuchar, viola  
Alexander Ivashkin, cello

When most think about Rachmaninov, what quickly comes to mind is that he was one of the most respected pianists during the first half of this century and was also the composer of a number of the most often performed works of the twentieth century. Yet it is rarely mentioned that his life as a composer had very early beginnings, as was the case with a number of better-known prodigies. Twelve year old Rachmaninov attended the premiere of Tchaikovsky's Manfred Symphony. That summer, the symphony was published by Jurgenson and the barely teenaged Rachmaninov went to work on a two-piano transcription of the 55 minute symphony. The work so impressed Rachmaninov's teacher, Nikolai Zverev, that the young composer and a colleague played the transcription for Tchaikovsky. Although the work has since been lost, Tchaikovsky was so impressed that he arranged for the publisher to commission the 17 year old Rachmaninov to create a two piano version of the music to Sleeping Beauty. Rachmaninov was already quite drained, having been permitted to take final piano examinations one year early, thus graduating with special honours. Instead of relaxing, the young composer and pianist, went to work on his Piano Concerto No. 1. It was during this year that Rachmaninov had to take his finals in theory and composition, writing a one movement symphony, vocal works and even one opera. Entranced by the work of this period, he composed the Piano Trio No. 1, his first Trio Elegiaque, between 18-21 January 1892, a one-movement work, first performed just nine days later.

Mozart's Clarinet Quintet in A major, K. 581 and Clarinet Concerto, K. 622 were a result of the composer's respect for his colleague, yet unreliable friend, clarinetist Anton Stadler. Stadler was especially attracted to the lowest reaches of the instrument and went as far as to create what is known as the basset clarinet. It was for this special instrument that Mozart composed both works, although they are traditionally performed on the "A" clarinet. Stadler's "new" clarinet had more keys than the clarinet common at the time, thus giving the instrument a greater agility than what was normal. This characteristic is clear in the quintet, where the clarinet blends more into the texture of the string quartet rather than taking the role of a virtuoso soloist, sounding as a different colour within the ensemble, yet a colour which at the same time leads it. It is clear how familiar Mozart was with the qualities of the instrument; he breaks from the traditional role of the clarinet as a "juggler" of arpeggiated acrobatics to that of a bearer of elegance. In the double minuet, the strings share a prominent, even equal, role with the clarinet. In the theme and variations, the finale, not only is the clarinet treated as an extension of the quartet, but each of the five instruments is treated as a soloist at some point, making the composer's intentions all the more clear.

The incentive for Shostakovich to compose his Piano Quintet, Op. 57 came from the members of the Beethoven Quartet, who had asked him for a work which they could all be involving all as performers. Their formal relationship began in 1938, in preparation for the premiere of the First String Quartet; Shostakovich worked on the quintet in the summer of 1940, giving the premiere with the Beethoven Quartet in Moscow on the 23rd of November that year. The combination of the piano quintet was virtually ignored by composers of chamber music in the twentieth century, being aware of the problems of balance and texture so easily present when writing for such an ensemble. The fact that he so successfully overcame these potential pitfalls not only serves as an indication of how seriously this work was approached, but also testifies to the fantasy with which Shostakovich's instrumentation serves the various characters of the work. The unorthodox five movement structure was one which the composer returned to on various occasions during this period: the Eighth and Ninth Symphonies and the post-war Third Quartet. The first movement begins in a style reminiscent of a Bach prelude; the principal thematic material for the entire work, in condensed form, is to be found here. After the piano's opening entry the quartet answers, soon after followed by a relaxed, more active section in 3/8, elaborating upon the material of the opening bars. The content of the opening reappears in a manner of equal authority to what was heard initially, this time leading into the second movement, a fugue. This movement is an excellent example of extended counterpoint, yet Shostakovich shows how expressive even the most scholarly of forms can be treated. The highly energetic scherzo is the one movement in which all five players are used at the same time, reminding us of the extreme textures of the other four movements. The effect of the intermezzo is all the more shocking, returning back to the bleak seriousness of the earlier movements. The finale, in sonata form, is a movement of restrained wit with the occasional outburst of high energy, yet maintaining a controlled element of anguish.

Charles Ives, raised in New England, grew up in an environment of music of all sorts; marches played by his father's band and fiddle tunes at barn dances provided the other extreme to European art songs and symphonies he studied while at Yale University. Ives hardly limited himself to what we would describe as "classical music", composing in every newly-discovered style. Ives often experimented with differing types of forms. The two minute Hallowe'en (1906) was composed as a joke, in the words of Ives "for a Hallowe'en party and not for a nice concert." He tries to create the effect of a bonfire, the strings playing in canon, each part in a different key, with each repetition becoming progressively faster and louder.

