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THE AUSTRALIAN
festival
of CHAMBER MUSIC
JULY 2-13 1997

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a f c m

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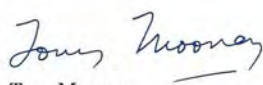
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TIME TO PLAY

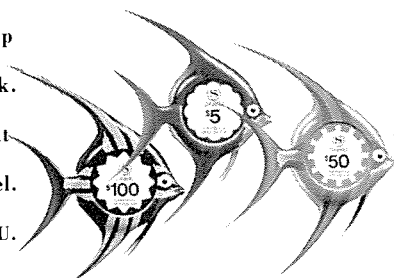
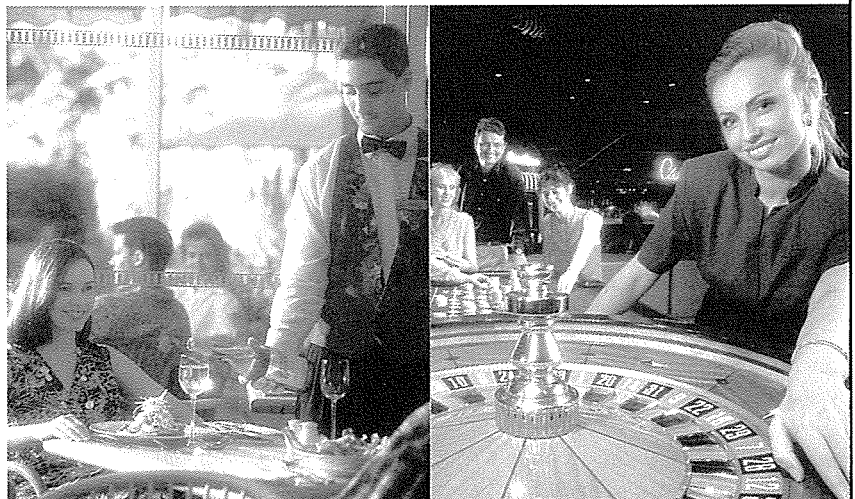
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Friday

4 JULY 12.50 PM

TOWNSVILLE CIVIC THEATRE

Prelude

CARL VINE (1954 -)

String Quartet No. 3

(18 minutes)

Goldner String Quartet

Dene Olding, violin

Dimity Hall, violin

Irina Morozova, viola

Julian Smiles, cello

FRANZ SCHUBERT (1797 - 1828)

Piano Trio No. 1 in B flat major, D. 898

(35 minutes)

1. *Allegro moderato*

2. *Andante un poco mosso*

3. *Scherzo: Allegro*

4. *Rondo: Allegro vivace*

Paul Ostrovsky, piano

Dong-Suk Kang, violin

Robert Cohen, cello

Born in Perth, Western Australia, *Carl Vine* began learning to play the cornet halfway through his fifth year, later studying trumpet and piano. He went on to study both piano and composition at the University of WA. In 1975 he moved to Sydney, working as a freelance pianist and composer with a wide variety of ensembles, theatre and dance companies. In 1980 he took up a two-year post post as lecturer in Electronic Music Composition at the Queensland Conservatorium of Music.

The composer notes:

"This work was designed in the simplest of forms-fast, slow, fast-to allow attention to focus on details of polyphony within the ensemble. The first section uses the quartet as a single, large instrument. There are seldom more than two independent lines, but these are spread across the ensemble so that a single player rarely performs a complete individual line. The central movement explores simple monody in which each instrument except the first violin, plays an accompanied melody. It unashamedly enjoys the warmth of predictable diatonic harmony. The work closes with a moto perpetuo finale."

In 1837 Robert Schumann wrote "A glance at Schubert's Trio in B flat and the wretchedness of human existence disappears, and all the world glows fresh and bright again." Though Schubert was not to know widespread fame in his lifetime, he had attained some recognition in his native Vienna, where the Schubertiads - musical evenings in private homes at which Schubert's works were played - were a frequent means of entertainment. Both of his Piano Trios were written in 1827, probably for such occasion. the other Trio, in E flat, was published in autumn 1828, but the B flat Trio Schubert probably let go for pennies, as he so often had to do, to some Viennese publisher who simply never issued it. It finally appeared eight years after Schubert's death.

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

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Friday

4 JULY 8.00 PM

TOWNSVILLE CIVIC THEATRE

Gala Evening

HENRYK WIENIAWSKI

Polonaise Brillante

(4 minutes)

Misha Keylin, violin

Daniel Adni, piano

WOLFGANG AMADEUS MOZART (1756 - 1791)

Piano Quartet in E flat major, KV 493

(27 minutes)

1. *Allegro*
2. *Larghetto*
3. *Allegretto*

Angela Cheng, piano

Misha Keylin, violin

Hatto Beyerle, viola

Robert Cohen, cello

ALFRED SCHNITTKE (1934 -)

Piano Quintet

(25 minutes)

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

Lamar Crowson, piano

Goldner String Quartet

Dene Olding, violin

Dimity Hall, violin

Irina Morozova, viola

Julian Smiles, cello

INTERVAL

JOHANNES BRAHMS (1833 - 1897)

Piano Quartet in G minor, Op. 25

(37 minutes)

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

Daniel Adni, piano

Martin Chalifour, violin

Theodore Kuchar, viola

Young-Chang Cho, cello



GALA EVENING PRESENTED BY THE
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Henryk Wieniawski was a composer who was in no way associated with chamber music. His numerous solo works for violin in many cases display the most treacherous demands known to the solo violinist. In many ways, the direction of *Wieniawski's* career can be paralleled to a more widely-known figure who preceded him by half a century, *Niccolo Paganini*. Both were legendary violinists who left a vast output of compositions behind them, in the majority of cases works highlighting their own technical capabilities in works for solo violin, both accompanied and unaccompanied. The *Polonaise Brillante* remains what is *Wieniawski's* most performed work today.

The two piano quartets of *Mozart* represented a new direction in the chamber music of his day. There had been quartets for this combination of instruments composed earlier, yet they were works primarily featuring the pianist and giving a more or less accompanying role to the three string players. Regardless of how technically rewarding the piano part was to be, *Mozart* clearly took the attitude of equality for all as far as the distribution of demands of each of the four instruments was concerned. The Piano Quartet in E flat major, K. 493 is composed in a much more festive character than the preceding G minor quartet. It must be said that the piano part of this, the second quartet displays virtuoso tendencies which are to be found in his piano concertos of the same period. It is interesting that *Mozart*, after the composition of the K. 493 quartet, never again returned to the form of the piano quartet. Although *Mendelssohn's* first three opuses are for this combination, the chamber music literature was to have no significant contribution to this form until the quartets of *Schumann*, *Brahms* and *Dvorak* became staples of the chamber music literature.

Alfred Schnittke is undeniably Russia's foremost living composer and arguably the most often performed living composer in the world today. His rise to fame is all the more remarkable when one considers that he was born of a Jewish mother and a German father in the Stalin years, grew to manhood under the Khrushchev regime, and to middle age in what has been called the "interminable Brezhnev years". The Piano Quintet of 1972-76 is a tragic work, dedicated to the memory of the composer's mother. The opening *Moderato* begins darkly on the piano and after the entry of the strings the piano intones a high bell-like set of notes leading to silence. The second movement proceeds directly and the waltz pastiche sounds almost like an intrusion. However, *Schnittke's* sense of extremes allows the tension to build in a distinctly 20th century way. The ensuing *Andante* and *Lento* movements keep us on the dangerous edge until the final *moderato pastorale*, with its gentler waltz quotation. The work ends with sustained string chords above a cyclical motif in the piano, composed of the tension of the Quintet as a whole which takes us into a world at once so threatening, powerful and tragic, that even the merest glimmer of light seems a consolation beyond price.

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

This evenings catering generously provided by the 'Boiling Billy Tea & Coffee House'.

Saturday

6 JULY 11:00 AM

PERC TUCKER REGIONAL GALLERY

Gallery Series

ALFRED SCHNITTKE (1934 -)

Cello Sonata No. 2 (1994)

Australasian Premiere (20 minutes)

Alexander Ivashkin, cello

Daniel Sher, piano

FRANZ SCHUBERT (1797 - 1828)

Piano Trio No. 2 in E flat major, D. 929

(40 minutes)

1. *Allegro*
2. *Andante con moto*
3. *Scherzo: Allegro moderato*
4. *Allegro moderato*

Lamar Crowson, piano

Martin Chalifour, violin

Alexander Ivashkin, cello

Alfred Schnittke's Second Cello Sonata was written in 1994 for Mstislav Rostropovich, and was premiered by the great Russian cellist with the composer's wife, pianist Irina Schnittke in London the same year. This five-movement Sonata is quite different from the first one, which is one of the most popular and virtuosic pieces in the cello repertoire. The Second Sonata is much more introspective, enigmatic in mood and ascetic in texture. The piano scoring is very sparing and the music of the first two movements is largely a passionate monologue for the cello. The profile of the cello part is a very unique and unusual one, with lots of wide and nervous lines and curves. The final slow movement dissolves in almost complete silence and dies out in a non-metrical, timeless, pulse-less Coda. This work is one of the last compositions written by *Schnittke* before his last, almost fatal stroke in 1994. One can definitely hear utter bitterness and despair in the very expressive, confession-like music of the Sonata. Alexander Ivashkin, dedicatee and first performer of several works by *Schnittke*, and the composer's biographer, is presenting the Australasian Premiere of the Sonata with the American pianist Daniel Sher.

The two Piano Trios of *Franz Schubert* had much greater fortune during his lifetime than did masterpieces composed for different instrumental combinations of the same period. His last and arguably greatest string quartet, the G major, probably was never performed during *Schubert's* lifetime. He offered both this quartet and his 'Death and the Maiden' for publication to Schott in 1828, all in vain. The Piano Trio, No. 2 was known to have received a number of performances in public during *Schubert's* lifetime and was accepted by Probst in Leipzig for publication. It was the composer's closeness with the *Bocklet - Schuppanzigh Linke Trio* which accounts for the closeness in date of the two piano trios. Bocklet was regarded as one of the premiere pianists in Europe at the time; it was thus natural that *Schubert*, at the height of his creative genius, was encouraged to exploit his greatest powers through two large-scale chamber works with piano.

