



*Australian
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of
Chamber
Music*

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TOWNSVILLE

NORTH QUEENSLAND

JULY 8-19

1998

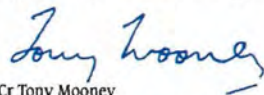
Thriving in the Tropics

Townsville City Council is proud to support the Australian Festival of Chamber Music, the most exciting and prestigious event of its kind in regional Australia.

Few people would have imagined eight years ago that a chamber music festival could survive and thrive in a tropical city so far from its state capital. But survive and thrive it has, to the point where Townsville in July is fast becoming a priority destination for chamber music enthusiasts.

It is encouraging also to see the festival reaching out to young people through masterclasses and through the first chamber music competition for school students this year which the council was pleased to sponsor.

On behalf of Townsville City Council I extend a warm welcome to the acclaimed musicians appearing at the 1998 festival and to all members of the audience. I especially welcome visitors to Townsville and invite you to enjoy the region's many attractions during your stay.



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Friday

10 JULY 1998 8:00pm
TOWNSVILLE CIVIC THEATRE

Haydn

String Quartet in C major, Op. 54 No. 2

1. *Vivace*
2. *Adagio*
3. *Minuetto (Allegretto)*
4. *Finale*

Quatuor Parisii:

Thierry Brodard, violin

Jean-Michel Rerrette, violin

Dominique Lobet, viola

Jean-Philippe Martignoni, violoncello

Beethoven

Piano Trio in D major, Op. 70 No. 1 "Ghost"

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

Stephen Prutsman, piano

Charles Castleman, violin

Judith Glyde, violoncello

INTERMISSION

Ravel

Introduction and Allegro

Charles Castleman, violin

Dimity Hall, violin

Erika Eckert, viola

Julian Smiles, violoncello

Alice Giles, harp

Olga Shylayeva, flute

Catherine McCorkill, clarinet

Faure

Piano Quartet in C minor, Op. 15

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

Bernadette Balkus, piano

Dene Olding, violin

Theodore Kuchar, viola

Alexander Ivashkin, violoncello

This concert will be recorded by
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Reminiscent of Op. 22, No 2, Haydn's String Quartet in C Major is filled with surprises. It begins with a lively Vivace, setting the tone throughout the piece. The second movement, however, is one of the strangest and most surprising slow movements ever written. The initial sad melody on 1st violin is repeated three times throughout the movement, each with a variation in key. The Minuetto then commences, at first very softly, reaching fortissimo only at the last moment. Finally, the "Finale", beginning with a slow tempo is repeated in a shortened version, ending in an unusual "pianissimo".

After composing the three Piano Trios making up his Opus 1, Beethoven wrote no more for that specific combination of instruments for over a decade. It was in 1808, one of the most productive and successful years of Beethoven's life - a year which saw the completion of the Fifth and Sixth Symphonies - that he composed the two Piano Trios making up Opus 70. The first is considerably more compact than the other trios for his maturity, composed in three movements rather than the conventional four. This compactness is presented at the very beginning, at which time the two principal themes of the movement are presented immediately one after the other. The second movement, although extremely slow, is a piece of ultra-dramatic and atmospheric proportions. It is the pianist's mysterious tremolando figures at the most extreme ranges of the instrument plus the extreme harmonies and contrasts within the movement which have earned the work the title of the "Ghost" Trio. While the name had nothing to do with anything Beethoven ever may have said or spoken about the work, it is ironic that the earliest sketches for this movement were found in a notebook along with other sketches, in the key of D major, for a planned but never to be realised opera based on Shakespeare's Macbeth.

During the year of 1904, the company Pleyel commissioned Debussy to compose a work which displayed their new "chromatic" harp, which worked without pedals and offered the complete chromatic range through two rows of strings slanted on top of each other. To counter the move, the arch rival firm of Erard asked Ravel to write a virtuoso work confirming the pedal harp's superiority. At just about this time, the intense rivalry with Debussy was beginning to be known amongst the musical world's inner circles - it was exactly a commission such as this that Ravel needed to stimulate his activity. The Introduction and Allegro was composed after a week of "continuous work and three sleepless nights ... for better or for worse". Although at times regarded as a work for seven equal partners, Ravel clearly stated that the harp is the soloist and the other six instrumentalists are to accompany.

The First Piano Quartet and the Violin Sonata, Op. 13 are the most important compositions of Faure's early period. The energetic principal theme of the opening Allegro molto moderato is announced by the strings against detached piano chords with a rhythmic pattern that dominates this movement. The Scherzo is as delicate as it is light, with pizzicato strings propelling a dance-like theme unsure whether it is in E flat major or C minor. Both serene and powerful, the Adagio is among the finest slow movements Faure composed. Each of the string instruments are treated as soloists, entering and re-entering with a prayer-like melody over lush harmonic figurations played by the piano. With the concluding Allegro molto, Faure was initially dissatisfied with the original version of this finale, as he rewrote it "from top to toe" in 1883, three years after the entire work's first performance. Despite the movement's furious energy, it is the second theme which may be the movement's most memorable inspiration, the theme which Faure uses to dominate the exultant C major coda.



Saturday

11 JULY 1998 11:30am
SCHOOL OF ARTS

Roussel

Trio for Flute, Viola and Cello, Op. 40

1. *Allegro grazioso*
2. *Andante*
3. *Allegro non troppo*

Olga Shylayeva, flute
Randolph Kelly, viola
Alexander Ivashkin, violoncello

Dutilleux

"Ainsi la Nuit" for String Quartet

1. *Nocturne*
2. *Miroir d'espace*
3. *Litanies*
4. *Litanies 2*
5. *Nocturnes 2*
6. *Constellations*
7. *Temps Suspendu*

Quatuor Parisii:
Thierry Brodard, violin
Jean-Michel Rerrette, violin
Dominique Lobet, viola
Jean-Philippe Martignoni, violoncello

Martinu

Piano Quintet No. 1 (1933)

1. *Poco allegro*
2. *Andante (poco moderato)*
3. *Allegretto - Trio (Poco piu vivo)*
4. *Allegro moderato*

Daniel Adni, piano
Charles Castleman, violin
Dimity Hall, violin
Theodore Kuchar, viola
Alexander Ivashkin, violoncello

This concert will be recorded by
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Roussel's Trio, Op. 40, for Flute, Viola and Cello was composed in September, 1929, during a span of only 14 days and in response to a commission from the noted American patron, Elizabeth Sprague Coolidge. Mrs. Coolidge made an extraordinary contribution to the well-being of chamber music during the first third of the twentieth century, most of all because she established a Foundation which had commissioned works from composers including Bartok, Hanson, Piston, Prokofiev, Schoenberg and Stravinsky, not to mention having established the important Berkshire Festival of Chamber Music and additional series of chamber music in other countries. Roussel's Trio was premiered at such a series, in Prague on October 22, 1929. The combination of the flute and viola was not a first in French chamber music - Debussy had already employed the combination in his highly successful Sonata for Flute, Viola and Harp of 1916.

Commissioned by the Koussevitzky Foundation, "Ainsi la Nuit" was written in memory of Olga Koussevitzky. Composed between 1971 and 1997, it is Dutilleux's first work for quartet. It is based on a series of tight relationships between each movement, and between the four parenthesis in movements five to seven. Played with few interruptions, "Ainsi la Nuit" passes through a series of Impressionistic changes, culminating in the final Nocturnal vision.