**Townsville  
BULLETIN**

**THE TOWNSVILLE BULLETIN CONCERT  
& FESTIVAL TENT**

# Sunday

14 JULY 11:00 AM  
ST. JAMES' CATHEDRAL

## ZOLTAN KODALY

### Duo op. 7

*i. Allegro Serioso, non troppo*

*II. Adagio*

*III. Maestoso a Largamente ma non troppo lento*

*IV. presto*

Charmian gadd, violin

tim hugh, cello

## DMITRI SHOSTAKOVICH (1906-1975)

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

*I. Andante - Moderato - Poco piu mosso*

*II. Allegro con brio*

*III. Largo*

*IV. Allegretto - Adagio*

Paul Ostrovsky, piano

Dene Olding, violin

Julian Smiles, cello

### Interval

## ROBERT SCHUMANN (1810-1856)

### Piano Quintet in E flat major, Op. 44

*I. Allegro brillante*

*II. In modo d'una marcia; Un poco largamente; Agitato*

*III. Scherzo: Molto vivace*

*IV. Allegro ma non troppo*

Kathryn Selby, piano

Charmian Gadd, violin

Solomia Soroka, violin

Theodore Kuchar, viola

Michael Goldschlager, cello

The Duo for Violin and Cello, Op. 7 of Kodaly was composed in 1914, one year before the Sonata for Solo Cello, Op. 8. Both are youthful works dating from the period 1908-20, the period in which Kodaly composed most of his chamber works. The Duo is the first modern example of a work written specifically for violin and cello, Ravel composing his Sonata for the same combination in 1920-22. The relationship between the two instruments is one of total equality. More than in any other chamber work of his, Kodaly speaks in a truly heroic language. The principal theme of the first movement implies a sort of epic struggle. In the development, the material of the second theme is elaborated upon, with the rhythm of the principal adapted to it. The music builds in its wild intensity, leading to the recapitulation, the climax formed by the return of the opening theme in the violin, played over a turbulent accompaniment in the cello. The Adagio can be regarded as one of the composer's most eloquent slow movements, opening with a cello theme. The third movement begins with a survey of past themes, in the manner of a free improvisation. The finale is a presto of folk dance origin, whose character shifts in the quieter second theme. The trio introduces a relaxed dance motif which upon repetition appears in a distorted, syncopated form. The return to the opening material brings back the frenzied dance; with the motif now transformed, a fantastic dance develops. A brief trio interrupts but a final stretto drives the work to its sensational conclusion.

The four years which separated the completion of the Piano Quintet and the Piano Trio No. 2, Op. 67 were probably the most emotional and dramatic of Shostakovich's life; the Second World War had reached a turning point as the Nazi army entered Russia. The Seventh Symphony (1941) became a symbol of the Soviet resistance, the Eighth (1943) one of the most descriptive documents in any artform of loss and remains from the war. Much of 1943 was spent with his closest friend, the musicologist Ivan Sollertinsky. In February, 1944, only several days prior to beginning work on the Piano Trio, word reached Shostakovich of Sollertinsky's death. Although it would be easy to begin drawing analogies, and Shostakovich was devastated by the news of his death, it is documented that the content and structure of the work was conceived while Sollertinsky was still alive; the work was dedicated to his memory. It is interesting to see how Shostakovich dealt with the textural difficulties posed by combining piano with strings. The piano writing is exceptionally thin, each hand usually limited to a single line; at times, they simply double each other from one to four octaves. The work opens with a fugato introduction, the initial entry given to the cello, played entirely on harmonics, certainly an original evocation of pain. The violin entry is in a much lower range to that which has preceded, while the piano enters in the lowest reaches. The main portion of the movement is in sonata form, ideas developing from one another with elements from one section carried over to the next. The scherzo is in a rondo form, the piano often working in opposition to the two stringed instruments in an atmosphere of forced jollity. The third movement is a passacaglia, also the emotional core of the work. While the finale returns to the key signature of E, its immediate atmosphere has been compared to a danse macabre. One "expert" has gone as far as to suggest that "the music has its origins in the atrocities of the Nazi death camps and the way in which the SS made their victims dance on their own graves."

Schumann completed the initial draft of his Piano Quintet in E flat, Op. 44 in a span of just five days and completed the finished score October 12, 1842. At a private performance in December, Mendelssohn, who played the piano part, suggested several alterations which Schumann made prior to the work's premiere on January 8, 1843. The quintet is certainly Schumann's best known chamber work. His personal state at the time is immediately clear as much through the freshly positive opening statement as through the warm lyrical second theme. The second movement goes in a completely contrasting direction, built around a solemn march which holds great similarity in character, form and tonality to the funeral march from Beethoven's "Eroica" Symphony. The main theme of the scherzo is not much more than a normal scale, yet its rhythms are so cleverly varied that the listener has trouble detecting where the beat falls. The scherzo is extended with the use of two contrasting trios. The energetic finale combines both sonata and rondo form, culminating with an ingenious double fugue centered around the opening theme of the first movement.