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Saturday

5 JULY 8:00 PM

TOWNSVILLE CIVIC THEATRE

James Cook University Concert

LEOS JANACEK (1854 - 1928)

Violin Sonata

(17 minutes)

1. *Con moto*
2. *Ballada: Con moto*
3. *Allegretto*
4. *Adagio*

Martin Chalifour, violin
Lamar Crowson, piano

FRANK MARTIN (1890 - 1974)

Piano Quintet (1919)

(25 minutes)

1. *Andante con moto*
2. *Tempo di Minuetto*
3. *Adagio, ma non troppo*
4. *Presto*

Daniel Adni, piano
James Buswell, violin
Misha Keylin, violin
Rainer Moog, viola
Judith Glyde, cello

INTERVAL

JOHANNES BRAHMS (1833 - 1897)

Piano Quartet in A major, Op. 26

(43 minutes)

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

Paul Ostrovsky, piano
James Buswell, violin
Theodore Kuchar, viola
Alexander Ivashkin, cello

Leos Janacek is today best known before the public for his *Šífonietta*, the symphonic poem *Taras Bulba*, the *Glagolitic Mass* and a number of operas, which only during the past two decades have become recognised as *Glagolitic Classics* of their form. His chamber works date from the final portion of his life, still composed with the verve and energy of youth and entirely modern in style. *Janacek's* only Violin Sonata was influenced by the events and tensions preceding World War I. Composed in 1914, the abrupt and often perplexing shifts of rhythm, typical of much of *Janacek's* writing, leave both the performers and listeners spellbound.

The Piano Quintet of *Frank Martin* was composed in Zurich in 1919, a period in which the composer was still quite far from having defined the language for which he was known in his maturity. At this time in his life, *Martin* was attempting to break from the harmonic influence of Ravel, attempting to develop a 'modal', purely diatonic language. The presence of Ravel's influence is most obvious in the second movement, the minuet. In the slow movement, *Martin* turns in a totally different direction, drawing clearly on an aria from Bach's *St Matthew Passion* 'Ach Golgatha, unsel'ges Golgatha'. Bach's masterwork made an everlasting impression on the 10-year old *Martin*, a point from which to the end of his life left Bach as the strongest influence on *Martin's* work. The last movement begins with a fugue in the most carefree character. The movement progresses with the inspiration of a Savoyard gypsy-like folk dance melody at the centre. However different the many diverse elements of this work are, they are all combined into a most convincing single entity, leaving a document which, although not in the compositional language of the mature *Frank Martin*, clearly shows the potential of who was to arguably become Switzerland's most important composer of the twentieth century.

If we examine the output of *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 Quartet Op. 25 and 26, the String Quartet Op. 51, No's 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 Quartet Op.18 Nos. 1-6 and Op. 59 Nos. 1-34. 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 contrast 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.



JAMES COOK UNIVERSITY
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TONIGHT'S CONCERT AND FUNCTION
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Sunday

6 JULY 11:30 AM
ST. JAMES' CATHEDRAL

MAX BRUCH (1838 - 1920)

String Quintet in A minor, Op. posth. (1918)

(25 minutes)

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

James Buswell, violin
Michele Walsh, violin
Rainer Moog, viola
Erika Eckert, viola
Judith Glyde, cello

ALFRED SCHNITTKE (1934 -)

String Trio (1985)

(27 minutes)

1. *Moderato*
2. *Adagio*

Martin Chalifour, violin
Theodore Kuchar, viola
Alexander Ivashkin, cello

INTERVAL

FRANZ SCHUBERT (1797 - 1828)

String Quartet No. 14 in D minor, D. 810

"Death and the Maiden" (37 minutes)

1. *Allegro*
2. *Andante con moto*
3. *Scherzo: Allegro molto: Trio*
4. *Presto*

Goldner String Quartet

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



ARTS QUEENSLAND

Max Bruch died October 2, 1920 at the age of 82. It is known that the project which occupied him most during the last two years of his life included the composition of two string quintets. These two works were never published and the autographs were assumed lost or destroyed. In early 1988, BBC Radio Three presented a series of nine programmes devoted to the music of Bruch, commemorating the 150th anniversary of his birth, January 6, 1838. In preparation for this series, John Beckett discovered a manuscript score and a set of parts for the A minor Quintet in the BBC Music Library, copied in the handwriting of the composer's daughter-in-law Gertrude, the wife of his son Max-Felix. The Quintet had been broadcast previously by the BBC on October 6, 1937; Gertrude Bruch's materials were used for that performance.

Discussing the compositional essence of the music of Alfred Schnittke has for years become increasingly difficult, some describing his work as 'polystylistic' while others, less tolerantly, simply describe his work as unpredictable. His work of the past decade has taken a dramatic turn from the self-made polystylist of the 1970's and early 1980's. The String Trio of 1985 is arguably one of the classic works of string chamber music composed during the past half century. The work's existence began as a commission by the Alban Berg Foundation commemorating the Berg Centenary. The very opening of the work identifies with the commission, a statement presented by the three performers clearly resembling "Happy Birthday" in its rhythmic structure. As the first movement progresses, Schnittke goes on to present four subsequent ideas: the first two, although distinct in their rhythmic pattern are elegiac in character; the third is a progression of descending triads resembling minimalists of the present and the fourth consists of a chordal sequence resembling Gregorian chants. In the development, Schnittke turns back to a world of serenity, abruptly destroyed by a violent attack in an aggressively dissonant recapitulation. In the uncomfortable but quiet coda the violin continues with a variation on the opening statement of the work, with the viola concluding on a world of silence. The second and concluding movement again begins with the "Happy Birthday" rhythm. The movement continues further and further away into a world of desolation not uncommon to the late works of another composer who clearly influenced Schnittke, Shostakovich.

Franz Schubert's first musical instrument was the violin, which he learnt from his father. Subsequently, he studied the piano with his brother Igna. Chamber music was a regular part of the family's life at home where the family were playing string quartets regularly on Sundays, Franz taking the role of the violist. It is known that the quartets of Haydn and Mozart were the principal materials used on these occasions. It was this experience combined with Salieri's teaching from 1812 onwards which must have inspired and polished his own interest in the composition of chamber music. The String Quartet in D minor "Death and the Maiden" dates from 1824. It is in the second movement of this work that Schubert again turns to his earlier composed songs, as was done in the fourth movement of the "Trout" Quintet, writing a set of variations on "Death and the Maiden". It was probably the spring of 1824 when Schubert first encountered thoughts about his own death and it was the song of seven years earlier which continually obsessed him. The conflict with death is clearly the subject of the first movement, with the "words" of death occupying the content of the second. The finale is composed in the character of the dance of death, played in a unison rhythm of a tarantella. Despite the obsessive theme of the entire work, one should not overlook the fact that in this quartet Schubert reaches his peak in the handling and distribution of composing for four separate voices, in a work which today remains one of the great staples of the chamber music literature.

QUEENSLAND OFFICE OF ARTS AND
CULTURAL DEVELOPMENT

Sunday

6 JULY 7:00 PM

TOWNSVILLE CIVIC THEATRE

FRANZ SCHUBERT (1797 - 1828)

Sonata in A minor, D. 821 "Arpeggione"

(23 minutes)

1. *Allegro moderato*
2. *Adagio* -
3. *Allegretto*

Young-Chang Cho, cello
Daniel Sher, piano

JOHANNES BRAHMS (1833 - 1897)

Piano Quartet in C minor, Op. 60

(32 minutes)

1. *Allegro non troppo*
2. *Scherzo: Allegro*
3. *Andante*
4. *Finale: Allegro comodo*

Angela Cheng, piano
Misha Keylin, violin
Hatto Beyerle, viola
Robert Cohen, cello

INTERVAL

CESAR FRANCK (1822 - 1890)

Piano Quintet in F minor

(36 minutes)

1. *Molto moderato quasi lento - Allegro*
2. *Lento, con molto sentimento*
3. *Allegro non troppo ma con fuoco*

Daniel Adni, piano
Dong-Suk Kang, violin
Michele Walsh, violin
Erika Eckert, viola
Young-Chang Cho, cello

As is the case with his string quartet "Death and the Maiden", *Franz Schubert's* Sonata in A minor for Arpeggione and Piano originates from the year 1824, a time in which *Schubert's* concern with his own future on this earth was an ever increasing concern. Although the sombre character of the first movement's opening theme immediately leads one to think that the theme of death is to be the dominating principle of the work, the character of the melodious second movement and the dance-like gaiety of the finale negate this. The arpeggione, or 'guitar-cello' is a six-stringed instrument covering a similar range to that of the cello. Although one would be somewhat hard-pressed to hear the work performed today as it was originally intended, it has become a standard part of the sonata literature, both for cellists and violists.

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

The differences in emotional depth and sheer architecture to be found between the early piano trios composed in 1840 and 1842, and the Piano Quintet of 1878 by *Cesar Franck* as similar to those found between the earliest trios, Op. 1 of Beethoven and his mighty 'Archduke' Trio, Op. 97. In the case of Beethoven, chamber music occupied a major portion of his output between opuses 1 & 97; the situation with *Franck* was altogether different. The early times are regarded merely as good student works while his next chamber work, the Piano Quintet, was composed almost thirty-six years later and represents complete mastery of form in a work regarded as one of the greatest piano quintets of the nineteenth century, a feat virtually without parallel. The first performance of the quintet was given by the Marsick Quartet and Camille Saint Saens as the pianist. *Franck*, always pleased with any performance of his works no matter how bad the performance, went to Saint Saens after the performance, handed him the manuscript of the work and said "Thank you my friend! Since you have interpreted my work so wonderfully, it is yours; accept my dedication of it and keep my manuscript in memory of this delightful evening". Those who witnessed the scene never forgot it - Saint Saens headed towards the exit and left the score on the piano. Afterwards, it was found amongst a heap of waste paper.

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Tuesday

8 JULY 12.50 PM

SIR GEORGE KNEIPP AUDITORIUM

PETER ILYICH TCHAIKOVSKY (1840 -1893)
Valse Scherzo, Op. 34

(5 minutes)

Misha Keylin, violin
Daniel Adni, piano

KAROL SZYMANOWSKI (1882 - 1937)
String Quartet No. 1 in C major

(25 minutes)

Goldner String Quartet

FELIX MENDELSSOHN (1809 - 1947)
Piano Trio No.1 in D minor, Op. 49

(28 minutes)

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

Daniel Adni, piano
Misha Keylin, violin
Judith Glyde, cello

The dazzling Valse-Scherzo was composed in January of 1877 for violin and orchestra. *Tchaikovsky* dedicated it to his friend, the violinist Joseph Kotek, who had once been the bearer of messages between the composer and Madame von Meck. Its first performance was given at a successful series of concerts of Russian music at the Paris Exposition on September 20, 1878. The violinist was Stanislav Bartsevich, and the orchestra was conducted by Nicholas Rubinstein. *Tchaikovsky* remained in St. Petersburg, but the concerts were attended by Madame von Meck, who later wrote to him of their success.