"The Czech part of myself that I had brought with me to France was not dissipated, rather on the contrary, it came to be still enhanced by a consciousness newly raised, and was now arranged in an organic order which - as I sincerely believe - only follows along the line initiated by Smetana and Dvorak." Such were the words of Martinu while looking back on the period spent in Paris, during the period 1923-1940, from which his Piano Quintet No. 1 of 1933 originates. Martinu married in Paris on March 21, 1931; he was terribly poor and with the responsibilities of now maintaining a home and family, he must have frequently wondered whether a return to Czechoslovakia might not improve his overall situation. In November of 1930, he had been offered a teaching position at the Brno Conservatory, an invitation which must have provided great temptation; that December, he declined the invitation, promising to return home only once he had achieved international fame. "Concerning Brno, I find it hard to make up my mind. Despite the difficult situation here, I feel I really should stay in Paris and would consider leaving to be an act of desertion for which I could not forgive myself, especially if I throw away everything merely for financial gain. I don't believe I could work at my compositions and teach at the same time. There are so many superfluous things involved in teaching that would occupy my mind. I assure you that every quarter of an hour is precious to me. I don't waste a minute, for I have many schemes that must be fulfilled."



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Saturday

11 JULY 1998 8:00pm
TOWNSVILLE CIVIC THEATRE

Roussel

Serenade for Flute, String Trio and Harp, Op. 40

1. *Allegro*
2. *Andante*
3. *Presto*

Olga Shylayeva, flute
Charles Castleman, violin
Theodore Kuchar, viola
Alexander Ivashkin, violoncello
Alice Giles, harp

Ravel

String Quartet in F major

1. *Allegro moderato*
2. *Assez vif - Tres rythme*
3. *Tres lent*
4. *Vif et agite*

Goldner Quartet:
Dene Olding, violin
Dimity Hall, violin
Irina Morozova, viola
Julian Smiles, violoncello

INTERMISSION

Durufle

Prelude, Recitatif et Variations, Op. 3

Olga Shylayeva, flute
Erika Eckert, viola
Lamar Crowson, piano
(programme notes unavailable at time of printing)

Chausson

Concerto for Violin, Piano and String Quartet, Op. 21

1. *Decide; Anime*
2. *Sicilienne*
3. *Grave*
4. *Tres anime*

Dong-Suk Kang, violin
Stephen Prutsman, piano
Quatour Parisii:
Thierry Brodard, violin
Jean-Michel Rerrette, violin
Dominique Lobet, viola
Jean-Philippe Martignoni, violoncello

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Roussel's *Serenade*, Opus 30 for Flute, String Trio and Harp once again shows that this composer was hardly afraid to write for unusual instrumental combinations. The work was completed in September, 1925; an uncomplicated atmosphere opens the first movement which builds upon two principal themes, the first 'sung' by the flute, the second alternating between each of the instruments with a great rhythmic urgency. A point of individuality is the constantly increasing tempo through the end of the development - recapitulates at the original opening tempo. The harp rests silently through the opening of the second movement - a strange atmosphere is created by the dense string accompaniment under the lyrical flute melody; towards the end of the movement, the harp finally enters, accompanying a new theme in the cello's highest register. Finally, the two themes are combined in the movements peaceful conclusion. In the final movement, melody takes a back seat to a rhythmic, chordal structure, building with great imagination to an ending which, although hardly joyful, can nonetheless be described as optimistic.

The String Quartet of Maurice Ravel is a remarkable work for a composer barely 27 years old, not to mention extremely original for the year 1902. Although we often tend to categorise Debussy and Ravel as the two great Impressionists, it is Ravel's dedication of the Quartet to Faure which gives testament to the strongest influence on this work. The first movement moves about elegantly and melodiously, in traditional sonata form - it is the remaining three movements which are more innovative. The scherzo begins in an agitated manner, using the pizzicato (plucked strings without use of the bow) technique with the middle section a complete contrast, a very broad, introspective character. In the slow movement, one of the secondary themes is an exact, nostalgic echo of the first subject of the first movement. The storm breaks loose in the finale; two main subjects are based, again, on material stated in the first movement, the first of these on the first four notes of the first subject, the other on the first five notes of the second subject, a technique known as cyclic thematic development and common to Ravel's chamber output.

The Concerto, Op. 21 of Ernest Chausson was begun in 1889 and considered by many to be his masterpiece. Although there is the "school" that refers to the work as a great romantic sextet, there are those who have described it as an 18th century concerto grosso, with its concertante treatment of the string quartet and ripieno treatment of the violin and piano concertino. Such an interpretation may be slightly misleading as the quartet plays, although quite separate, an equally active role in the work's overall structure. The work's introduction begins extrovertly with the principal three-note theme, first stated by the quartet and subsequently developed by the solo violin. The second theme, evolving from the first, is presented by the violin and doubled by the cello, this one being developed extensively. Both themes are elaborated upon by the ensemble, introducing a third theme presented in succession by piano and then violin, leading to the movement's close. Vincent D'Indy called the second movement one of imaginative tenderness, like the "charming, fanciful gardens of Faure." The third movement contains what some have described as the most anguish-stricken pages in all of chamber music. The finale builds upon a single idea treated in variation form, principally in D minor, although contrasting character of D major appears at the very close of the work. Chausson is reported to have remarked, upon the work's completion, "Another failure!" The masses would have found him wrong.

Sunday

12 JULY 1998 11:30am
ST. JAMES' CATHEDRAL

Debussy

Sonata for Flute, Viola and Harp (1915)

1. *Lento, dolce rubato*
2. *Interlude - Tempo di Minuetto*
3. *Final - Allegro moderato ma risoluto*

Olga Shylayeva, flute
Randolph Kelly, viola
Alice Giles, harp

Brahms

Clarinet Trio in A minor, Op. 114

1. *Allegro*
2. *Adagio*
3. *Andante grazioso*
4. *Allegro*

Bernadette Balkus, piano
Catherine McCorkill, clarinet
Alexander Ivashkin, violoncello

INTERMISSION

Dvorak

Piano Trio in F minor, Op. 65

1. *Allegro ma non troppo*
2. *Allegro grazioso - Meno mosso*
3. *Poco adagio*
4. *Finale (Allegro con brio - Meno mosso - Vivace)*

Lamar Crowson, piano
Charles Castleman, violin
Alexander Ivashkin, violoncello

During the second half of 1915, Debussy commenced work on a series of what was initially planned to total six sonatas for various instrumental combinations. Subsequently, only, three of these were completed prior to his death in 1918. The Sonata for Flute, Viola and Harp, was originally planned for the flute, oboe and harp as the second of the three completed sonatas, but the woodwind instruments were found to be too similar to each other. The final combination of instruments, in addition to conveying a less penetrant sound picture, gave Debussy a more diverse combination of sound to "play" with, a principle feature of his orchestration. Although the three movement work is made up of a constant shifting of extremely diverse moods and characters, it is the specific voice each instrument's qualities represent in the composite whole which is as magical a feature of the work as are the composer's ingenious play with the thematic and harmonic language.

Johannes Brahms' Clarinet Trio, Opus 114 was the first composition of two pairs of works (the others being the Opus 115 Clarinet Quintet, also composed in 1891, and the two Sonatas falling under Opus 120 of 1894) inspired by the clarinetist Richard Muhlfeld, a member of the court orchestra at Meiningen, the orchestra which had given the earliest and much acclaimed performances of the composer's symphonies. Both Opus 114 and 115 were premiered the same day and despite the fact that Opus 115 is today the more often performed of the two, it was the Clarinet Trio which Brahms preferred. Although the first three movements convey a most sombre yet tenderly nostalgic atmosphere, it is the finale for which the work's most assertive moments are reserved, where even the most touching lyrically have a somewhat uncomfortable feeling about them. This is a great work by a great composer, yet one at the end of both his career and life.

Dvorak composed his Piano Trio in F minor, Opus 65, the third of four works he was to compose for this combination, in February and March of 1883. Its overall character is most likely influenced by the death of his mother several months earlier, in December, 1882, yet a grief which is mixed with strong nationalistic elements. Dvorak revised the work on several occasions prior to its first performance in October of 1883; the position of the second and third movements were interchanged while only 15 of the 71 measures making up the development of the first movement were left in their original form. A strong influence of Brahms is evident, a composer who was greatly helpful and encouraging yet the melodic content, of especially the first movement, is unmistakably Czech. In the scherzo, the nationalistic influence is no less present, more specifically Slovak than Czech.