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# Sunday

14 JULY 7:00 PM

TOWNSVILLE CIVIC THEATRE

SERGEI PROKOFIEV (1891-1953)

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

*I. Moderato*

*II. Scherzo. Presto*

*III. Andante*

*IV. Allegro con brio*

Dmitri Berlinsky, violin

Paul Ostrovsky, piano

LUDWIG VAN BEETHOVEN (1770-1827)

**Piano Trio in B flat major, Op. 97 "Archduke"**

*I. Allegro moderato*

*II. Scherzo. Allegro*

*III. Andante cantabile, ma pero con moto - attacca*

*IV. Allegro moderato*

Lamar Crowson, piano

Dong-Suk Kang, violin

Young-Chang Cho, cello

*Interval*

FELIX MENDELSSOHN BARTHOLDY (1809-1847)

**Octet in E flat major, Op. 20**

*I. Allegro moderato, ma con fuoco*

*II. Andante*

*III. Scherzo, Allegro leggierissimo*

*IV. Presto*

Dene Olding, violin

Dimity Hall, violin

Charmian Gadd, violin

Solomia Soroka, violin

Irina Morozova, viola

Theodore Kuchar, viola

Julian Smiles, cello

Tim Hugh, cello

The Violin Sonata in D major, Op. 94a by Prokofiev, his only sonata for a wind instrument, was originally composed for flute and piano. The work enjoyed immediate success at its premiere, especially with violinists present. It was at the urging of David Oistrakh that Prokofiev revised the "solo" part, the changes being minimal with none at all in the piano part. The version for violin certainly makes a more physical, exciting impression. The work was written in classical sonata form, the tonal relationships between tonic and dominant being as strict as anything written over one century earlier. The work has enjoyed a "double life", giving it an even greater exposure than what it would have enjoyed otherwise, being in the standard repertoire of both instruments. The Sonata in D major was Prokofiev's first completed violin sonata even though it has a later opus number and referred to as "No. 2". The "No. 1" and opus number 80 was assigned to the F minor Sonata, begun in 1938 but put aside, incomplete for a number of years.

Despite the genius that is present in the two piano trios of Beethoven which make up Op. 70, no less an authority than Donald Tovey described Op. 70 No. 2 as "one of Beethoven's profoundest works" (not to mention that as far as musicians are concerned, the artistic director of this festival receives many more requests from his colleagues to perform either of the Op. 70s). They have been surpassed in general popularity by their successor, the Piano Trio in B flat major, Op. 97 "Archduke". The work was drafted late in 1810 and composed in the short span of several weeks in March 1811, the year of work on the Seventh and Eighth Symphonies. The nickname "Archduke" comes from its dedication to Beethoven's patron, friend and piano pupil the Archduke Rudolf, also possibly from the extended structure and nobility of the work itself. The structure of the first movement is clear from the beginning. The broad melody is introduced by the piano, pausing in midflight, and then further expanded upon by the strings. The secondary theme is in the unconventional key of G major; in the later years of his life, Beethoven deviated from traditional relationships of tonality, placing tonal-centres a third apart rather than at the traditional fifth, or dominant. After one of the composer's most organically conceived developments, the first subject returns in a highly ornamented version. The scherzo, unusually, is placed second; initially it appears trivial in relation to the epic proportion of the first movement but gradually opens out into a large-scale movement, with a trio alternating between two separate ideas, a fugato and an active waltz. As in other works of this period, the Trio Op. 70 No. 2 and the Seventh Symphony, the trio appears twice and threatens a third time in the coda. The slow movement is one of the most introspective by this composer, a set of variations on one of his purest and least complicated melodies. The movement, unexpectedly leads directly into the finale, based on a theme in which a dance element is never in question. In the finales of the other late trios, Beethoven wrote in the sonata form whereas this is cast in a supposedly less serious rondo form. In actual fact, it is conceived as broadly, and no less powerfully, than what has preceded. This extended finale ends the last of Beethoven's full-scale piano trios. He subsequently composed a single movement in 1812 and a set of variations on a comic-opera tune in 1824.

Mendelssohn's Octet in E flat major, Op. 20 represented a form completely different from the precedent established by Spohr in his two double quartets. In Spohr's words, "the two quartets do not vie and alternate with one another in the manner of a double choir, but all eight instruments work together." Although Spohr felt the concept of the double quartet to be more interesting than the eight independent voices of the octet, Mendelssohn was able to combine chamber music with a symphonic style. In no way is the element of young genius less evident than in the music to A Midsummer Night's Dream, written in 1826. The Octet was completed on 15 October 1825 but not published until 1833 in a substantially shortened form, most noticeably in the first and third movements. After the joy and high power of the first movement, the andante is written in a serious, solemn language. It is interesting that this is one of the few slow movements where such depth of feeling presides over the entire movement. The scherzo is the clearest example of Mendelssohn's "fairy music", alongside the scherzo from "Dream". The finale begins as an eight-voice fugato which initially sounds like a technical study, but quickly turns into one of an eight-man moto perpetuo, with the scherzo subject returning in various forms, culminating in a thrilling coda ending in the highest possible spirits.

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## Cairns Festival Concert

### FEATURING

Charles Castleman, violin  
Solomia Soroka, violin  
Theodore Kuchar, viola  
Tim Hugh, cello  
Lamar Crowson, piano

### RAVEL

#### Violin Sonate

*I. Allegretto*

*II. Blues*

*III. Perpetuum mobile*

### SCHUMANN

#### Piano Quartet, op.47

*Interval*

FRITZ KREISLER (1875-1962)