(Program notes: Frederick P. Fellers)

Szymanowski's String Quartet No. 1 in C major Op.37 was composed in the autumn of 1917. the original plan called for a fourth movement, a fugue. In 1922 the quartet was awarded a first prize by the Polish Ministry of Culture, but it was not performed until 1924, when the String Quartet of the Warsaw Philharmonic played it in the concert hall of the Warsaw Conservatory. Shortly afterwards it found a place in the repertoire of several of Europe's finest ensembles, among them the Amar-Hindemith Quartet, the Quator Krettly, the Nuremberg String Quartet, the Vienna String Quartet, the Quator Pro Arte, and the Stradivarius Quartet (USSR). The quartet is symmetrical in structure. The first and third movements are in second form, while in the second movement (*Andantino semplice*) is in a three-part sonata form with varied recapitulation. In its effect, the work is less expressive than other compositions by *Szymanowski* from the same period, a consequence of its inclination towards the classic models. Cantilenes develop into broad melodic spans accompanied by what are for the most part mild tonality-related harmonies. The chief factor in the formal development is the melody which is worked out both thematically and contrapunctually. A predominant linear emphasis leads to a high degree of independence in the individual parts. There is a clear inclination towards classicism. Experimentation with sounds is set aside in favour of a lyrical calm and detached basic mood. Composed in a period of neoclassicism, *Szymanowski's* two string quartets demonstrate that the classical tradition can be allied with a neo-romantic, even expressionistic, concept of sound without there being a break in style. That alliance is here of a quite individual nature, which has secured for these two works an outstanding place among the string quartet of the 20th century.

Felix Mendelssohn's First Piano Trio, begun in February 1839, finished September 23 and published the following year, received the highest praise from Robert Schumann: "This is the master trio of our time, just as Beethoven's B flat and D major and Schubert's E flat major were the masterpieces of their own day; it is an exceedingly fine composition which will gladden our grandchildren and great-grandchildren for many years to come". The opening movement begins with what may be described as a melancholic main theme played by the cello; the continuation by the violin builds a tremendous level of emotion and energy. The scherzo third movement is as technically demanding an example of writing as was to be found in chamber music literature to this time. The dance-like opening of the finale continues the agitated character of the preceding scherzo. the second theme is an absolute contrast, an elongated theme full of intense emotion and later appearing, shining through, in the most positive key of D major the work finally closing in most brilliant fashion with the dance-like theme of the opening.

Wednesday

9 JULY 12:50 PM

SIR GEORGE KNEIPP AUDITORIUM

DMITRI SHOSTAKOVICH (1906 - 1975)

Piano Trio No. 1 in C minor, Op. 8

(12 minutes)

1. *Andante - Molto pi mosso - Andante - Allegro Adagio - Andante - Moderato - Allegro - Prestissimo fantastico - Andante - Coda: Allegro*

Paul Ostrovsky, piano

Michele Walsh, violin

Judith Glyde, cello

FRANCIS POULENC (1899 -1963)

Clarinet Sonata

(14 minutes)

1. *Allegretto*
2. *Romanza*
3. *Allegro con fuoco*

Catherine McCorkill, clarinet

David Bollard, piano

FELIX MENDELSSOHN (1809 - 1947)

Piano Trio No. 2 in C minor, Op. 66

(30 minutes)

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

Angela Cheng, piano

Dimitry Hall, violin

Julian Smiles, cello

Dmitri Shostakovich composed his first Piano Trio during the autumn of 1923 while a student at the Petrograd Conservatory and was premiered in 1925 at the Moscow-Conservatory. This work today exists only in the form of several autographs, each of which is incomplete, held in the Soviet State Archives for Literature and Art. The collection comprises a sketch of the score which stops at bar 130, one score omitting bar 257, 278 and an initial version of the violin part from which bars 162 - 252 are missing. All of the autographs were drawn upon in preparing the final version we know today. The 22 bars missing from the piano part were added by Shostakovich's pupil, Boris Tishenko, the editor of the score which exists today.

Although Francis Poulenc composed three operas, the most of his output is devoted to smaller-scale combinations involving either solo instruments or voices. The three sonatas composed for solo wind instrument and piano share many similarities, most notably the elegance and bitter-sweet harmonies of the composer's late period.

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



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Wednesday

9 JULY 10:00 AM

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Concert featuring young performers from the
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Master Classes

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Wednesday

9 JULY 8:00 PM

TOWNSVILLE CIVIC THEATRE

Tonight's performance features ensembles from the

Inaugural Chamber Music Seminar.

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Thursday

10 JULY 12:50 PM

ST JAMES' CATHEDRAL

KARL HUSA

Evocations de Slavique

(15 minutes)

1. *La Montagne*
2. *La Nuit*
3. *La Danse*

Catherine McCorkill, clarinet
Erika Eckert, viola
Judith Glyde, cello

BOHUSLAV MARTINU (1890 - 1959)

Three Madrigals for Violin and Viola

(15 minutes)

1. *Poco allegro*
2. *Poco andante*
3. *Allegro*

James Buswell, violin
Rainer Moog, viola

JOHANNES BRAHMS (1833 - 1897)

Piano Trio in C major, Op. 87

(28 minutes)

1. *Allegro*
2. *Andante con moto*
3. *Scherzo: Presto*
4. *Finale: Allegro giocoso*

Daniel Sher, piano
Michele Walsh, violin
Alexander Ivashkin, cello

Given its world premiere in Paris in 1952, the Czech composer *Karl Husa's* *Evocations of Slovakia* is a technical 'tour de force' for each of the three performers. *Husa*, born in Prague in 1921, has been an American citizen since 1959. His studies took place at the Prague Conservatory, the Paris Conservatory and Ecole Normale. He won the Pulitzer Prize in composition for his Third String Quartet. His best known work, 'Music for Prague,' was composed in 1968 and has had over 6,000 performances internationally. "We living composers need wonderful enthusiasts for new works, without them, our notes would look like a very interesting mosaic of dots, circles, lines and phrases - a nice drawing - but no meaning" (Karl Husa 1989)

While spending the summer of 1946 at Tanglewood, at the invitation of the Boston Symphony Orchestra, *Bohuslav Martinu* suffered a severe concussion. For the next few years, composition proved to be very difficult and much that he produced lacked the mastery and inspiration of his best works to that time. It must have been Mozart who provided the inspiration for the last of his madrigal compositions, the *Three Madrigals, for Violin and Viola*, premiered in New York City by Joseph and Lillian Fuchs in 1948. The three short movements are not composed in any specific classical form and the two fast and one slow movements remind one of the two duos, K.423 and 424, by Mozart, for the same combination of instruments.

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



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Thursday

10 JULY 8:00 PM

TOWNSVILLE CIVIC THEATRE

Schubert Serenades

*In Celebration of the 200th Anniversary of
the Birth of Franz Schubert (1797 - 1828)*

FRANZ SCHUBERT

Piano Quintet in A major, D.667 "Trout"

(38 minutes)

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

Daniel Sher, piano
Dong-Suk Kang, violin
Theodore Kuchar, viola
Robert Cohen, cello
Max McBride, double bass

INTERVAL

FRANZ SCHUBERT

String Quintet in C major, D. 956

(45 minutes)

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

Martin Chalifour, violin
Misha Keylin, violin
Erika Eckert, viola
Young-Chang Cho, cello
Judith Glyde, cello

Schubert travelled to the upper-Austrian country town of Steyr in 1819, a location he found "unimaginably lovely". In addition to the wonderful landscape, Schubert did not fail to notice the quality of Steyr's female population - "In the house where I am lodging, there are eight girls, nearly all beautiful. As you can imagine, one is kept busy. "A local city official and former classmate of Schubert's, Albert Stadler, wrote in his memoirs "Schubert wrote the quintet for piano, violin, viola, cello and bass with his variations on 'The Trout' at the special wish of my friend Sylvester Paumgartner, who was enchanted by the delightful little song; Schubert soon had the work ready". Paumgartner must have also stipulated the instrumental combination of the work, unusual but not a first. Hummel's Op. 87 Quintet (the opening work of the 1993 Festival) was composed for the same combination and a favourite of Paumgartners. The structure of the work is quite traditional other than the inclusion of the second slow movement, the Andantino theme and variations based on Schubert's 'The Trout'. The song's text denounces the unsportsmanlike behaviour of a fisherman - "As long as the water's brightness is not broken, I thought, he will not catch the trout with his fishing hook. But finally the thief was tired of waiting. Slyly he muddled up the brook, and before I knew it he jerked his rod, the fish struggling on the line, and I, with pounding pulse, watched the betrayed one."

In 1827, as Beethoven lay on his death-bed, he studied a set of Schubert songs and said "This Schubert has the divine fire; he will make a great stir in the world". Before the end of 1828 Schubert himself was dead, and his body was laid to rest near Beethovens. He was just thirty-one years old, and his last compositions contain the heart and soul of his genius. The C major String Quartet dates from August 1828, just three months before his death, and is considered to be one of the finest masterpieces in the entire chamber music repertoire. The first movement consists of a constant stream of pure melody, the first theme of which is gloriously given out by the two cellos. The romantic, inwardly-looking Adagio has the second violin, viola and first cello bearing the melody with accompanying figurations from the remaining two instruments. A boisterous 'hunting' scherzo with its 'horn' fifths and open strings provides the principal orchestral character of the work and gives way to a strikingly original Trio section, in slow brooding quadruple time. The hunting party resumes its exuberant return to the civilised urbanity which marks out the Finale in which beauty after beauty is pointed out, drawing our attention to strange and mysterious things.

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Friday

11 JULY 12:50 PM

ST JAMES' CATHEDRAL

FRANK BRIDGE (1879 - 1941)

Cello Sonata in D minor

(22 minutes)

1. *Allegro ben moderato*
2. *Adagio ma non troppo - Andante con moto - Molto allegro e agitato*

Robert Cohen, cello

Daniel Adni, piano

MARTIN WESLEY-SMITH db

for flute/alto flute, clarinet, cello & piano (1991)

1. *Steps*
2. *Pat-a Cake 2*

JOHANNES BRAHMS (1833 - 1897)

Piano Trio in C minor, Op. 101

(20 minutes)

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

Daniel Adni, piano

Dong-Suk Kang, violin

Young-Chang Cho, cello

Frank Bridge entered the Royal College of Music, soon after switching to composition after winning a scholarship in 1899; his studies were under Sir Charles Stanford. Simultaneously, he was increasingly in demand as a viola player, initially serving in the Joachim Quartet and then as a violist of the English String Quartet until 1915. Although having had extended experience as a conductor, he is best remembered as a composer, primarily of chamber music. The Cello Sonata of 1918 is representative of his early style as a composer, which from approximately 1920 leant towards a chromaticism showing a resemblance to Scriabin.