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Sunday

12 JULY 1998 7:00pm
TOWNSVILLE CIVIC THEATRE

Sculthorpe

String Quartet No.12 - New Work

1. *Prelude Tranquillo*
2. *From Legges Tor Risoluto*
3. *On High Hills Come veduta a volo d'uccello; Calmo; Come veduta a volo d'uccello*
4. *At Quamby Bluff Inquieto; Come cantica; Calmato*

Goldner Quartet

Arensky

Piano Trio No.1 in D minor, Op. 32

1. *Allegro moderato*
2. *Scherzo: Allegro molto*
3. *Elegie: Adagio*
4. *Finale: Allegro non troppo*

Daniel Adni, piano
Dong-Suk Kang, violin
Judith Glyde, violoncello

INTERMISSION

Brahms

String Sextet in B flat major, Op. 18

1. *Allegro ma non troppo*
2. *Andante, ma moderato*
3. *Scherzo (Allegro molto) - Trio (Animato)*
4. *Rondo (Poco allegretto e grazioso)*

Quatuor Parisii
Erika Eckert, viola
Judith Glyde, violoncello

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"In four movements, this work is concerned with my feelings about mountainous landscapes in northern Tasmania. The short 'Prelude' presents some of the material upon which the music is based. Throughout, certain falling intervals are especially important. These intervals dominate 'From Legges Tor', which is sombre and somewhat threatening, like the rocky peak itself. In contrast, 'On High Hills' is calmly lyrical, a recollection of much-loved places, its melody originally conceived in my schooldays. The last movement, 'At Quamby Bluff' is the longest. It concerns the tragic killings of Aborigines at the Bluff's edge, in the early part of the nineteenth century. If the music here is questioning and restless, there is some resolution at the close. In writing this work, I set out to compose the kind of string quartet that I longed to write in my youth. I set out, then, to write a work of innocence, a work free from the influences that were to enter my later music." Peter Sculthorpe

String Quartet No.12 was commissioned by the Launceston Chamber Music Society. It was performed by the Goldner String Quartet, for Musica North in association with Musica Viva Country Wide, at the Novotel, Launceston, Tasmania, on 5 March, 1998.

Arensky, a name which normally is not associated with anyone's top-10 list of best-known composers of the greatest chamber music, is best remembered for his Piano Trio in D minor, Opus 32. Arensky was born in Novgorod in 1861, studied with Rimsky-Korsakov in St. Petersburg and subsequently taught at the Moscow Conservatory, with Rachmaninov and Scriabin among his pupils. He was a very active and talented musician whose death from tuberculosis at the early age of 45 was for many a tragic loss. The Opus 32 Piano Trio, his second, dates from 1905. Although not regarded as a great innovator of the Russian School, this work has found its way into the standard repertoire of many an established piano trio and may pay its debts to the influence of Robert Schumann no less than to that of Tchaikovsky.

The First String Sextet, Opus 18 of Brahms is the first of his great chamber works. This work, a landmark in the string chamber music repertoire, is remarkable as it never attempts to express orchestral ambitions but, instead, capitalises on the individual potential of the six instrumentalists. The composer takes optimal advantage of the multiple combinations available within the ensemble, never treating it as merely a double string trio but constantly using every grouping of instruments in the most varied fashions. The first movement is constructed in sonata form with three principal themes, the first two extendedly lyrical with the contrasting third in a rhythmic and agitated character. The development is built around the first and third themes; the recapitulation parallels the exposition and closes with an extended coda. The second movement is composed in a traditional theme and (six) variations. The third movement is a scherzo in F major while the finale is a typical rondo in four sections. The main theme is in a stately, peasant-like character, possibly in tribute to Haydn. The second theme enters in a more massive and muscular manner. The movement closes in a victorious 41 measure coda, increasing in speed and nuance to a triumphant conclusion.

This concert will be recorded by
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Wednesday

15 JULY 1998 4.00pm

THE WORLD THEATRE, CHARTERS TOWERS

Program to be advised



CHARTERS TOWERS TOUR

The Charters Towers Tour is an exciting addition to this year's Festival Program. Charters Towers is situated 130km south west of Townsville on the Flinders Highway. This old goldrush town features many historical and heritage listed buildings, some of which have been beautifully restored and floodlit at night.

On Wednesday, 15 July, coaches will be leaving Townsville at 10.30 am and head off to the bush for a flavour of times long gone. An alfresco lunch will be served along with a short tour of the heritage homes and a chance to pan your own gold nugget. A twilight concert will be performed in the World Theatre and dinner will be available at the legendary Lawsons.

Tickets for the Charters Towers Tour will cost \$97 and this will include transport, lunch and dinner, concert and associated activities (beverages not included). The World Theatre concept was the inspirational idea of the Dalrymple Shire Council to give to the residents of the Dalrymple Shire and Charters Towers a Cultural Centre that would unite the district and increase the diversity of this unique historic city.

The Cultural Centre is now known as the World Theatre; the title originates from when Charters Towers was the 2nd largest city in Queensland and was affectionately referred to as "The World".

In 1993 the Dalrymple Shire Council investigated the possibility of constructing a Theatre Complex on the site of the existing Bank of Commerce Building and surrounding area.

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Thursday

16 JULY 1998 11:30am
SCHOOL OF ARTS

Gubaidulina

Garten von Freuden und Traurigkeiten
Olga Shylayeva, flute
Erika Eckert, viola
Alice Giles, harp

Beethoven

Piano Trio in E flat major, Op. 70 No. 2
1. *Poco sostenuto - Allegro ma non troppo*
2. *Allegretto*
3. *Allegretto ma non troppo*
4. *Finale (Allegro)*

Bernadette Balkus, piano
Charmian Gadd, violin
Alexander Ivashkin, violoncello



Sofia Gubaidulina is clearly regarded as one of the most accomplished and original composers Russia has produced during this century. She was born in 1931 and grew up in Kazan, beginning piano lessons at the age of five and started composing shortly after in order to have something more challenging than simple exercises! She began work at the Moscow Conservatory in 1954, completing her graduate degree in 1963. Viewed as an unorthodox composer who was following a "mistaken path", she received utmost inspiration from the works of Shostakovich, who served on the committee grading her final examination: "I want you to continue along your mistaken path". An in-depth knowledge of any work's background is not a prerequisite to understand or appreciate a work upon first hearing. There is a symbolic character in much of Gubaidulina's writing in which the intended message or impression can still be understood, making for both an intellectual and emotional listening experience. The Gardens of Joy and Sadness possibly depict an image of an open garden, a small territory with open space but miniature landmarks. The work may imply a spirituality encompassing the world, yet indefinite religious implications, a quality so common in the works of Gubaidulina.

The Second Piano Trio of Opus 70 by Beethoven once again falls in the key of E flat major, as did his earliest works for this combination; the present work reverts to the more traditional four-movement plan, unlike the Opus 70 No. 1 "Ghost" Trio composed in the more compact three. The first movement pays tribute to Haydn's Symphony No. 103 "Drum Roll", also in the same key. As in the Symphony, the Trio begins with a slow introduction which returns in its original form towards the end of the movement. The second movement is also patterned after the second movement of the Haydn, a set of double variations with one theme in C major, the second in C minor (Haydn places the minor key theme first). The third movement is in the unusual key of A flat major, breaking the tradition that the scherzo or minuet should be in the home key of the work; on the other hand, this movement is neither a scherzo nor a minuet, closer to an intermezzo often used by Brahms in a similar situation. The finale follows the pattern of breaking convention, bringing the entire second subject in G major rather than the expected B flat, repeating the material in C major prior to returning to the tonic E flat - then goes through this entire process one more time! This highly original series of moves gives the movement a feeling of great space and depth, alongside the abundant thematic development and intense enthusiasm.