#### Marche Miniature Viennoise (1930)

Solomia Soroka, violin

#### Syncopation (1925)

Lamar Crowson, piano

#### Recitativo and Scherzo for Solo Violin, Op. 6

Charles Castleman, violin

#### Schoen Rosmarin (1910)

Lamar Crowson, piano

#### Liebesfreud (1910)

*Praeludium and Allegro*

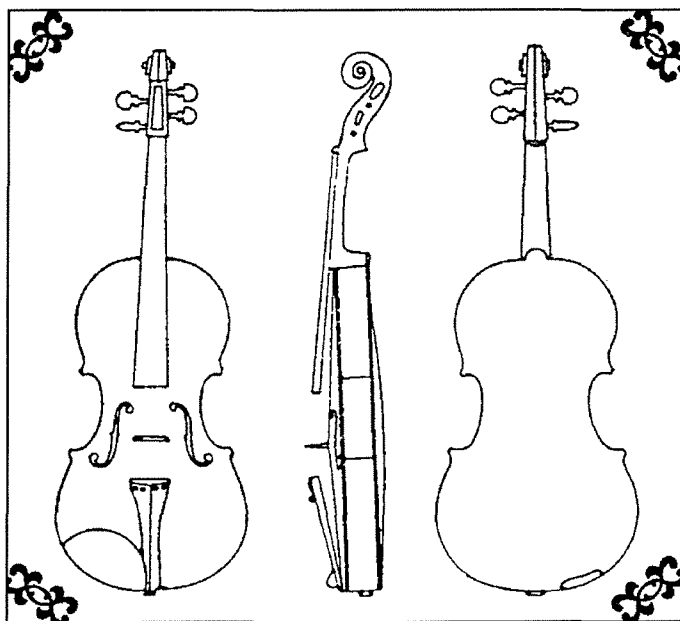
*Interval*

### DVORAK

#### Piano Quintet in A major, op.5

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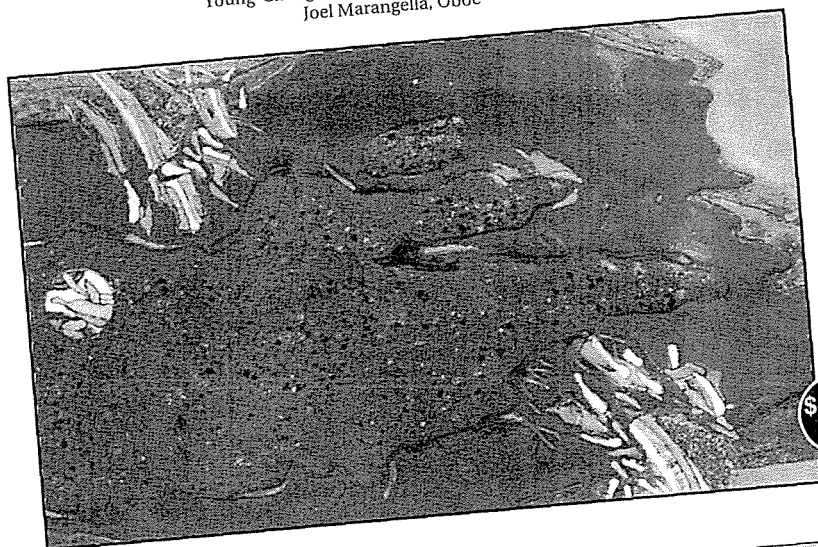
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String Quintet • Piano Quartet No. 1

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Charmian Gadd • Solomia Soroka • Isabelle van Keulen, Violins  
Theodore Kuchar • Rainer Moog, Violas  
Young-Chang Cho • Alexander Ivashkin, Cellos  
Joel Marangella, Oboe

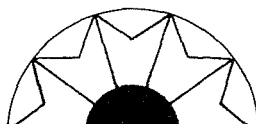
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## FESTIVAL ARTISTS

### Violin



#### DMITRI BERLINSKY

Russian-born violinist Dmitri Berlinsky was, at the age of 16, the youngest ever winner of the Paganini International Violin Competition. There followed solo appearances with all the major Russian orchestras and numerous others, including the Belgian National Orchestra and the Berlin Radio Orchestra. In 1989, he won the Young Concert Artists International Auditions, making debuts in the YCA Series in New York and Washington D.C. with the Washington Post saying - "There was no shortage of brilliance, and Berlinsky's verve was a source of delight." Based in the United States, he has performed over 150 concerts there, as well as touring internationally. He plans to tour Russia in 1995-96 and also perform in Music festivals, including Newport, Rhode Island and Southampton, New York.



#### CHARLES CASTLEMAN

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 Anram 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 sixth consecutive appearance with the Australian Festival of Chamber Music, Charles Castleman has recorded the Ysaye 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...training ground in lifemanship'. Charles Castleman is Professor of Music at the Eastman School of Music, Rochester, N.Y.



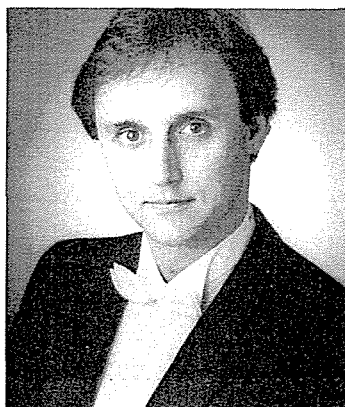
#### CHARMIAN GADD

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) 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 is currently a member of the Macquarie Trio.