The title of this brilliant ensemble piece, which might look at first glance as if it has something to do with electronics or acoustics consists in reality of the initial letters of the name of a gifted and influential Australian composer, the late Don Banks. The Adelaide-born Wesley Smith came in direct and sustained contact with Banks as musician and man during Bank's term as head of composition studies at Sydney Conservatorium from 1976 until his death in 1980. Wesley-Smith joined the Conservatorium staff as lecturer in electronic music in 1974 after studying at the universities of Adelaide and York (England). He is at present on leave as the holder of a two-year creative fellowship from the Australia Council. The speed of musical thought encountered in Martin Wesley-Smith's Snark-Hunting is again in the fore in db. While the actual sound of the music is often elegantly or slyly playful, its realisation presupposes playing skills of a very high order on the part of each of the four instrumentalists involved. At first it seems as if the piano is to act as sturdy anchor for the flights of fancy initiated by flute and clarinet and echoed by the cello; but it is not long before the piano joins in the florid, quick-witted but essentially transparent interplay of the work. An earlier title for the first movement was Waltz, but this has been crossed out and replaced by the less specific Steps. One possible reason for this may be simply that there are quite extended passages which are not in waltz time (they are closer in accent, spirit and shape to a polka), though the general impression of an elaborate, ultra-spry and often fantastic waltz remains strong. Similarly, Pat-a Cake as a title for the second movement should not encourage the expectation that the music is naively childish. The composer's exploration of triadic shapes is anything but self-indulgent. The players have to match the composer's almost relentless liveliness. His ability to maintain such resourceful momentum is a rare gift in contemporary music.

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

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Friday

11 JULY 8:00 PM

TOWNSVILLE CIVIC THEATRE

JOHANNES BRAHMS (1833 - 1897)

Piano Quintet in F minor, Op. 34

(38 minutes)

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

Paul Ostrovsky, piano
Goldner String Quartet

INTERVAL

ARNOLD SCHOENBERG (1874 - 1951)

(arr. Webern)

Chamber Symphony No. 1, Op. 9

(19 minutes)

Australia Ensemble

ANTONIN DVORAK (1841 - 1904)

String Quintet in E flat major, Op. 97

(30 minutes)

1. *Allegro non tanto*
2. *Allegro vivo - Un poco meno mosso - Tempo 1*
3. *Theme and Variations*
4. *Allegro giusto*

Dong-Suk Kang, violin
Misha Keylin, violin
Theodore Kuchar, viola
Erika Eckert, viola
Alexander Ivashkin, cello

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

Arnold Schoenberg's creative gifts were so abundant that he was, in his earliest stages of creativity, able to confront and challenge existing styles of form by developing his very own. At the time of the composition of 'Verklarte Nacht', Op. 4, he had written little of any significance but its mastery of a large-scale structure and overall intensity was a major step forward in the development of an individual language. By 1906, the composer was certainly less tolerant of existing forms than he was seven years earlier. The Chamber Symphony No. 1, Op. 9 is immediately seen as having been composed in a much more complex harmonic texture than anything which had preceded it. The original version of this work, scored for a combination of ten wind and five solo string instruments, creates a sound which was certainly not typical of works of the late romantic period, yet Schoenberg's gift assumes a textural clarity which never loses the listener's focus. In terms of structure, the Chamber Symphony consists of an introduction, exposition, development, transition, scherzo, main development, transition, slow movement, transition and finale.

Antonin Dvorak, along with Bedrich Smetana, was not only the creator of a modern, national school of Czech music, but one of the most talented and, today, often performed composers of the nineteenth century. His contribution to the chamber music literature is hardly less significant than Brahms; it must be mentioned that Dvorak, though, was a more widely travelled man than was Brahms, and influences of different Slavic backgrounds, periods in England, and his extensive in the United States in the 1890's all played extremely significant roles in the sojourn of his output. The String Quintet, Op. 97 belongs to a trilogy together with the Symphony No. 9 "From the New World", Op. 95 and the String Quartet in F major, Op. 96 "American". In the quintet, the three main themes of the first movement have a distinctly American flavour - and in the second movement, a scherzo, we see one of Dvorak's most "exotic". American inspirations probably depict the Red Indians in their songs and dances with whom Dvorak spent an extensive period of time in Spillville Iowa. It was this period in which Dvorak was able to absorb so much of what was native American Indian and which played the greatest role in influencing the creations of Opuses 95, 96 and 97. Despite this, none of these works is any less Slavic in its character than they are American.



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Saturday

12 JULY 11:00 AM

PERC TUCKER REGIONAL GALLERY

Gallery Series

PAUL HINDEMITH (1895 -1963)

Quartet for Piano, Clarinet, Violin and Cello (1938)

(18 minutes)

1. *Massig bewegt*
2. *Sehr langsam*
3. *Massig bewegt*
4. *Sehr lebhaft*

Lamar Crowson, piano
Catherine McCorkill, clarinet
James Buswell, violin
Judith Glyde, cello

JOHANNES BRAHMS (1833 - 1897)

Piano Trio in B major, Op. 8

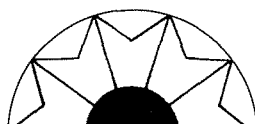
(39 minutes)

1. *Allegro con brio*
2. *Scherzo: Allegro molto*
3. *Adagio*
4. *Allegro*

Angela Cheng, piano
Misha Keylin, violin
Robert Cohen, cello

Paul Hindemith, one of the most learned, skilled and multi-faceted musicians of the twentieth century, was a violinist, conductor, author, influential teacher as well as an important composer. Born in Germany, he emigrated to the United States in 1940. He began composing this quartet on a ship headed for the USA in April 1938 and completed the work on his return to Switzerland in June of that year. Cast in three movements, the first is highly contrapuntal in texture. It is organised in a traditional sonata-allegro form with three principal subjects, the first heard at the very outset, the second a lighter, more frolicsome subject introduced by the cello, and the third an agitated outburst in the piano with responses from the others. The second movement opens with a slow, highly expressive melody played by the clarinet, supported by cantabile lines in the violin and cello and soft punctuations in the piano. In time, this gives way to a faster, louder section with a striking sonority produced by the cello and clarinet playing in octaves. The clarinet melody that begins the final movement is treated in an imitative, contrapuntal manner, similar to that heard in the opening of the quartet.

Johannes Brahms' chamber music output has played a major part in the history of this festival. The most convenient way to analyse his works is to do so chronologically, beginning with the Op. 8 Piano Trio. The opus number, as is the history of this work, is both unusual and deceiving. The Opus 8 one usually hears nowadays is a new version of the original, composed between twenty and thirty years after the original Opus 8 of 1854. What Brahms has done in the later version of 1891 is to take the broad openings of both the first movement and finale, passages of approximately 64 bars each, and to use them as openings of movements otherwise altogether new. It remains a wish to hear both versions of the Opus 8 performed back to back at the festival, works which undeniably share much material but which remain altogether individual to each other.



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Saturday

12 JULY 8:00 PM

TOWNSVILLE CIVIC THEATRE

JULIAN YU

Variations on a Theme of Paganini

Australia Ensemble

ANTONIN DVORAK (1841 - 1904)

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

(30 minutes)

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

Angela Cheng, piano
Dong-Suk Kang, violin
Robert Cohen, cello

INTERVAL

FELIX MENDELSSOHN (1809 - 1947)

String Quintet in A major, Op. 18

(30 minutes)

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

James Buswell, violin
Michele Walsh, violin
Theodore Kuchar, viola
Erika Eckert, viola
Young-Chang Cho, cello

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Julian Yu, born in Beijing in 1957, wrote his first composition at the age of twelve. He went on to study composition at the Central Conservatory of Music in Beijing and later joined the teaching staff there. From 1980 to 1982 he studied at the Tokyo College of Music under Joji Yuasa. In 1985 he settled in Australia.

The composer writes:

When the Australia Ensemble commissioned me to write a piece in early 1994, I started enthusiastically on a work based on strict ostinato. It was going well when, shortly before completion, I decided that the piece I was writing should definitely be scored for orchestra. So I had to start again looking for ideas for my piece for the Australia Ensemble. Starting a new piece in normally the hardest part of the composition process. Time was running out, when one day I saw a record cover which featured a 'family' tree' diagram showing the offspring from Paganini's famous theme and variations. I could not believe that so many composers had tried their hand at it - the classical branch alone included, among others, Liszt, Schumann, Brahms, Rachmaninov and, from more modern times, Lutoslawski and Ichianagi - and I was inspired to have a go myself. Luckily this approach fitted nicely with one of my usual methods of composition. Often I follow the tradition of Chinese folk music, in which an original melody is embellished, then the embellishment becomes the starting point and in embellished once again, and so on and so on from generation to generation, until the original source is unrecognisable. The version of the Theme and Variations that I chose as my starting point was already second generation: Brahms's version (Book 1), and I worked on it until it became a new piece. I did not strictly follow the order of the original, and there are some omissions. Altogether the resultant work consists of a theme and eleven variations.

(Program notes by Roger Covell, 1995)

Antonin Dvorak's 'Dumky' Trio is a work extremely typical of his chamber music. The most obvious characteristic of the work is the constant alternation between a deep-searching melancholy with a wild happiness. Earlier in his career, Dvorak used in some of his chamber music a more concentrated form of the 'Dumka', integrating the concept into a single slow movement or scherzo. In this trio, the composer created a work made up exclusively of six dumka movements, each thematically independent of the other. This free arrangement of movements, very much alike in character but separate from each other in actual material, may give the initial impression that the work lacks a strict sense of unity. Although there may not be the cohesiveness of the cyclic sonata form, the material of the six movements is connected organically; the first three movements are linked by the instruction 'attacca subito', or 'proceed immediately'.