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Thursday

16 JULY 1998 8:00pm
TOWNSVILLE CIVIC THEATRE

Saint-Saens

Fantasie for Harp and Violin, Op. 124

Alice Giles, harp

Dong-Suk Kang, violin

Saint-Saens

"Carnival of the Animals" Grand Zoological Fantasy

1. *Introduction et Marche royale du Lion*

2. *Poules et Coqs*

3. *Hemiones (Animaux veloces)*

4. *Tortues*

5. *L'Elephant*

6. *Kangourous*

7. *Aquarium*

8. *Personnages a longues oreilles*

9. *Le coucou au fond des bois*

10. *Volieres*

11. *Pianistes*

12. *Fossiles*

13. *Le Cygne*

14. *Finale*

Sallyanne Aitkinson AO, Narrator

Daniel Adni, piano

Stephen Prutsman, piano

Charles Castleman, violin

Michele Walsh, violin

Randolph Kelly, viola

Alexander Ivashkin, violoncello

Max McBride, double bass

Olga Shylayeva, flute

Catherine McCorkill, clarinet

Alan Cumberland, percussion

INTERMISSION

Very few composers of the nineteenth century produced as diverse an output as did Camille Saint-Saens. For virtually every combination of instruments, his works are considered models of both stylistic and emotional appeal. As both a pianist and organist, his reputation as a virtuoso performer across Europe was never questioned; the extraordinary acclaim of his touring could easily have influenced the direction of his career as a composer, to write works which focused primarily on and displayed his technical prowess. The continually growing appeal which chamber music was enjoying in France between 1860 and 1900 inspired the creation of numerous masterworks by Saint-Saens, including the *Fantasy for Harp and Violin, Opus 124* and *The Carnival of the Animals*. Subtitled a "Grand Zoological Fantasy for Two Pianos, Two Violins, Violoncello, Double Bass, Flute, Clarinet and Percussion", the work was composed in 1886, several months prior to the death of Liszt. The great Hungarian pianist heard of the work's great success and expressed a strong desire to hear it; Saint-Saens immediately arranged a second and private performance for him. Liszt's enthusiasm was certainly not difficult to understand, considering the numerous effects - its variety ("Elephants" and Young Pianists"), onomatopoeias ("Cuckoo") and the purely melodic content ("Swan"). In listening to the "Carnival", one begins to understand various secrets of successful composition, the potential of sound colour and the ultimate form of expression with minimal instrumental resources - turning an instrumental ensemble into a kangaroo, transforming it into a cageful of birds ... ultimately into a collection of fossils!

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3. First Intermezzo
4. Changing of the Guard
5. Carmen's Entrance and Habanera
6. Scene
7. Second Intermezzo
8. Bolero
9. Torero
10. Torero and Carmen
11. Adagio
12. Fortune-Telling
13. Finale

The Australian Festival of Chamber Music
Symphony Orchestra
Theodore Kuchar, conductor

Rodion Shchedrin, born in Moscow in 1932 and still lives there, was arguably the most successful and officially accepted Soviet composer of his generation. His earliest compositions are characterized by elements that continue into his maturity, folk melodies from the various republics of the former USSR and the "chastushka", short but sometimes vulgar, clean, emotional or cynical, but always happy "mass songs", which, although rarely incorporated into serious music before this time, became a characteristic of Shchedrin's major scores. The one-act ballet "Carmen Suite" was first performed by the Bolshoi Ballet at the Bolshoi Theatre in Moscow in 1967. It was first presented in the United States by the same forces at the Metropolitan Opera House in New York in 1974. The work, composed for the unique combination of string orchestra with the widest range of percussion instruments, handles simultaneously by five players, is divided into 13 movements. The original score by Bizet is regarded by many as perhaps the most perfect operatic creation in the repertoire. The free "transcription" maintains the musical image of Carmen, as created by Bizet, incorporating the wealth of thematic material by which the opera is known today. The colourful orchestration maintains the transparency of Bizet yet, while stretching the virtuosic potential of his orchestral resources, Shchedrin creates an atmosphere of white heat, enhancing the opera's already existing material by translating it into a language all its own.



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Friday

17 JULY 1998 11:30am
SCHOOL OF ARTS

Martinu

String Sextet (1932)

1. *Lento - Allegro poco moderato*
2. *Andantino - Allegretto scherzando*
3. *Allegretto poco moderato*

Charles Castleman, violin
Michele Walsh, violin
Randolph Kelly, viola
Erika Eckert, viola
Philippe Muller, violoncello
Judith Glyde, violoncello

Beethoven

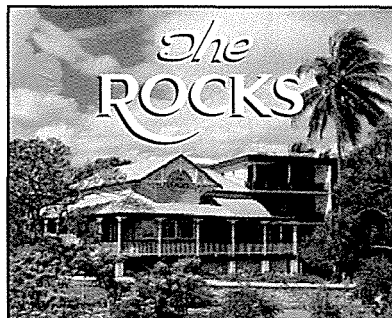
String Trio in C minor; Op. 9 No. 3

1. *Allegro con spirito*
2. *Adagio con espressione*
3. *Scherzo (Allegro molto e vivace)*
4. *Finale (Presto)*

Dene Olding, violin
Irina Morozova, viola
Alexander Ivashkin, violoncello

Despite the fact that Martinu was an accomplished violinist and was a member of the Czech Philharmonic Orchestra, his primary wish as a musician was to compose. In 1932, Martinu was encouraged by friends to submit a new composition for the Elizabeth Sprague Coolidge Medal, 'for services to chamber music', an award inaugurated in Washington DC that same year by Coolidge. Being married for only several months, Martinu's wife encouraged him to compose his String Sextet, written in May of 1932 in less than a week. Out of 145 entries, the Sextet won the first prize yet the composer ignored the telegram informing him of his success, assuming that it was a joke played on him by friends. The much needed money awarded to Martinu stayed in his bank account for several weeks until he was convinced the award was genuine. The premiere of the work was given in Washington in April, 1933, yet was not published until 1947. On the manuscript copy of the score is written "double bass may be added for use by string orchestra". This addition was written much later, probably just prior to publishing, in order to receive more performances. Martinu never heard the work in its version for string orchestra, given its premiere in Switzerland in October of 1959.

The string trios of Beethoven, which were published long before the earliest of his symphonies, string quartets or concertos, already display a great element of advancement in the understanding thematic development and content to his earlier piano trios. Arguably, the Third String Trio from Opus 9 is the most substantial of the three string trios devoted to that opus. The road from this work's opening C minor to reaching C major at the end of the fourth movement is hardly of the same proportions as the Fifth Symphony. The greatest depth of this work is reached in the Adagio second movement, the simple opening leading to the deepest of emotional revelation known in Beethoven's output to this time. In the Finale Beethoven employs a scale-passage, four steps down and, then, two steps up, yet they sometimes occur inverted, backwards, sometimes both, as in the 33rd bar of the finale. Bach and Shostakovich had their "signatures" implanted throughout their compositions. No one can be sure whether Beethoven resorted to such tricks, yet the frequency of occurrence can easily be regarded as more than mere coincidence.



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Friday

17 JULY 1998 8:00pm
TOWNSVILLE CIVIC THEATRE

Mahler/Schnittke

Piano Quartet

1. *Allegro*
2. *Scherzo*

Lamar Crowson, piano
Charles Castleman, violin
Randolph Kelly, viola
Alexander Ivashkin, violoncello

Martinu

Piano Quintet No. 2 (1944)

1. *Poco Allegro*
2. *Adagio*
3. *Scherzo (Poco Allegretto) - Trio (Poco Moderato)*
4. *Largo - Allegro (non troppo) - Largo - Vivace*

Stephen Prutsman, piano
Dong-Suk Kang, violin
Michele Walsh, violin
Theodore Kuchar, viola
Philippe Muller, violoncello

INTERMISSION

Dvorak

Piano Quartet in D major, Op. 23

1. *Allegro moderato*
2. *Andantino*
- Var. I Un poco piu mosso*
- Var. II Poco Andante*
- Var. III Poco piu mosso, quasi Andantino*
- Var. IV L'istesso tempo*
- Var. V Quasi l'istesso tempo*
- Coda*
3. *Allegretto scherzando*

Daniel Adni, piano
Dong-Suk Kang, violin
Theodore Kuchar, viola
Philippe Muller, violoncello

The polystylism of Alfred Schnittke assumes a very different turn in his Piano Quartet of 1988, in which the issue was to provide a sequel to Mahler's earliest chamber work, his one movement Piano Quartet of 1877. Mahler completed only a single movement in A minor - Schnittke gave himself the chore of compiling the handful of sketches for an uncomposed scherzo which was to follow. Rather than compiling the sketches into a version Mahler himself may have composed, Schnittke chose the extreme route of working out these "thoughts" in a late 20th century language, or the language of Schnittke himself. Presented with unreserved energy, the original material is as if in a turbulent dream. The work ending is undefined, possibly Schnittke making a statement about the impossibility of confirming traditions of the past in the present.