#### DIMITY HALL

Dimity Hall's considerable musical talents have already earned her a place at the forefront of Australian music-making. With chamber music as her first love, she has quickly established a successful career in a variety of ensembles. After studying with Alice Waten at the NSW State Conservatorium of Music, she graduated with merit in 1986 with a Bachelor of Music (Performer's) degree. Dimity Hall then began post-graduate studies with Herman Krebbers in Amsterdam after winning a Netherlands Government Scholarship and the inaugural Wenkart Foundation Award. Performances in various Netherlands chamber and symphony orchestras followed, including performances, recordings and tours with the Royal Concertgebouw Orchestra under such conductors as Neeme Jarvi and Nikolaus Harnoncourt. Dimity was a core member of the Australian Chamber Orchestra from 1985 - 1992, appointed Principal Second Violin in 1989. Appearing as soloist and director with them, she has also been invited back on several occasions as Guest Concertmaster. Her performances as Special Associate Artist with the Australia Ensemble (resident at the University of New South Wales) in 1990 and 1991 led to the creation of a seventh permanent position in 1992. She has toured and recorded extensively with the Ensemble. Dimity is a founding member of the Goldner String Quartet.



## DENE OLDING

*D*ene Olding, one of Australia's best-known instrumentalists, has already achieved a distinguished career in many aspects of musical life. As soloist, he has won many awards including Laureate of the Queen Elisabeth of Belgium International Violin Competition and has performed over thirty-five concertos, including many world premieres with leading orchestras and conductors. He joined the Australia Ensemble (resident at the University of New South Wales) in 1982, and has also occupied the positions of Leader of the Australian Chamber Orchestra and Co-Concertmaster of the Sydney Symphony Orchestra. He is also a founding member of the Goldner String Quartet. He attended the Julliard School in New York from the age of fourteen as a scholarship student of Ivan Galamian and Margaret Pardee. Other studies included master classes with Nathan Milstein and further lessons with Herman Krebbers and Gyorgy Pauk. In 1985, he was awarded the Winston Churchill Memorial Trust Fellowship to further his musical studies. Solo recordings include a disc of sonatas by Brahms, Beethoven and Mozart with his father, Max Olding, the CD premiere of concertos of Martin and Milhaud and concertos by Barber and Ross Edwards ('Maninyas'), winner of the 1994 A.R.I.A. award for 'Best Classical Recording' and the prestigious Cannes award. In addition he has recorded numerous critically acclaimed performances of the chamber music repertoire including works by Mozart, Schoenberg, Shostakovich, Schubert and Sculthorpe. He is also currently Artistic Director for



## SOLOMIA SOROKA

*S*olomia 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.



## DONG-SUK KANG

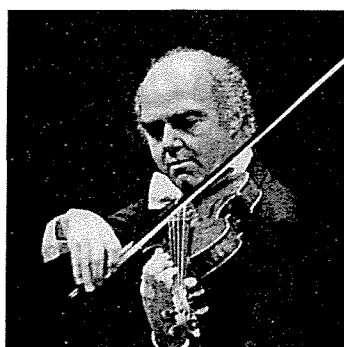
*D*ong-Suk Kang, hailed for his outstanding artistry, musicianship and virtuosity has performed on five continents to extraordinary acclaim. Dominic Gill, a London music critic, describes Dong-Suk Kang in his book 'The Book of the Violin' as 'already one of the world's great violinists. His flawless technique and perfect bow arm certainly produce one of the most beautiful violin tones to be heard anywhere today'. Ormandy, Serkin, Menuhin, Francescatti, and other eminent musicians have also praised him as one of the most outstanding violinists of his generation and a musician of the highest order. Born in Korea, Dong-Suk Kang went to New York in 1967 to study at the Julliard 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 major competitions. Following a debut at the Kennedy Center and an appearance with Seiji Ozawa, he went on to win top prizes in a number of international competitions including the Montreal, the Carl Flesch in London and the Queen Elisabeth in Brussels. Since then, he has appeared regularly with many great orchestras of the world. His strong interest in chamber music has resulted in his frequent participation at various chamber music festivals such as Spoleto, Santa Fe and Kuhmo. 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 USA. His recordings have won critical acclaim and awards among which are the Grand Prix du Disque from both the Academie Charles Cros and the Nouvelle Academie du Disque.

# Viola



## THEODORE KUCHAR

*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

*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 MORZOVA

*Irina Morozova, ranked as one of the first-rate violists of this country, has held many principal positions including Principal Viola in the Australian Chamber Orchestra and Australian Opera and Ballet Orchestra, and Guest Principal of the Sydney Symphony Orchestra. In addition, she is a foundation member since 1980 of the Australia Ensemble, resident at the University of New South Wales, and foundation violist of the Goldner String Quartet. She began violin and viola studies with Richard Goldner and Robert Pikler at the NSW State Conservatorium of Music and continued with further studies in Europe and the USA. She regularly appears as a soloist with major Australian orchestra both here and overseas and last year gave the premiere performance of the Concerto for Violin and Viola by Richard Mills, specially written for her and her husband, Dene Olding.*