Felix Mendelssohn was called by Schumann "the Mozart of the 19th Century" and certainly in terms of precocious talent and speed of writing the parallel is accurate. At the age of sixteen, the young Mendelssohn produced his astonishing Octet and the following year, in 1826 the Overture to 'A Midsummer Night's Dream' and String Quintet in A major, Op. 18. Toward the end of his lifetime, in 1845, he composed a second Quintet in B flat major which is equally as fresh and original as the first. The opening Allegro con moto is typical of the work as a whole, and one of the most attractive textures is a staccato pizzicato section in F sharp minor. The Intermezzo second movement was added by the composer in 1832 to replace an earlier minuet and was written as an obituary for Eduard Rietz, a violinist Mendelssohn greatly admired. It is reflective, introspective, appropriately featuring the first viola. The Scherzo is reminiscent of the Midsummer Night's Dream Overture and is another example of the unearthly lightness and brilliance so typical of its creator. The Finale extends the high spirits to a frenetic level, the work ending with great energy.

Sunday

13 JULY 11:30 AM

ST JAMES' CATHEDRAL

ERVIN SCHULHOFF (1894 - 1942)

Concertino for Flute/Piccolo, Viola and Double Bass

(16 minutes)

1. *Andante con moto*
2. *Furiant: Allegro furioso*
3. *Andante*
4. *Rondino: Allegro gaio*

Geoffrey Collins, flute/piccolo
Irina Morozova, viola
Max McBride, double bass

WOLFGANG AMADEUS MOZART (1756 - 1791)

String Quintet in G minor, KV 516

(32 minutes)

1. *Allegro*
2. *Minuetto; Allegretto; Trio*
3. *Adagio ma non troppo*
4. *Adagio; Allegro*

Martin Chalifour, violin
Michele Walsh, violin
Erika Eckert, viola
Theodore Kuchar, viola
Judith Glyde, cello

INTERVAL

GIOACHINO ROSSINI (1792 - 1868)

Duet for Violincello and Contrabass in D major

(8 minutes)

1. *Allegro*
2. *Andante molto*
3. *Allegro*

Alexander Ivashkin, cello
Max McBride, double bass

JOHANNES BRAHMS (1833-1897)

String Quintet in F major, Op. 88

(25 minutes)

1. *Allegro non troppo ma con brio*
2. *Grave ed appassionato - Allegro vivace - Tempo I - Presto*
3. *Finale: Allegro energico*

James Buswell, violin
Michele Walsh, violin
Erika Eckert, viola
Theodore Kuchar, viola
Alexander Ivashkin, cello

The music of *Ervin Schulhoff* was reintroduced to the modern day public by Gideon Kremer at the Lockenhaus Chamber Music Festivals of the mid-1980's. During the present decade, *Schulhoff's* music has begun to enjoy a renaissance similar to that enjoyed by the music of *Schnittke* and *Gubaidulina* during the 1980's. The long period of silence concerning compositions of Nazi victims has been broken and *Schulhoff's* renaissance has brought attention to many forgotten composers, a process far from complete. *Schulhoff* was victimised not only because he was a Jew, but also because he was a Communist and adopted Soviet citizenship. After the Nazi occupation of Czechoslovakia in 1939, the state gave him protection from persecution because he was a Soviet citizen. Yet after the Germans invaded Russia he was no safer than anyone else. At the end of 1941, *Schulhoff* and his son were deported to the Wulzburg Fortress amongst many Polish and Czech Jews where he remained detained until the end of his life on August 28, 1942, dying of tuberculosis of the lungs and throat. The Concertino was composed in a period of four days in May of 1925. The principal inspiration for this work came from Czech and Ukrainian folk music of the Carpathian mountains. The work opens with the viola and bass playing an ostinato bass figure taken from the orthodox church, while over this the flute plays an old slavic song. The remaining three movements continue in this Slavic atmosphere, alternating between the elegiac and the folk dance.

Mozart completed the G minor Quintet May 16, 1787. This is arguably the most passionate work *Mozart* composed in his favourite tonality and one of the most profound of all his works. The quintet denies the concept that *Mozart* was an always a cheerful genius and not much else, as this is a work speaking about resignation, despair and a struggle with destiny. As if often the case with *Beethoven*, the work does not contain an implication of victory but seems to express a surrender to the inevitable, the work being composed during the last creative period of *Mozart's* life. The joy of life in the finale is no celebration of triumph, but may rather be seen as coming from the presence of an inner power which possessed *Mozart* during his final years, giving him the impetus to continue writing until his final days

The Duet for Violincello and Contrabass in D major is an example of the most productive period of *Rossini's* composition. The work was composed in 1824 in London after a commission from a wealthy amateur cellist. By this time, the composer was already quite well-known around the world as having composed many highly acclaimed operas, the best-known being "The Barber of Seville". Ironically, the Duet was only discovered in 1969 by the English bassist Rodney Slatford. It is assumed that the work was intended to be played by the bassist *Dragonetti* who, as had *Rossini*, lived and worked in London for many years. It also appears certain that the discovered set of parts were copied by the hand of *Dragonetti*. The Duet is a wonderful example of true chamber music for two equal partners, all the more significant because of its value to the limited repertoire available to bassists.

The chamber music of *Johannes Brahms* occupies a crucial position in the history of musical composition of the 19th Century. During a period in which musical progress was largely measured by the ability of the symphony orchestra to portray the deepest forms of musical expression, *Brahms* was able to restore the purest form of musical thought through his chamber music. Once *Brahms* had reached full maturity, after composition of his two symphonies, he returned to composing for strings alone, with a deeper understanding of the expression which was achievable in this medium. His two String Quintets were composed for the classical combination adopting two viola as opposed to *Schubert's* two cellos. In the First Quintet, Op. 88 of 1882, as was to be the case with the Fourth Symphony, to be completed less than three years later, finds much inspiration from the music of *Bach* and *Beethoven*. Contrary to his own tradition, the work is composed in three movements as opposed to the usual four, the middle movement serving as both a slow movement and scherzo.

Sunday

13 JULY 7:00 PM

TOWNSVILLE CIVIC THEATRE

JOHANNES BRAHMS (1833-1897)

Viola Sonata No. 1 in F minor, Op. 120

(21 minutes)

1. *Allegro appassionato*
2. *Andante un poco adagio*
3. *Allegretto grazioso*
4. *Vivace*

Rainer Moog, viola
Angela Cheng, piano

AARON COPLAND (1900-1990)

Sextet

(15 minutes)

1. *Allegro vivace*
2. *Lento*
3. *Finale*

Australia Ensemble

INTERVAL

EDWARD ELGAR (1857- 1934)

Piano Quintet in A minor, Op. 84

(34 minutes)

1. *Moderato*
2. *Adagio*
3. *Andante - Allegro*

Lamar Crowson, piano
James Buswell, violin
Misha Keylin, violin
Rainer Moog, viola
Robert Cohen, cello

It is noteworthy that this *Brahms* sonata is described as for clarinet and piano, not vice versa as with all classical violin and violincello sonatas from Mozart onwards. yet the piano is, if anything, less subordinate to the other instrument than in the G major violin sonata. In the F minor sonata the first movement is full of passionate melancholy, the coda, with its strange canonic development of an ornamental figure arising out of the main themes, being specially impressive. The two middle movements are both in the same key, A flat major, a thing unprecedented in four-movement sonatas, and of delicious effect here where both are so short, the slow movement being an ABA design highly organised in detail, and the scherzo the most deliciously Viennese of all *Brahms's* works. The finale in rondo form with very whimsical themes, is high comedy of the wittiest kind.

Aaron Copland's death in 1990 came many years after the close of his productive career as a leading American composer. His *Sextet* is one of the most exhilarating works in rhythmic terms in the repertory of the Australia Ensemble. Although the displacements of regular metre and accent in the quick movements are extensive and set a vigorous challenge to the players' accuracy and sustained concentration, they are always so spaced as to keep the movement of the music clear and springy and to allow the contribution of each instrument to be heard without effort. The *Sextet* began life as an orchestral work and in arranging the work from the orchestral score *Copland* found ways to re-bar some of the rhythmically intricate sections. He says "If I expended so much time and effort...it was because I wished to write as perfected a piece as I possibly could." The first movement begins with angular motives rocked on a rhythmic fulcrum as though they are being volleyed or ricocheted from one register to another. The metrical groupings rarely remain the same for very long and are often different in each of several successive bars. The composer himself describes this first movement as having a character something like a scherzo. Each movement follows its predecessor with as little pause as possible. The slow movement begins with a cool, translucent texture and rises to a dissonant climax in its middle section. the figure in dotted rhythm that recurs several times in this movement sounds exhausted rather than jaunty, as if it is meant to be heard within imaginary quotation marks. Some of the rhythmic effects in the finale make the connections of the score with Mexico and Chavez seem particularly appropriate and remind us that *Copland* wrote his *El salon Mexico* soon after he finished his *Short Symphony* and that he was to compose his *Danzon Cubano* for two pianos in 1942, orchestrating it two years later. The affinities of idiom in the *Sextet*, however, are more distant. the score may be influenced by Spanish-American and jazz idioms but is not an essay in popular or exotic styles; its tone throughout inclines to a fastidious precision.

(Excerpts from program notes by Roger Covell, 1991)

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

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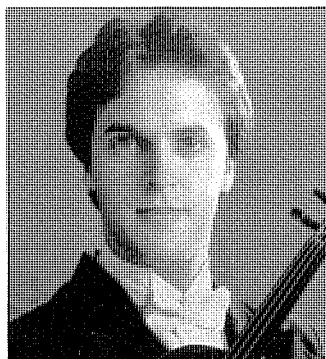
FESTIVAL ARTISTS

Violin



JAMES BUSWELL

Active as a concerto soloist, chamber musician, recitalist, conductor, educator, recording artist and film personality, James Buswell is one of the most versatile musicians performing today. In all of these capacities, he elicits the highest praise from audiences, critics and fellow musicians alike. He has appeared with virtually all of the major orchestras in the USA and Canada and numerous others internationally, collaborating with such distinguished conductors as Michael Tilson Thomas, Seiji Ozawa, Pierre Boulez, Andre Previn, Zubin Mehta and Leonard Bernstein. James Buswell has performed over 80 works for solo violin and orchestra - an achievement very few artists can claim. In recital, he is noted for adventuresome programming, regularly combining standard masterpieces with works that are less well known. He has recently recorded the six unaccompanied Sonatas and Partitas of Johann Sebastian Bach and produced a major documentary film, "The Stations of Bach". World premiere performances include works by Donald Erb, Gian Carlo Menotti, Gunther Schuller and Peter Schickele, and he is presently active in reviving the little-known masterpieces from the 20th century by composers such as Martinu, Kurt Weill, Busoni and Respighi. Previously on the faculty of the Indiana University School of Music, James Buswell is presently teaching at the New England Conservatory of Boston and is frequently engaged as Artist-in-Residence and Visiting Professor, most recently at Harvard University and Amherst College.