Upon his arrival in the United States, Martinu commenced upon a concentrated period of composition including symphonies, the Second Violin Concerto, the Piano Quartet and, between February and April of 1944, the Piano Quintet No. 2, composed in New York City and beginning a totally new direction in the composer's style. From this point on, Martinu was to abandon an element of modernism and concentrate on a romantic perspective, possibly in the style of Brahms, with elements of the nostalgia of his abandoned country; it is this quality which brings another Czech, Dvorak, into a common light. Dvorak, in his latest years in America, reverted to a similar nostalgic direction. In the two fast movements, Martinu's past is revealed by the motor-like activity of the writing, especially for the piano. The second movement, Adagio, is composed in a neo-baroque style clearly bringing attention to composition of the 18th century. Despite this, one hears an interaction of traditional polyphonic writing with more modernistic chromatic elements, a stamp of Martinu's appeal for the impressionists.

Dvorak composed two piano quartets, but how many followers of our festival would be aware of this (to this day, the Opus 87 numbers four performances but the Piano Quartet, Opus 23 numbers ... zero)? Dvorak worked on this Quartet in May and June of 1875. This immediately followed the composition of one of his best-known works, the Serenade for Strings, Opus 22 and followed by a work of unabounded enthusiasm, the Symphony No. 5, first known as Opus 24, but later published as and today known as Opus 76. Apart from a number of "student" compositions, this was Dvorak's first piece of chamber music incorporating the piano. Dvorak's great talent for melodic invention, as we know it through the end of his life, is ever present yet there may exist the criticism that the young composer does not integrate the piano into the writing of the string trio with complete success. One can always be critical, but this writer cannot agree with the theory. It is possible that Dvorak attempted to avoid associations with the Slavic folk-idiom, yet, if melodically the thematic writing is more Brahmsian, the white-hot rhythms are just around the corner. The second movement is in the form of a theme and variations. The finale incorporates Dvorak's unabounded Slavic enthusiasm in combination with a Germanic control of energy.

This concert will be recorded by
ABC Classic FM

Saturday

18 JULY 1998 11:30am
SCHOOL OF ARTS

Beethoven

Serenade for Flute, Violin and Viola in D major, Op. 25

1. *Entrata - Allegro*
2. *Tempo ordinario d'un Menuetto - Trio I - Trio II*
3. *Allegro molto*
4. *Andante con Variazioni*
5. *Allegro scherzando e vivace*
6. *Adagio*
7. *Allegro vivace e disinvolto - Presto*

Olga Shylayeva, flute
Michele Walsh, violin
Randolph Kelly, viola

Mendelssohn

Piano Quartet No. 2 in F minor, Op. 2

1. *Allegro molto*
2. *Adagio*
3. *Intermezzo (Allegro moderato)*
4. *Allegro molto vivace*

Daniel Adni, piano
Dimitry Hall, violin
Erika Eckert, viola
Julian Smiles, violoncello

The Serenade for Flute, Violin and Viola, Opus 25 of Beethoven has served two quite contrasting identities since the transcription of 1803, at which time a newly "orchestrated" work, the Serenade in D major for Flute and Piano, Opus 41, was born. In a letter to his editors Hoffmeister and Kuhnle in Leipzig, Beethoven had written that, "the transcriptions of Opus 41 and 42 are not mine, but I have revised them and sometimes improved them." Although the authorship of Opus 41 has never been confirmed, a musician by the name of Franz Kleinheinz, according to various sources, may be responsible for its existence. This work reminds one of a serenade, by the number of its movements and the character of the opening Allegro, a march. The movement is titled, according to 18th century tradition 'Entrata', exactly as in the serenades composed by Mozart nearly 25 years earlier. Next comes a fairly slow menuetto, very much in the spirit of Haydn - the two trios within contrast each other. The first, in the tonic, is for the strings alone while the second, in G major appears to be a demonstration of virtuosity for the flautist. The third movement, in D minor, is an energetic scherzo, its central trio section being in D major; at this stage of the composer's development, this must be one of the deepest and most personal pages he had composed to this time. The subsequent Andante, in G major, is an extremely simple theme and three variations plus coda. Beethoven's individuality reappears in the finale, the most spontaneous and developed of the six movements.

Mendelssohn was not yet 15 years old at the time of composition of his Second Piano Quartet. It clearly demonstrates his understanding and mastery of harmonic and structural practices, and he seems to be less concerned with the production of memorable material than with the organisation of his ideas. Mendelssohn's increasing awareness of what affects can be achieved by harmonic progressions shows up in the slow movement, which is then followed by the first notable example of a typical Mendelssohnian intermezzo, a gentle form of music quite like the normally energetic scherzo. The finale brings a return to the sort of bustling, brilliant figurations with which the work began.



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Saturday

18 JULY 1998 8:00pm
TOWNSVILLE CIVIC THEATRE

Mozart

String Quartet in C major, K. 465 "Dissonance"

1. *Adagio - Allegro*
2. *Andante cantabile*
3. *Menuetto (Allegro) - Trio*
4. *Allegro*

Quatuor Parisii:

Thierry Brodard, violin

Jean-Michel Rerrette, violin

Dominique Lobet, viola

Jean-Philippe Martignoni, violoncello

Mozart

Piano Trio in E major, K. 542

1. *Allegro*
2. *Andante grazioso*
3. *Allegro*

Stephen Prutsman, piano

Michele Walsh, violin

Judith Glyde, violoncello

INTERMISSION

Mozart

Clarinet Quartet Fragment in B flat major

1. *Allegro*

Catherine McCorkill, clarinet

Dimity Hall, violin

Irina Morozova, viola

Julian Smiles, violoncello

Mozart

Grande Sestetto Concertante

(after the Sinfonia Concertante, K. 364)

1. *Allegro maestoso*
2. *Andante*
3. *Presto*

Dene Olding, violin

Dimity Hall, violin

Irina Morozova, viola

Erika Eckert, viola

Julian Smiles, violoncello

Max McBride, double bass

The String Quartet in C major, K. 465 "Dissonance", the last of the six string quartets which Mozart dedicated to Haydn, provides a lively and vigorous conclusion to the series. This festive character, though, is only reached after we are out of the first movement's introductory adagio, one of the most pessimistic passages Mozart ever composed - it is from this introduction that the quartet has received its nickname. So "revolutionary" were the harmonies that even less than a century ago it was not uncommon for many an "orthodox" musician to take the liberty and "correct" them. These opening 22 measures cast a spell which is almost paralysing in its tense strength, broken once the allegro opens in C major. The movement's expressive coda is constructed upon the first theme, almost immediately concluding in a soft and secret manner. Some of the quartet's darker character, first presented at the very beginning, returns again in the finale's development, yet the race to the end concludes in a character of bright optimism, both positive and penetrant.