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## YOUNG - CHANG CHO

*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".*



## MICHAEL GOLDSCHLAGER

*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.*



## TIM HUGH

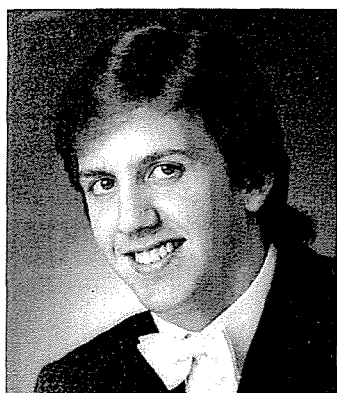
*After studying Cello with Aldo Parisot at Yale, Tim Hugh went on to study with William Pleeth and Jacqueline Du Pré while also gaining an M.A. in Medicine and Physical Anthropology at Cambridge. He won two top prizes in the 1990 Tchaikovsky Competition and established a flourishing career throughout Europe, appearing regularly with Europe's leading orchestras. His added enthusiasm for chamber music has led to membership of both the Domus and Solomon Trios and their recordings have received critical acclaim. Other recordings include the Beethoven, Grieg and Rachmaninov Cello Sonatas on IMP Classics. Tim Hugh is currently joint Principal Cellist with the London Symphony Orchestra.*

*- "were it not for the towering reputation of Rostropovich, I would not hesitate in proclaiming Tim Hugh the finest living cellist" - The Strad, 1992.*



## ALEXANDER IVASHKIN

*The artistry of Russian 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

*Julian Smiles studied with Nelson Cooke at the Canberra School of Music and rapidly established a position of prominence among young Australian musicians with successes in various major competitions and concerto appearances with several youth orchestras as well as the Canberra, Queensland and Adelaide Symphony Orchestras. Upon graduating in 1989 Julian joined the Australian Chamber Orchestra as their principal cellist, a position he held for three years. During this time he undertook advanced studies with Janos Starker at Indiana University and also appeared frequently in chamber music recitals with the cream of Australia's musicians. His success in this genre has led to his being in constant demand as a chamber musician and contributed to his receiving an invitation to join the highly acclaimed Australia Ensemble (resident at the University of New South Wales). He joined the Ensemble in 1991 and continues to hold that position in conjunction with that in the Goldner String Quartet.*

## Piano



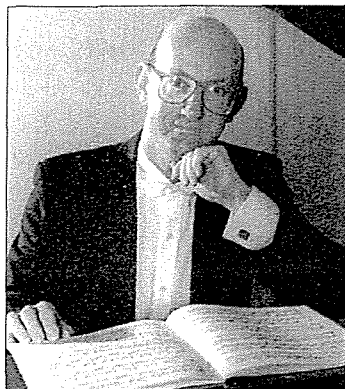
## BORIS BERMAN

*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.*



## LAMAR CROWSON

*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.*



## STEPHEN MCINTYRE

*Stephen McIntyre is known nationally and internationally as one of Australia's most eminent pianists. Born in Melbourne, his teachers included Ada Freeman, Nadia Boulanger, and Benedetti Michelangeli. From 1962 to 1975, he was based in Europe and regularly performed in England, France, Germany, Holland, Belgium, Malta, India and Japan. In 1975, he accepted a foundation teaching post at the Victorian College of the Arts, and continued as Head of the Piano department until 1994. Within Australia, Stephen McIntyre has performed as concerto soloist with all the major ABC orchestras: appeared as associate artist with violinists Valery Klimov, Viktoria Mullova and Nelli Shkolnikova, and toured nationally with German viola virtuoso Wolfram Christ and the renowned cellist Anner Bylsma. He regularly undertakes national tours with Musica Viva, was founder of the Australian Chamber Soloists and has been the Director of the chamber music program of the Melbourne Festival since 1989. On 25 September 1995 Stephen McIntyre was appointed Musica Viva's Principal Artistic Advisor, continuing his long-standing association with this*



## PAUL OSTROVSKY

*Born in Moscow, pianist Paul Ostrovsky, founding member of the Moscow Conservatory Trio, emigrated to the United States in 1979. Well-known for his collaborations with Isaac Stern, James Galway and Schlomo Mintz among others, he regularly tours the United States and the Far East, and has performed at numerous festivals including Aspen, Menton and Cremona. Paul Ostrovsky won the "Gramophone" award for Chamber Music in 1988 and is currently Visiting Professor at the School of Music of the State University of N.Y. at Purchase. - "an extraordinary ensemble player" - Musical America.*



## KATHRYN SELBY

*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.*

## Clarinet



## CATHERINE MCCORKILL

*Catherine McCorkill joined the Australia Ensemble, resident at the University of NSW, in 1995. Since 1994 she has played with the Australian Chamber Orchestra as principal clarinet touring nationally, and recently appeared as soloist with ACO in Melbourne at the Heidi Museum of Contemporary Art. Catherine has a diverse background in both performing and teaching. She has held the positions of Lecturer in clarinet, both at the Victorian College of the Arts and previously at the WA Conservatorium where she was a member of the resident 'Ensemble Vasse', principal clarinet of the Queensland Philharmonic Orchestra for four years as well as having worked with the State Orchestra of Victoria, the WA Symphony Orchestra and WASO, Twentieth Century Ensemble, and the Tasmanian Symphony Orchestra. Catherine appears regularly as a recitalist and has toured nationally and internationally playing chamber music. In 1984/85, Catherine was awarded a Churchill Fellowship to study in Europe and USA after graduating with the student prize from the Canberra School of Music. Originally from Perth, she now lives in the Blue Mountains, NSW.*