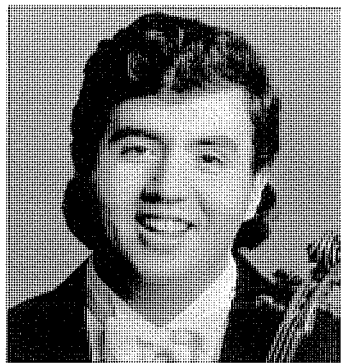
MARTIN CHALIFOUR

Martin Chalifour began his tenure as Principal Concertmaster of the Los Angeles Philharmonic Orchestra in September 1995. His previous positions have included Acting Concertmaster and Associate Concertmaster of the Cleveland Orchestra from 1990 to 1995, and Associate Concertmaster of the Atlanta Symphony Orchestra from 1984 to 1990. Born in Montreal, Canada, Martin Chalifour began playing violin at the age of 4 with the Suzuki method. He was the recipient of various grants and awards in Canada and graduated from the Montreal Conservatory at the age of 18 after having studied with Taras Gabora. He then studied at Philadelphia's Curtis Institute of Music with Jascha Brodsky and David Cerone. Mr. Chalifour received a Certificate of Honour at the Tchaikovsky Competition in Moscow and was a Laureate of the 1987 Montreal International Competition. He appears frequently as soloist and in recital and has toured with chamber ensembles throughout North America and Europe. While in Cleveland he was co-founder of The Cleveland Orchestra Piano Trio and the chamber ensemble Myriad. He is currently on the music faculty at the University of Southern California.



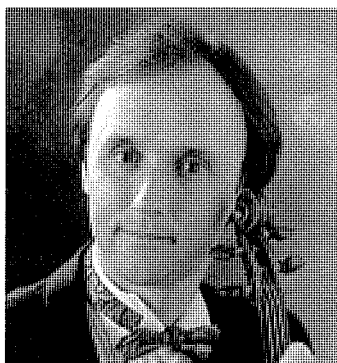
DIMITY HALL

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 violin studies with Alice Waten at the NSW Conservatorium of Music, she graduated with merit in 1986 with a Bachelor of Music (Performer's) degree. Dimity then began post-graduate studies with Herman Krebbers in Amsterdam after winning a Netherlands Government Scholarship and the inaugural Wenkart Foundation Award. Recitals throughout the Netherlands followed. These included a performance in the renowned Amsterdam Concertgebouw Kleine Zaal as a result of winning the prestigious "Zilveren Vriendenkrans" award for young soloists in 1989. Dimity also performed in various Netherlands chamber and symphony orchestras, the highlight of which was performances and tours with the Royal Concertgebouw Orchestras under such conductors as Neeme Jarvi and Nikolaus Harnoncourt. Dimity was a core member of the Australian Chamber Orchestra from 1985-1992 and was appointed Principal Second Violin in 1989. She also appeared as soloist and director with them and has been invited back as Guest Concertmaster on several occasions. Her performances as Special Associate Artist with the Australia Ensemble (resident at the University of New South Wales) in 1990 and 1991 lead 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.



MISHA KEYLIN

One of America's foremost young violinists, Russian born Misha Keylin is a winner of numerous international competitions including the Hannover (Germany), Paganini (Italy), Sarasate (Spain) and the Sigall (Chile). Now highly in demand, he has performed as a recitalist and concert soloist in over twenty countries throughout the USA, Europe, South America and the Far East. Mr. Keylin has recently recorded the second and third violin concertos of Henri Vieuxtemps with the Janacek Philharmonic Orchestra (Czech Republic) under the direction of Dennis Burkh. Rarely programmed in this century and never previously recorded, these concertos were considered in their day to be virtuoso cornerstones of the 19th century violin literature. In the United States, Mr. Keylin has been a featured soloist with the New York String Orchestra, both at Carnegie Hall and the Kennedy Centre in Washington, DC. In 1989, he won the coveted Waldo Mayo Award which is given to "New York's Best Young Performer of the Year". This resulted in a Carnegie Hall performance with the New York Concert Orchestra. A frequent guest artist on radio and television, Mr. Keylin has appeared with orchestras throughout the USA and also at numerous international festivals. Misha Keylin currently resides in New York and plays on a Michel Angelo Bergonzi violin, dated 1765.



BHP Minerals Cannington is proud to be associated with the Australian Festival of Chamber Music and is pleased to sponsor one of Australia's most prominent musicians, violinist Dene Olding.

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DENE OLDING

Dene 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. With his wife, Irina Morozova, he is a founding member of the Goldner String Quartet and frequently performs with her the repertoire for Violin and Viola. Together they recently gave the world premiere of the Double Concerto by Richard Mills, written expressly for them. He attended the Juilliard School (New York) from the age of fourteen as a scholarship student of Ivan Galamian and Margaret Pardee. Other studies included masterclasses 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 by 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 Sydney's "Mostly Mozart Festival". In 1997 Dene Olding will continue his busy schedule of travelling, performing and conducting in Australia, New Zealand, Europe and South America.



DONG - SUK KANG

Dong-Suk Kang is regarded as one of the world's greatest violinists. Hailed for his supreme artistry, musicianship and virtuosity, he has performed in all five continents to extraordinary acclaim. Following studies at the Juilliard School and the Curtis Institute, Korean-born Dong-Suk Kang quickly soared to prominence, winning a succession of international competitions, including the Carl Flesch, the Montreal and the Queen Elisabeth of the Belgians. He has since performed at major music centres and festivals around the world, and has appeared with the world's leading orchestras under such conductors as Seiji Ozawa, Tadaaki Otaka, Kurt Mazur, Neeme Jarvi, Paavo Berglund, Charles Mackerras, Rudolf Barshai, Mariss Jansons, Leonard Slatkin, Myung-Whun Chung, Charles Dutoit, Esa-Pekka Salonen and Yehudi Menuhin. He has won widespread praise for his recordings. In addition to the mainstream repertoire, Kang has recorded the much-neglected chamber works of Honegger, Furtwangler and Alkan, winning the Grand Prix du Disque from both the Nouvelle Academie du Disque Francais and the Academie Charles Cros. In 1997, Dong-Suk Kang will make his third appearance at the Australian Festival of Chamber Music.

Viola



THEODORE KUCHAR

A graduate with distinction of the Cleveland Institute of Music. Since 1990, he has served as Artistic Director of the Australian Festival of Chamber Music. In 1994 he was appointed Artistic Director and Principal Conductor of the National Symphony Orchestra of Ukraine. His formal association with the orchestra began in 1992, when Mr. Kuchar was appointed Principal Guest Conductor. In April, 1996 Kuchar received two additional appointments, both in the USA. In August he commenced duties as Music Director and Conductor of the Boulder Philharmonic Orchestra whilst simultaneously serving as Professor and Director of Orchestral Studies at the University of Colorado's College of Music, one of the USA's largest and most prestigious musical institutions. Under Mr Kuchar's direction, The National Symphony Orchestra of Ukraine has become the most frequently recorded orchestra of the former Soviet Union. During the past three years, the orchestra has recorded nearly 30 compact discs for the Naxos and Marco Polo labels, including the complete symphonies of Kalinnikov, Lyatoshynsky, Martinu and Prokofiev, as well as the major works of Dvorak, Glazunov, Mozart, Shchedrin, Shostakovich and Tchaikovsky and the symphonies and orchestral works of Ukraine's leading contemporary symphonist, Yevhen Stankovych. The first of these recordings, devoted to Lyatoshynsky's Symphonies Nos. 2 and 3, was awarded the ABC's "Best International Recording of the Year" in 1994. The recently released complete symphonies of Prokofiev are regarded by many critics as the most accomplished cycle available on record. Through the 1996-97 season, Kuchar and the National Symphony Orchestra of Ukraine have undertaken a project devoted to the performance of the cycle of complete symphonies of Anton Bruckner. This historic project, commemorating the centenary of Bruckner's death, has been sponsored by the Austrian Ministry of Foreign Affairs. In 1998, he begins a recording project devoted to the major orchestral works of Charles Ives. During the past two seasons, Kuchar made his conducting debut in Denver, Hong Kong, London, Madrid, Melbourne and Sydney; through 1998, his debuts include Cleveland, Montreal, Ottawa and Toronto.



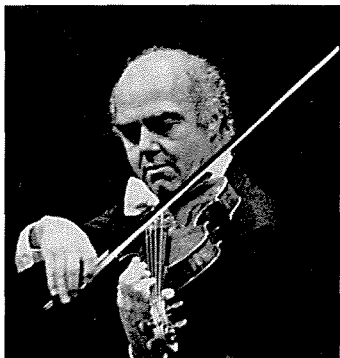
IRINA MOROZOVA

Irina Morozova, ranked as one of the first-rate violists in Australia, 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 orchestras both here and overseas and in 1995 gave the premiere performance of the Concerto for Violin and Viola by Richard Mills, specially written for her and husband Dene Olding. In 1995 she was a jury member for the Melbourne International Chamber Music Competition and last year, presided on the jury of the Shostakovich International String Quartet Competition in St Petersburg, Russia.



ERIKA ECKERT

Erika Eckert is currently Assistant Professor of Viola at the University of Colorado at Boulder. As a co-founder and former violist of the Cavani String Quartet, she performed on concert series world-wide and garnered an impressive list of awards and prizes, including first prizes at the Walter W. Naumberg Chamber Music Competition and the Cleveland Quartet Competition. Ms. Eckert spends her summers at the Chautauqua Institution in New York where she coordinates the MSFO Chamber Music Program and teaches viola. She has also been on the faculties of the Cleveland Institute of Music and Baldwin Wallace College.