At the time of publication of Mozart's first piano trio in 1776, works for this combination of instruments were not common. Within the next two decades, though, the combination of piano, violin and cello became so standard that it was next to impossible to imagine "contemporary" music at that time without it. Numerous orchestral works were being transcribed for piano trio; Haydn's "London" Symphonies were published in transcriptions for piano trio shortly after appearing in their original form. The first and third movements of the piano trio are regarded by many as a fine example of his chamber music. Apparently, this trio was a great personal favourite of Chopin, regularly programming it in his series of trio evenings at the Salle Pleyel.

Composed in 1789 for his friend Anton Stadler, it is thought that Mozart's Clarinet Quintets were arranged for the extended Stadler/Lodz clarinet, played by Stadler for first time in 1788. In 1801, however the entire work was rewritten for the normal clarinet. An important characteristic of the Clarinet Quintet in B flat, is the way in which it suits both the clarinet and strings equally. In the opening, both groups introduce themselves character-istically, yet in the development and recapitulation the scoring is completely reversed. The Quintet is also known for its remarkable integrity, with the first four bars forming the basis for the entire work.

On September 12, 1807, the Wiener Zeitung announced the first edition of a work entitled Grande Sestetto Concertante for Two Violins, Two Violas, Cello (first soloist) and Second Cello or Double Bass after the Sinfonia Concertante by the celebrated Maestro W.A. Mozart. It remains unfortunate that the arranger of the string sextet was never made reference to, neither in the advertisement nor by the publisher; to this day, the infamous figure remains unknown. Mozart's original keys, tempos, dynamics and expression markings are all to be found in the arrangement, yet it is here that much changes. The solo violin and viola parts of the original were not merely given to the first violin and first viola of the sextet, but distributed quite equally among five of the six instruments - only the second cello/double bass was not included in this musically "democratic" process. As a result of this, far greater demands are placed upon the members of the sextet than were made upon their original orchestral counterparts.

This concert will be recorded by
ABC Classic FM

Sunday

19 JULY 1998 11:30am
ST. JAMES' CATHEDRAL

Roussel

- String Trio, Op. 58*
1. *Allegro moderato*
2. *Adagio*
3. *Allegro con spirito*

Charles Castleman, violin
Theodore Kuchar, viola
Judith Glyde, violoncello

Edwards

Maninya

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

INTERMISSION

Beethoven

- String Quartet No. 14 in C sharp minor, Op. 131*
1. *Adagio non troppo e molto espressivo*
2. *Allegro molto vivace*
3. *Allegro moderato*
4. *Andante ma non troppo e molto cantabile -*
Piu mosso - Andante moderato e
lusinghiero -
Adagio - Allegretto - Andante, ma non
troppo e
semplice - Allegretto
5. *Presto*
6. *Adagio quasi un poco andante*
7. *Allegro*

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



BARRIER REEF
Institute of TAFE

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Roussel composed and completed his String Trio in A minor, Op. 58 in July, 1937, only several weeks prior to his death; this was his final completed major work. In his first trio, composed for piano trio, Roussel returned to a traditional combination of instruments, this time violin, viola and cello. The first movement is composed in traditional sonata form, except for the fact that the two principal themes return in reverse order in the recapitulation. Not only because of its length, in relation to the other two movements, the slow movement is the most substantial of the entire work. The Belgian musicologist Harry Halbreich described this movement as the highlight of the composer's chamber music, even possibly of his entire output. The emotional weight is largely created by an intense chromaticism that almost obliterates the central tonality; only once the violin has returned with the second theme does the tonality of F major become clear. The scherzo finale comes as a complete surprise after that which has preceded it. The extreme compactness of this movement makes one suspect that a four-movement work was planned originally, yet his fatal illness may well have prevented him from composing a proper finale - this is only a possibility.

Ross Edwards' work departs conceptually from that of his Western European contemporaries by renewing contact with the sounds and patterns of the natural world. Edwards has developed two quite distinct musical styles. The first, known as his "sacred style", is aligned with oriental music traditions, and is noted for its subtle and austere texture. Distinct and isolated sounds occur, typifying the interplay of, for example, insects and frogs in a nocturnal environment. Encompassing a variety of non-Western musical influences, Edward's second style incorporates lively, buoyant rhythms, simple harmonies and angular, pentatonic melodies. Drawing on the natural environment as a source for musical inspiration, Ross Edwards strives to emphasise the balance between human beings and the natural world.

The String Quartet in C sharp minor, Op. 131 is the fourth of the five string quartets that were Beethoven's major preoccupation during the final five years of his life. Many consider the late quartets to be the composer's greatest accomplishment and Beethoven regarded this as his finest string quartet. None of his quartets were composed on as large a scale as this, yet it was the composer's intention that each of the seven movements be played with little or no pause in between. The first movement is a large-scale fugue of the deepest introspection and based on an initial four-note motif, a concept used in two other of the late quartets. The fourth movement, an andante in A major, is the foundation of the work - it is composed in a theme and variations form. The theme is presented equally, antiphonally, between the two violins and is in two phrases of eight bars each; each is played twice, the repetition varied slightly rather than being a literal repetition. The final movement, allegro, is the only one of the seven composed in complete sonata form. This is arguably the most driving and dramatic movement that Beethoven composed for the string quartet.

Sunday

19 JULY 1998 7:00pm
TOWNSVILLE CIVIC THEATRE

Martinu

Madrigal Sonata (1942)

1. *Poco Allegro*
2. *Moderato*

Lamar Crowson, piano
Olga Shylayeva, flute
Charles Castleman, violin

Dvorak

String Sextet in A major, Op. 48

1. *Allegro moderato*
2. *Dumka (Poco Allegretto)*
3. *Furiant (Presto)*
4. *Finale: Tema con Variazioni - Allegretto grazioso, quasi Andantino*

Dong-Suk Kang, violin
Michele Walsh, violin
Randolph Kelly, viola
Theodore Kuchar, viola
Judith Glyde, violoncello
Philippe Muller, violoncello

INTERMISSION

Mendelssohn

String Octet in E flat major, Op. 20

1. *Allegro moderato ma con fuoco*
2. *Andante*
3. *Scherzo: Allegro leggierissimo*
4. *Presto*

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

Quatuor Parisii:
Thierry Brodard, violin
Jean-Michel Rerrette, violin
Dominique Lobet, viola
Jean-Philippe Martignoni, violoncello

This concert will be recorded by
ABC Classic FM

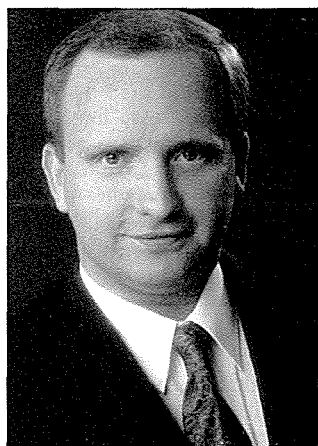
In 1937, Martinu was preoccupied with two large-scale vocal works. These included the opera based on Georges Neveux's play "Julietta" and the folk cantata "Kytice" (Bouquet of Flowers). The composition of the opera greatly influenced his future writing towards forms of free fantasia which he so preferred. The cantata allowed Martinu to work with poetry and music predominately influenced by his Czech heritage, beginning a new phase in his output, employing an intentional return to his cultural roots. Martinu composed the Madrigal Sonata for Flute, Violin and Piano in 1942. Rather than being limited by strict sonata form, the composer appears to be primarily interested with the interaction of the three instruments. The work is composed in three short movements, the second and third performed without pause, very much in the character of the earlier opera, "Julietta". The entire work is extremely "listener friendly" without ever plunging into any deep form of heartfelt expression.