## **GOLDNER STRING QUARTET**

*Formed in 1995 at the suggestion of eminent music patron, Ken Trobe, the Goldner String Quartet consists of the four string players from the highly acclaimed Australia Ensemble (resident at the University of N.S.W.). It is named after the founder of the original Musica Viva, Richard Goldner. The players are all well-known to Australian and international audiences through solo performances and recordings, and have all occupied principal positions in organisations such as the Sydney Symphony orchestra and Australian Chamber orchestra.*

*As members of the Australia Ensemble, recognised as one of the foremost chamber groups in the country, each player has obtained a wealth of chamber music experience. They have received critical praise for their interpretation of a vast repertoire ranging from baroque to contemporary and incorporating all the major chamber music genres from string trios and string quartets to larger mixed ensembles.*

*A novel aspect of this quartet is the fact that it consists of two married couples, a situation which brings about a heightened appreciation of the interpretative style of each individual. The Goldner String Quartet recently gave the world premiere of String Quartet No. 4 written especially for them by Nigel Butterley. They were also featured artists at gala concerts in honour of Musica Viva's 50th anniversary.*

*In 1996, the Goldner String Quartet will embark on an extensive tour of Australia and New Zealand and will present a special series of four concerts featuring the complete middle and late quartets by Beethoven at the Domaine Chandon Music Festival in the Yarra Valley. In addition they will appear at the Australian Festival of Chamber Music and will continue their project to record the complete string repertoire of Australia's best known composer, Peter Sculthorpe, for the Tall Poppies Label.*

## **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 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.*



# THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC

TOWNSVILLE  
JULY 2 – 13 1997

*If you are not already on our mailing list and would like to receive information about the 1997 Festival when it becomes available, please complete this form and send it to:*

The General Manager  
THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC  
James Cook University Townsville Qld 4811

Name \_\_\_\_\_

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Please think about joining the Festival company for 1997. Membership is \$40 and will entitle you to season ticket and other ticket packages at discounted rates, priority booking and other privileges. Your subscription is greatly appreciated and will help to ensure the continued existence of the Festival.

## MEMBERSHIP APPLICATION

To the General Manager  
The Australian Festival of Chamber Music  
James Cook University  
Townsville Q. 4811

Please accept my application for ..... memberships for 1997 @ \$40 each.





I enclose cheque/money order for ..... made payable to The Australian Festival of Chamber Music.

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	<p>NIGEL SABIN <i>Angel's Flight</i></p>
	<p>TCHAIKOVSKY <i>Romeo and Juliet</i></p>
	<p>BIZET <i>Carmen: Selections from Suites 1 &amp; 2</i></p>
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## Townsville. The Lifestyle Capital of North Queensland

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 two weeks.

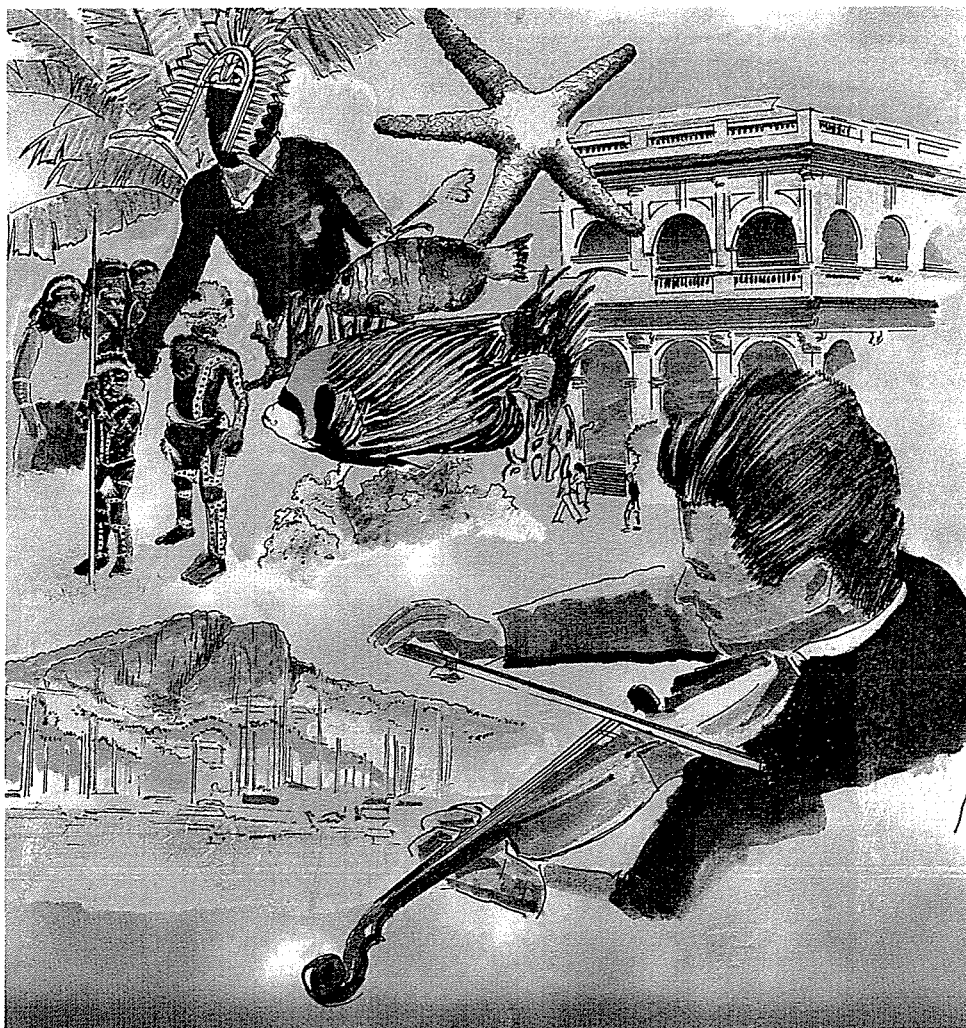
I am delighted that the citizens of Townsville and others throughout the vast region of Northern Australia also will have the cultural experience of an international Festival of Chamber Music.