RAINER MOOG

Born in Cologne, Germany, Rainer Moog received his musical education in Cologne (E.Nippes, G. Kehr), Detmold (T.Varga, L. David) and at the Juilliard School, New York (W. Trampler). In 1971 he won second prize at the ARD Competition in Munich and from 1974 until 1978, was principal violist of the 'Berliner Philharmoniker' under Herbert von Karajan. Rainer Moog has had teaching positions at the 'NWD Musikakademie' Detmold, 'Hochschule der Künste' Berlin, 'Koninklijk Conservatorium' Den Haag, Indiana School of Music, Bloomington, USA and since 1978, has held a full professorship at the 'Musikhochschule Köln'. His passion for chamber music has seen him as a member of the 'Philh. Oktett Berlin', 'Berliner Solisten', Van Hoven Quartet, Glinka Quartet, Vegh Quartet. He also performed regularly with the Amadeus Quartet (String Quintets) and plays often with the 'Reizend Muziekgezelschap' and 'Villa Musica' Mainz. Rainer Moog has performed in the world's foremost chamber music festivals, including Marlboro, Kuhmo, Kusatsu, Townsville, Sydney, Brasilia, and has also presided as a juror at numerous international competitions and conducted masterclasses in England (Prussia Cove), Greece (Porto Carras), France (Conservatoire Super. Paris), Italy (Cervo) and Australia (Townsville) amongst others. In demand as a recording artist, he has recorded for RCA, Teldec, ebs, Live Notes, Jod, Naxos, Ark Nova and continues to perform world-wide as a soloist and chamber musician.



HATTO BEYERLE

For the past decade, German-born violist and teacher Hatto Beyerle has been Professor of Viola and Chamber Music at the esteemed Hochschule für Musik in Hanover; and since 1988, a Faculty Member of the Paris-based String Quartet Forum. For the past nine years, he and Walter Levine, founder of the La Salle Quartet, have undertaken intensive chamber music coaching in Basel, Hanover and Paris, tutoring international prizewinning ensembles including the Hagen, Ysaye, Vertavo and Whihan Quartets, and Trio Jean Paul. He also conducts regular viola and chamber music courses in Europe and North America. Born in Frankfurt, Hatto Beyerle studied in Frankfurt and Vienna. He founded the Vienna Soloists chamber orchestra in 1960, which regularly toured Europe, North America and Japan, in addition to recording. He co-founded the Alban Berg Quartet in 1980. Its many world tours and recordings, which earned multiple awards including the Deutscher Schallplattenpreis and Grand Prix du Disque, established it as one of the greatest string quartets of our time. Prior to basing himself in Hanover, Hatto Beyerle was, from 1964, Professor of Viola and Chamber Music in Vienna's renowned Hochschule für Musik. Since 1982, he has pursued a deep commitment to coaching young chamber ensembles. He will be doing this in Australia for the first time in July 1997, when he undertakes two weeks of intensive Masterclasses at the Australian Festival of Chamber Music. He has accepted an invitation to join the Jury of the 3rd Melbourne International Chamber Music Competition in Melbourne, in July 1999.



MICHELE WALSH

Australian violinist Michele Walsh is a graduate of the University of Adelaide. She was National winner of the ABC Instrumental and Vocal Competition year and was Associate Concertmaster and Concertmaster of the Australian Youth Orchestra on tours of South-East Asia and the USA. Ms Walsh studied in London with the distinguished violinist Szymon Goldberg. During this time, she performed extensively throughout the UK, Austria and France. As a member of the Wharton String Quartet she made several tours and broadcast for the BBC and Radio France. In 1978 she returned to Australia and joined the Queensland Symphony Orchestra as Associate Concert-Master. Since 1988 she has been with the Queensland Conservatorium and has become Chairman of the String Department. She is currently Senior Lecturer in Violin and Head of the Instrumental Division at the Queensland Conservatorium, Griffith University. Ms Walsh maintains a high performance profile, making regular appearances as guest Concertmaster with the Queensland Symphony Orchestra and guest leader of the Australian Chamber Orchestra amongst others. She has a strong commitment to the chamber music repertoire, being leader of the Brisbane Festival Quartet, the Jacaranda Piano Trio and a regular guest violinist in the University of Queensland's Contemporary Music Ensemble 'Perihelion'. She appears on several CD's with the Tall Poppies label, for the Australian Anthology of Music and the most recently released 'Dreamtracks'.

Cello



YOUNG - CHANG CHO

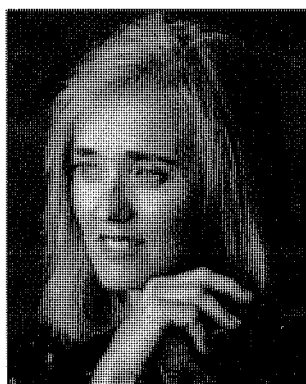
YOUNG-CHANG CHO Korean cellist Young-Chang Cho made his first solo appearance with Seoul Philharmonic at the age of twelve. The following year, he went to the United States to study with David Sayer (Curtis Institute) and Laurene Lesser (New England Conservatory). In Europe, he also studied with Mstislav Rostropovich. Young Chang-Cho won numerous prizes at international competitions including the Rostropovich International Cello Competition, Pablo Casals Competition and ARD International Cello Competitions. His musical activities include concerts as a soloist with the Washington National Symphony (conducted by Mstislav Rostropovich), NHK Symphony in Japan, Sofia Philharmonic in Bulgaria amongst others. Young-Chang Cho has presided as a jury member for the Rostropovich Cello Competition in Paris and ARD Cello Competition in Munchon. Since 1987, Young-Chang Cho has been a Professor of Cello at the 'Folkway Musikhochschule' in Essen, Germany.



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ROBERT COHEN

Robert Cohen is firmly established as one of the world's leading cellists with an international career which has taken him on several major tours as a soloist. Also in demand as a chamber musician, he gives highly successful masterclasses at home and abroad. Since 1988 he has been Director of the Charleston Manor Festival in East Sussex and is a visiting Professor at the Royal Academy of Music in London. Born in London in 1959, he began cello studies at the age of 5, winning numerous prizes and making his debut at the Royal Festival Hall at the age of 12. In 1978 he won the Young Concert Artists International Competition in New York and the Piatigorsky Prize at the Tanglewood Festival. In 1981 he won the UNESCO International Competition in Czechoslovakia. With a recording career that began at the age of 19, since 1993 Robert Cohen has recorded for the major recording companies, receiving the highest critical acclaim for his recording of the complete Bach Suites for Collins Classics. Robert Cohen appears regularly with all the major British orchestras and tours extensively abroad. During 1997 Cohen will perform the Britten Cello Symphony in London and Vienna, the Barber concerto in Germany, Walton in Luxembourg, a world premiere in Norway, tour Israel, give recitals in London, Edinburgh and Paris and play chamber music in Italy and at the Australian Festival of Chamber Music.



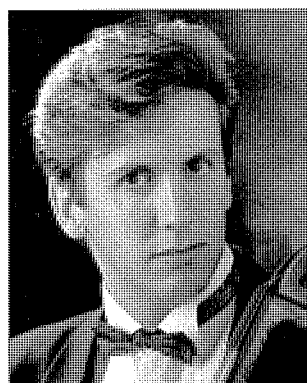
JUDITH GLYDE

JUDITH GLYDE studied with Bernard Greenhouse, formerly of the Beaux Arts Trio. A founding member of the Manhattan String Quartet in 1970, she left the Quartet at the end of the 1991-92 season to be Professor of Cello and Director of the String Quartet Program at the University of Colorado, Boulder. As soloist and cellist with the Manhattan Quartet, Ms. Glyde has appeared throughout the United States, Europe, Canada, Mexico and South America, including three tours of the former Soviet Union. She has recorded for numerous labels, including Newport Classics, Musical Heritage Society, CRI, Educo, and Centaur. The recording on ESS.A.Y., a set of six compact discs featuring the 15 string quartets of Dmitri Shostakovich, received the highest praise, including TIME magazine's "Best of '91".



ALEXANDER IVASHKIN

As a soloist and chamber musician, Alexander Ivashkin has performed in more than 30 countries, playing under conductors such as Rostropovich, Muti, Ozawa, Rozhdestvensky, Furst, Lazarev. He has been a regular guest at many important festivals in Europe, the United States, Japan and Australia. A solo cellist with the Bolshoi Theatre Orchestra, he was also one of the artistic directors of that most famous company. Mr. Ivashkin is the first performer and dedicatee of many works by great contemporary composers such as Schnittke. He has made numerous prize-winning recordings for Melodiya, Chandos, Olympia, Harmonia Mundi and Ode. Ivashkin has taught at schools in the United States, Russia, Switzerland, Australia and is currently teaching cello at the University of Canterbury, New Zealand. His pupils number several prize-winners at prestigious international competitions (including the Tchaikovsky). He is Artistic Director of the Australasian International Cello Festival/Competition and Canterbury International Chamber Music Festival. He continues to perform internationally, with some of the world's leading orchestras.



JULIAN SMILES

As a student with Nelson Cooke at the Canberra School of Music, Julian 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

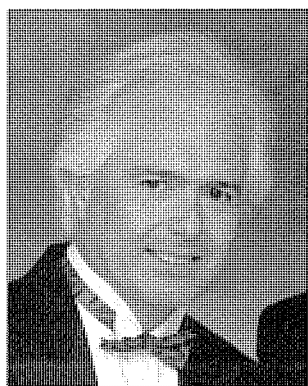


DANIEL ADNI

Whether in performance or on recordings, Israeli-born pianist Daniel Adni has clearly established himself as a major international talent. Daniel Adni started to study piano and composition in Haifa, where at the age of 12 he gave his first recital. At 17 he graduated from the Paris Conservatoire with 1st Prize. After his sensational debut in London on his 19th birthday, Otto Klemperer invited him to open the Philharmonia's season at the Royal Festival Hall. Since then he has performed with virtually every major orchestra in England and he frequently records for the BBC. Engagements include concerts in Austria, Germany, Netherlands, Israel, Singapore, Hong Kong, Japan, Australia and New Zealand. Rave reviews have followed his performances as soloist with the Berlin Radio orchestra under Lawrence Foster, the Jerusalem Symphony under Sergio Comissiona and the Tokyo and Hong Kong Philharmonic. Sir George Solti, Lorin Maazel and Zubin Mehta invited him to perform with the Chicago, Cleveland and Israel Philharmonic Orchestras respectively. In the USA, where Mr. Adni was the recipient of the Young Concert Artists' Philip M. Fawcett Prize, he has also given recitals and masterclasses in many universities and musical centres. In England he has performed and taught at the prestigious Dartington International Summer School. Recently he has increased his involvement in chamber music and is a regular participant at the annual Australian Festival of Chamber Music. Since 1994 he has been a member of The Solomon Trio. Mr. Adni's artistry is well documented with 21 EMI recordings to his credit, the repertoire spanning from Chopin to Gershwin. His recording of works by Percy Grainger entitled 'Country Gardens' was nominated for a Grammy Award as best solo record by an instrumentalist.