The String Sextet in A major, Op. 48 of Dvorak was his first composition to have been premiered abroad. The composer's publisher, Simrock, recommended to that most influential of violinists, Joseph Joachim, who arranged a private concert in his home on July 29, 1879. The impression left upon Dvorak immediately after the performance was so great that he made the following comments in a private letter the following day: "While I have been here for just a couple of hours now, I have already enjoyed so many nice and joyful moments in the company of leading artists that I will certainly keep them in my memory throughout the rest of my life. Joachim waited for my arrival with the utmost eagerness, and organized for my sake on Tuesday at seven a soiree during which my new quartet and sextet were played. How they played all of it, with what understanding and elan, I cannot even tell you now, as words are failing me ..." Although it is next to impossible for us to disassociate ourselves with Dvorak's slavonicism, it should not be forgotten that until the Slavonic Rhapsodies, Op. 45, Slavonic Dances, Op. 46 and String Sextet, Op. 48 appeared, a clearly slavonic element in music was an untouched concept. Through these three opuses, Dvorak not only inspired his own future directions but also those of the next generation of Czech composers, especially Janacek, Novak and Suk.

Felix Mendelssohn was undoubtedly one of music's great child prodigies - his father was a wealthy banker who continuously searched for opinions regarding his son's gifts from the most distinguished musicians before the public. Once they had assured him that his son defined the term genius, all possible was given to the young Felix in order to bring him to artistic maturity. Musical gatherings were held every second Sunday morning at the Mendelssohn mansion in Berlin, events which were not missed even by the greatest of touring performers passing through Berlin. Almost always a work by Felix was included, who truly must have mastered chamber music through these domestic workshops. He composed a great amount of music during this period, including 12 symphonies for string orchestra, concertos and the Overture to A Midsummer Night's Dream, written in his 17th year. One year prior to that he had written his Octet in E flat major, Opus 20. The Octet's first movement is centered around the extended opening theme played by the first violin. Regardless of the young Mendelssohn's age, such an extended concept was almost unprecedented to that time. The third movement, a scherzo, is one of the most original and priceless creations to have come from the composer. The finale is based on an extended fugue, which appears on several occasions in the movement, similar in its structure to the finale of Beethoven's String Quartet, Op. 59 No. 3.

ARTISTIC DIRECTORS

THEODORE KUCHAR



The conductor Theodore Kuchar was born in 1960 and was appointed Artistic Director and Principal Conductor of the National Symphony Orchestra of Ukraine in 1994, in a contract spanning until 1999. His formal association with the orchestra began in 1992, when Mr Kuchar was appointed Principal Guest Conductor of the Ukrainian State Symphony Orchestra, the name under which the orchestra was known from its founding in 1937 until its official change of status in mid-1994. Since 1990, he has served as Artistic Director of The Australian Festival of Chamber Music, an annual event regarded as that country's leading chamber music festival. In 1996 Kuchar received three additional appointments in the USA. In August 1996 he commenced duties as Music Director and Conductor of the Boulder Philharmonic Orchestra and newly established Sinfonia of Colorado in Denver 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. Trained as a violinist, and later a violist, Mr Kuchar has served as the principal violist of leading orchestras of Cleveland and Helsinki and subsequently appeared as a soloist and chamber musician in Australia, Europe, New Zealand, the United Kingdom, USA and the former USSR as well as at major festivals, including Blossom, Edinburgh, Kuhmo and Tanglewood. In 1980, at the age of 20, Mr Kuchar was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra to undertake advanced study and performance at Tanglewood, where he worked with Leonard Bernstein, Colin Davis, Seiji Ozawa and Andre Previn, and in Cleveland where he worked under the guidance of Lorin Maazel. Subsequently, he appeared as a guest conductor with the leading symphony orchestras of Brisbane, Cape Town, Helsinki, Perth, Prague and Tallinn, among many others. Soon after his Australian debut in 1987, Mr Kuchar was appointed Music Director of the Queensland Philharmonic Orchestra in Brisbane whilst also serving as Music Director of the West Australian Ballet in Perth until 1993. During his time in Brisbane Kuchar's activities ranged from initiating a three-year project devoted to performing the complete symphonies of Mozart to conducting Australian premieres of works by Prokofiev, Schnittke and Shostakovich.

CHARMIAN GADD



Charmian Gadd's worldwide career has included solo performances with many of the world's finest orchestras, recitals, chamber music and professorships at two United States universities. Her background is an unusual one - she was born in the Australian bush, her mother's family being pioneers and her father's English intellectuals. Charmian Gadd's first teacher was her mother, and her remarkable promise resulted in her being enrolled at the Sydney Conservatorium. Influences on her have been predominantly European, her most important mentors having been Richard Goldner (Viennese), Josef Gingold (trained in Belgium) and Janos Starker. Charmian Gadd won the ABC Concerto Competition in 1962 and has been a prizewinner in the Vienna International Violin Competition and the Emma Feldman Award in Philadelphia. Charmian was also a foundation member of the Macquarie Trio.

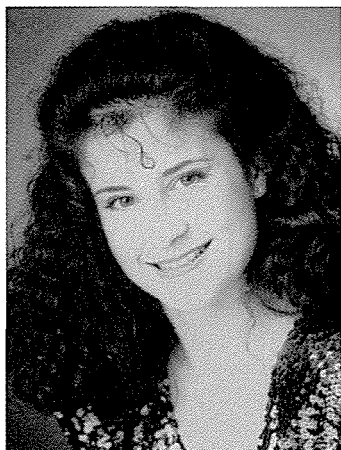
V I O L I N

C H A R L E S C A S T L E M A N



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

D I M I T Y H A L L



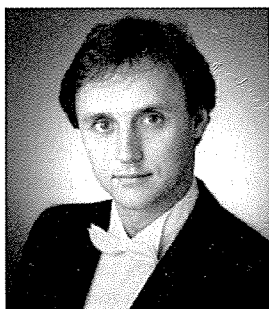
Dimity Hall's considerable musical talents have already earned her a place at the forefront of Australian music-making. With chamber music as her first love, she has quickly established a successful career in a variety of ensembles. After studying with Alice Waten at the NSW State Conservatorium of Music,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

D O N G - S U K K A N G



Dong-Suk Kang, hailed for his outstanding artistry, musicianship and virtuosity has performed on five continents to extraordinary acclaim. Dominic Gill, a London music critic, describes Dong-Suk Kang in his book 'The Book of the Violin' as 'already one of the world's great violinists. His flawless technique and perfect bow arm certainly produce one of the most beautiful violin tones to be heard anywhere today'. Ormandy, Serkin, Menuhin, Francescatti, and other eminent musicians have also praised him as one of the most outstanding violinists of his generation and a musician of the highest order. Born in Korea, Dong-Suk Kang went to New York in 1967 to study at the Julliard School and later at the Curtis Institute with Ivan Galamian. He first came to the attention of the American public in 1971 when he created a sensation by winning major competitions. Following a debut at the Kennedy Center and an appearance with Seiji Ozawa, he went on to win top prizes in a number of international competitions including the Montreal, the Carl Flesch in London and the Queen Elisabeth in Brussels. Since then, he has appeared regularly with many great orchestras of the world. His strong interest in chamber music has resulted in his frequent participation at various chamber music festivals such as Spoleto, Santa Fe and Kuhmo. As a guest artist with the Chamber Music Society of Lincoln Center in New York he has performed at the White House and toured extensively in USA. His recordings have won critical acclaim and awards among which are the Grand Prix du Disque from both the Academie Charles Cros and the Nouvelle Academie du Disque.

D E N E O L D I N G



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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. He is also a founding member of the Goldner String Quartet. He attended the Julliard School in New York from the age of fourteen as a scholarship student of Ivan Galamian and Margaret Pardee. Other studies included master classes with Nathan Milstein and further lessons with Herman Krebbers and Gyorgy Pauk. In 1985, he was awarded the Winston Churchill Memorial Trust Fellowship to further his musical studies. Solo recordings include a disc of sonatas by Brahms, Beethoven and Mozart with his father, Max Olding, the CD premiere of concertos of Martin and Milhaud and concertos by Barber and Ross Edwards ('Maninyas'), winner of the 1994 A.R.I.A. award for 'Best Classical Recording' and the prestigious Cannes award. In addition he has recorded numerous critically acclaimed performances of the chamber music repertoire including works by Mozart, Schoenberg, Shostakovich, Schubert and Sculthorpe. He is also currently Artistic Director for Sydney's 'Mostly Mozart Festival'.