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 tourists activities, unmatched lifestyle and climate, heritage architecture, a host of cultural and sporting delights, fine food and an unspoilt Australian character.

*Tony Mooney*

Tony Mooney  
Mayor of the City of Townsville



# Townsville to The Phantom of the Opera \$418. from



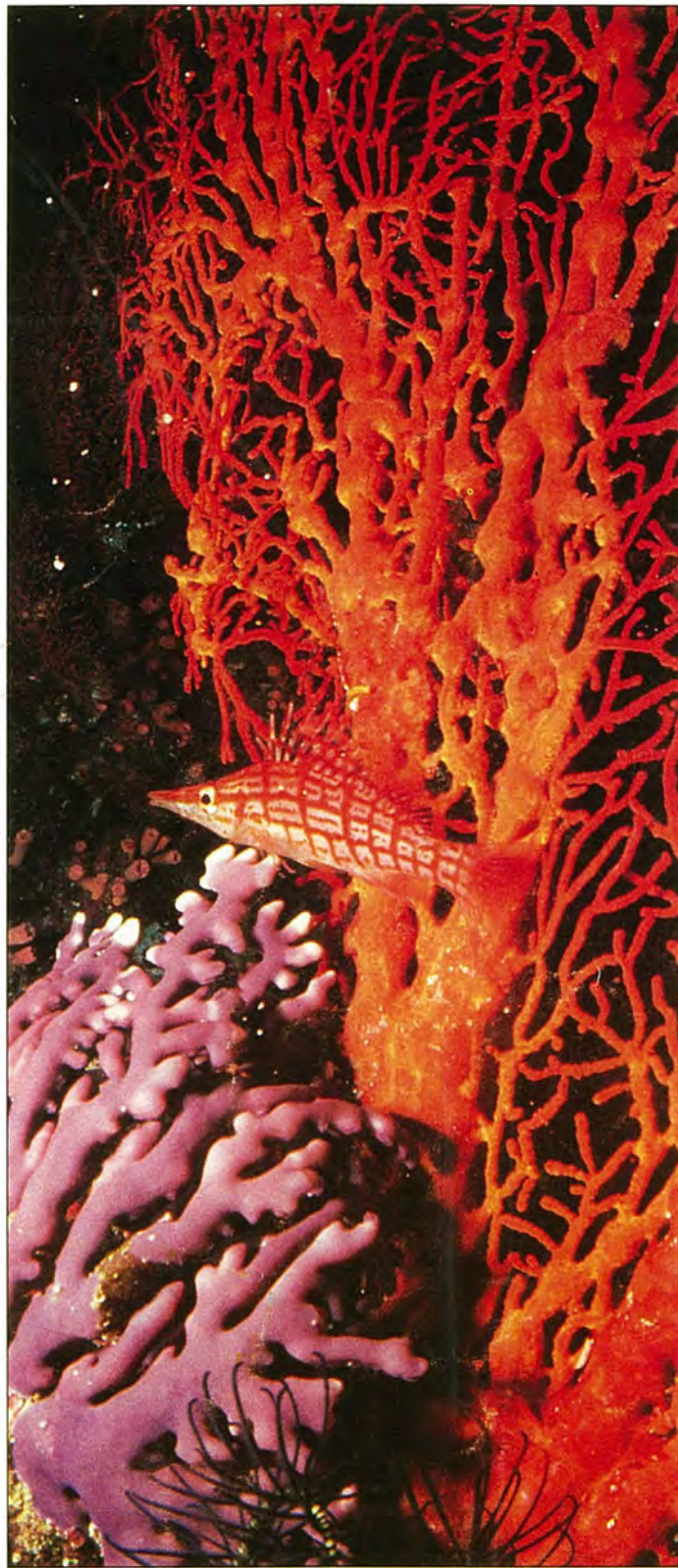
Qantas is offering packages from Townsville to Brisbane to see The Phantom of the Opera from just \$418\*. This package includes return economy airfare, an "A" reserve ticket to The Phantom of the Opera, and champagne and chocolates at the show. Whether you're a theatre

buff or have never been, this is one show you cannot miss. Seats are limited and conditions apply†. You must travel between November 1, 1996 and April 5, 1997. To book, see your licensed or AFTA travel agent, Qantas Travel Centre or call Qantas now on 533 311 or 13 14 15.



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