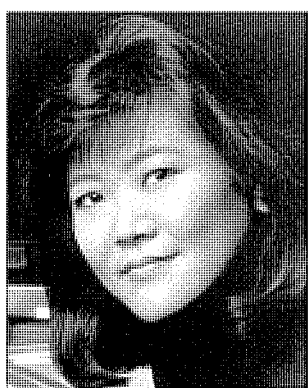


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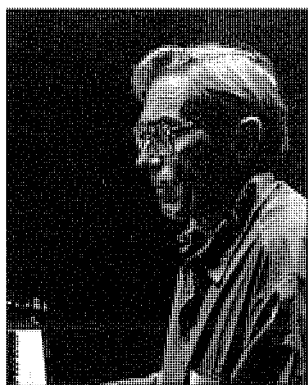
DAVID BOLLARD

DAVID BOLLARD has been a member of the Australia Ensemble since its inception in 1980. Born in New Zealand, he lived in London from 1964, undertaking advanced studies with Ilona Kabos, Louis Kentner, Julius Katchen and Bela Siki. He made his British debut at Wigmore Hall in 1969. His career has included appearances in Britain, Europe, Asia, Australia and New Zealand. He is an exceptionally versatile musician, working since he moved to Australia in 1970 as performer, teacher, writer, lecturer, adjudicator, examiner, broadcaster and editor. He has been a staff member at the NSW Conservatorium and the University of Western Australia, where he was closely involved with the artist-in-residence scheme, collaborating with such musicians as Alfred Campoli, Andre Tchaikovsky, Jane Manning and Rohan de Saram. For the ABC he has made numerous tours, working with violinist Wanda Wilkomirski, Edith Peinemann and Dylana Jenson, and singers Rotraud Hansmann, Robert Gard and Beverley Bergen. He returned to the University of WA as musician-in-residence in 1985. In recent years he has appeared as concerto soloist with various orchestras in Australia and New Zealand, taken part in recording projects for the ABC and the Australian label Tall Poppies, and continues to perform as a soloist and as collaborator with a wide variety of distinguished artists.



ANGELA CHENG

Pianist Angela Cheng became the first Canadian to win the prestigious Montreal International Piano Competition. In addition to this stunning victory, Angela Cheng was a Gold Medal winner at the Arthur Rubinstein International Competition amongst many others. Angela Cheng has received enthusiastic acclaim internationally for her remarkable technique, tonal beauty and insightful musicianship as an orchestral soloist, recitalist, and chamber musician. She has appeared as soloist with such orchestras as the Boston, Montreal, Toronto, Houston, Colorado, Quebec and the Israel Philharmonic. She has also been presented in recitals in such cities as New York, London, Salzburg, Los Angeles, Washington, D.C. and Montreal. Born in Hong Kong, Angela Cheng resides in Boulder, Colorado, where she and her husband are on the faculty of the University of Colorado. A former student of Sascha Gorodnitzki at the Juilliard School, Angela Cheng has studied extensively with Menahem Pressler at Indiana University. Angela Cheng is a Steinway Artist and has recorded for Koch International Classics and CBC.



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 at 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 artist as Pierre Fournier, Jacqueline du Pre, Itzhak Perlman, the Amadeus Quartet, and has made recordings for HMV and Oiseau Lyre. He is now Professor of Piano at the South African College of Music and has appeared at The Australian Festival of Chamber Music since its inception.



PAUL OSTROVSKY

Born in Moscow and a graduate of the Moscow Conservatory, Paul Ostrovsky is widely recognised as a pianist of extraordinary sensitivity with a special gift for chamber music. The LOS ANGELES TIMES called him a "fiery keyboard partner" after a performance with Isaac Stern and went on to comment, "His keyboard skill is of virtuosic ease and scope, he has at instant command and extensive range of tone color, and each phrase is shaped with irresistible rhythmic vitality." Mr Ostrovsky has appeared on the great concert stages of the world including Carnegie Hall, Avery Fisher Hall, the Philharmonic (Berlin), the Concertgebouw (Amsterdam), La Scala (Milan) and Queen Elizabeth Hall (London), to name but a few. Concert tours have taken him through Western Europe and around the world. During summers, he has performed at numerous festival including Mostly Mozart, Tanglewood and Aspen in the USA; the Salzburg Festival; Menton in France; Stresa and Cremona in Italy, and The Australian Festival of Chamber Music. As student of Yakov Flier, Mr. Ostrovsky took his Master's Degree at the Moscow Conservatory. He is the founding member of the Moscow Conservatory Trio, which has today established itself as one of today's foremost chamber ensembles, a "trio of startling expressive powers," - NEW YORK TIMES. Further, Mr. Ostrovsky has performed orchestral repertoire with such orchestras as the New Jersey Symphony, the Chicago Sinfonietta and the Richmond Symphony. In Russia, Mr. Ostrovsky made several albums for Melodyia Records and he has recorded chamber music for the Vox and Deutsche Grammophon labels. His recording of the Mendelssohn Sonatas for Violin and Piano with Shlomo Mintz met with exceptional acclaim and won the Grammophone award for Chamber Music in 1988. Mr. Ostrovsky is a professor at the Conservatory of Music at the Purchase State University of New York, where he teaches piano and chamber music.



DANIEL SHER

Daniel Sher, Dean of the College of Music and Professor of Piano at the University of Colorado at Boulder, College of Music, received his bachelor's degree from the Oberlin Conservatory, the master's degree from the Juilliard School, where he studied with Martin Canin and Rosina Lhevinne, and the EdD in piano pedagogy from the Teachers College of Columbia University. After joining the faculty at the School of Music at Louisiana State University in 1969, he appeared in chamber music and solo recitals in all of the southeastern states, in Europe, and in Central and South America. He has collaborated with such artists as Sharon Robinson and Jaime Laredo, and he also performed in duo piano recitals with his wife, Boyce Reid Sher, including a debut recital at Alice Tully Hall at the Lincoln Center in New York City. Currently, Dr. Sher is serving on the Executive Committee of the National Association of Schools of Music, and as a President of Pi Kappa Lambda, the national honor society for music.

Double Bass



MAX MCBRIDE

Max McBride studied at the Sydney Conservatorium of Music under Nancy Salas (piano), Charles Gray and Walter Sutcliffe (double bass). Further studies took him to Vienna, where he studied with Frieda Valenzi and Roswitha Heintze (piano), Ludwig Striecher (double bass), Karl Osterreicher and Otmar Suitner (conducting). From 1973-1978, McBride was associate principal double bass in the Sydney Symphony Orchestra and has since held positions as principal double bassist with the Australian Chamber Orchestra (1979-1991) and the Canberra Symphony Orchestra. Performing internationally under such conductors as Kurt Woess, Heinz Wallberg, Walter Weller, Zsolt Deaky and Edo de Waart, in 1996 McBride performed with the Vienna Philharmonic Orchestra under Daniel Barenboim in a performance of "Die Walkure" at the Vienna State Opera. His passion for chamber music has seen McBride perform extensively nationally and internationally with the Australia Ensemble, Australian Chamber Orchestra, Brandenburg Orchestra and at numerous festivals, including Mittagong, "Music in the Hunter", Mostly Mozart and the Australian Festival of Chamber Music. He has been conductor for the Australian Broadcasting Corporation since 1979; worked extensively with the Sydney Symphony Orchestra and other ABC Orchestras and made numerous public appearances with the Western Australian Symphony Orchestra, Queensland Philharmonic Orchestra amongst others. Max McBride is presently double-bassist and Lecturer in Conducting at the Canberra School of Music and will be making his third appearance at the Australian Festival of Chamber Music

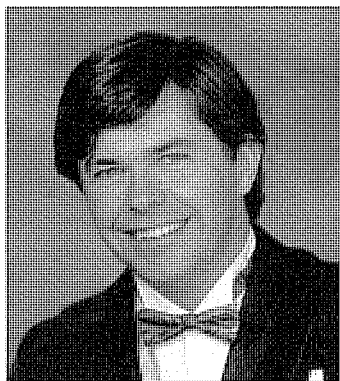
Clarinet



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 a 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.

Flute



GEOFFREY COLLINS

Geoffrey Collins was born in Adelaide, and studied at the Sydney Conservatorium with Nancy Salas (piano) and Victor McMahon, James Pellerite and Margaret Crawford (flute). In 1982, whilst Lecturer in Flute at the Queensland Conservatorium of Music, he was awarded a Churchill Fellowship to study in Europe with William Bennett, Michel Debost and Peter Lukas-Graf. His winning of the First National Flute Competition in 1976 established Collins as one of the foremost instrumentalists in his generation. Geoffrey has held a number of the country's most coveted flute positions, including those of resident flautist since 1983 with the Australia Ensemble (resident at the University of New South Wales), Associate Principal Flute in the Sydney Symphony Orchestra and for many years has been the Principal Flute in the Australian Chamber Orchestra. He has been a concerto soloist with most of Australia's leading orchestras and in 1993 undertook his first major tour as a soloist for the ABC. He has played with many contemporary groups such as AZ Music, ACME, the Seymour Group and Flederman. During 1995, he toured Europe as guest principal flute with the Sydney Symphony Orchestra as well as releasing his third solo compact disc, 'Spinning', featuring contemporary Australian works, many of them commissioned especially for him. Other recent recordings include the complete Mozart flute quartets with the Australia Ensemble and a duo recital with Australian harpist Alice Giles, *Enchanted Dreams - Exotic Dances*.

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 AUSTRALIA ENSEMBLE

Australia's foremost musicians combine their artistry in the renowned Australia Ensemble - that country's leading chamber group. Founded in 1980 and resident at the University of New South Wales in Sydney, it has performed extensively throughout Australia and in regular tours of Europe, the United States of America, 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 of the ensemble have reached millions through Radio France, NHK Japan, ORF Austria, Radio Studio Bern, BBC United Kingdom, ABC Australia and Radio New Zealand.

Comprising a 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 three hundred works from classical to contemporary, the ensemble is equally at home with traditional favourites by Mozart, Beethoven, and Brahms as well as twentieth-century compositions in a variety of styles and instrumentations.

In addition to their busy touring schedule and a series of twelve concerts and six public workshops at the University of New South Wales, the ensemble members are 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.

Australia Ensemble, resident at The University of New South Wales

Dene Olding (violin), Dimity Hall (violin), Irina Morozova (viola), Julian Smiles (cello), Geoffrey Collins (flute), David Bollard (piano), Catherine McCorkill (clarinet).



THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC

TOWNSVILLE JULY 1998

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The Australian Festival of Chamber Music
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