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'.

V I O L A

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.

I R I N A M O R O Z O V A



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

R A N D O L P H K E L L Y



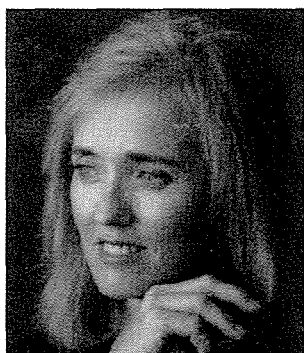
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Carmichael Ford

Randolph Kelly has been Principal Viola of the Pittsburgh Symphony Orchestra since 1977. He began his musical studies at the age of six in his home town of Portland, Oregon. During his formative years, Mr Kelly was awarded full scholarships to several summer music festivals including Aspen and Taos. After leaving Portland, Mr Kelly spent two years with the Utah Symphony, working and studying with violist Sally Peck. In 1972 he won acceptance into the Curtis Institute of Music. While there he studied privately with esteemed violist Joseph DePasquale, and had the honour of working with other artists including Michael Tree. He appeared numerous times both as a soloist with the Curtis Institute Orchestra, as well as in various chamber music ensembles. While still at Curtis, Mr Kelly won the position of Assistant Principal Viola of the Pittsburgh Symphony Orchestra, and became Principal Viola the following year. Mr Kelly has soloed extensively with the Pittsburgh Symphony. His solo performances include the Pittsburgh premiere of Walter Piston's Concerto, as well as the Pittsburgh and New York premieres of Sir Michael Tippett's Triple Concerto. He also performed the Walton Concerto with Andre Previn at the 1984 Hong Kong Festival. Other solo works include the Paganini sonata for Le Grand Viola, the Bartok Viola Concerto, and the Harbison Concerto. One of Mr Kelly's many performances of Don Quixote was televised as part of the acclaimed "Previn and the Pittsburgh" series. In addition to his solo appearances with the Pittsburgh Symphony, Mr Kelly has also performed with other orchestras such as the Oregon Symphony, James DePreist conducting. In 1990, at the invitation of Maestro Lorin Maazel, Mr Kelly made his European solo debut playing the Walton Concerto with the National Orchestra of France. Mr Kelly presently holds the Pittsburgh Symphony's Cynthia S. Calhoun endowed chair. Mr Kelly has also had a distinguished chamber music career. As a former member of the Los Angeles Piano Quartet, Mr Kelly recorded as well as toured extensively throughout the United State and Europe, performing at many of the major chamber music venues. He is presently a member of the newly - formed Serenac String Quartet, which made its debut at Tanglewood in 1997.

C E L L O



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Carmichael Ford

J U D I T H G L Y D E

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



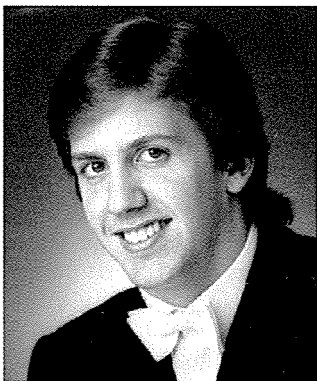
The artistry of Russian cellist Alexander Ivashkin is well known to audiences in more than twenty countries on four continents. He has established an international reputation both as an interpreter of the standard repertoire and as a proponent of contemporary music, and has appeared, to enthusiastic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

PHILIPPE MULLER



Philippe Muller was born in 1946 in Alsace, and raised in the French and German musical traditions what characterize the region. The nature of this background has made him especially appreciative and open to different cultures and is also reflected in a career of many facets. Above all, well-known for his solo appearances, Philippe Muller is also a much sought-after partner for chamber music, in a repertoire that ranges from the baroque to the contemporary. In a career that spans many continents he appears regularly in the major cities of Europe, the Americas, and Asia. The trio he formed in 1970 with Jean-Jacques Kantokow and Jacques Rouvier continues to perform to enthusiastic public and critical acclaim. In 1979, he was named Professor of Cello at the Conservatoire de Paris, succeeding his teacher, Andre Navarra. Philippe Muller has formed an impressive number of cellists of the younger generation, many of whom already have remarkable careers of their own. He is also regularly invited to give masterclasses around the world. He has recorded extensively for many of the world's prestigious labels with a variety of ensembles. His discography is a reflection of a personality that is equally at home in a variety of styles and repertoires from Bach, Brahms and Rave, to Roparts or Martinu.

JULIAN SMILES



Julian Smiles studied with Nelson Cooke at the Canberra School of Music and rapidly established a position of prominence among young Australian musicians with successes in various major competitions and concerto appearances with several youth orchestras as well as the Canberra, Queensland and Adelaide Symphony Orchestras. Upon graduating in 1989 Julian joined the Australian Chamber Orchestra as their principal cellist, a position he held for three years. During this time he undertook advanced studies with Janos Starker at Indiana University and also appeared frequently in chamber music recitals with the cream of Australia's musicians. His success in this genre has lead 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.



D A N I E L A D N I

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 Halfa, 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. Faucett 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 Granger entitled 'Country Gardens' was nominated for a Grammy Award as best solo record by an instrumentalist.

B E R N A D E T T E B A L K U S



Bernadette Balkus is one of a new generation of exciting Australian pianists. Before leaving Australia, to pursue her career overseas in 1987, she was the ABC Young Performer of the Year (as Bernadette Harvey) and performed with all ABC Symphony Orchestras. Several overseas study grants allowed her to study and perform in Canada, Europe and America where she won major prizes in international piano competitions. Most recently, she won the Best Chamber Music Performance and Best Performance of the Commissioned Work in the 1996 Esther Honens International in Canada. She received her Masters and Doctorate from the Eastman School of Music studying with Nelita True. While there, she received many awards and scholarships and served as the Teaching Assistant to Nelita True. After receiving her Doctorate, Bernadette moved to Boston, Massachusetts where she taught and performed at the New England Conservatory and at the Longy School of Music. She performed extensively at the Tanglewood Music Centre and worked along side such musicians as Gilbert Kalish, Genevieve Joy-Dutilleux and Reinbert de Leeuw. In January 1997 she returned to Sydney to become the Artistic Director of the 3rd Australian Women's Music Festival and Conference and to give concerts. Her performance with Ensemble 24 in the Eugene Goossens Hall was described by John Carmody (SMH 9 March 1997) as "...a superb enrichment to Sydney's musical life". In addition to solo concerts, she has recorded recital programs for ABC-Classic FM and her itinerary for 1998 includes tours of the East Coast of Australia with Ensemble 24 and the Australian Virtuosi, solo performances in Sydney, Canada and Boston and the release of her solo CD.

L A M A R C R O W S O N



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

S T E P H E N P R U T S M A N



American pianist Stephen Prutsman has been hailed for his beautiful musicality, glittering virtuosity, and an approach that is highly individual. The classical music world has placed him at the forefront of pianists of his generation. Critics have remarked how Mr Prutsman's style reveals its heritage in the great Artur Schnabel lineage. By age 12 this California native was accepted as a student by Aube Tzerko, a former student and assistant of Schnabel. Later, Prutsman left California to study with Leon Fleisher at The Peabody Conservatory in Baltimore.

Stephen Prutsman performs in recital and with major orchestras throughout the United States, Europe, Asia, and Latin America. Previous engagements include: the Los Angeles Philharmonic, the Baltimore, Minnesota, Milwaukee, Detroit, Colorado, Seattle, Houston, Pacific and Louisiana symphony orchestras, the Flanders Philharmonic, the Prague Radio Symphony, and in Germany the Chamber Philharmonic of Bremen and the State Theatre Orchestra of Mainz. As a recitalist he has performed in major venues throughout Europe, the U.S and Japan. Mr Prutsman's musical performance was featured in the film on the life of Beethoven entitled, "Immortal Beloved". His most recent recording is on the Briosio label and features an all Russian program. His recording of J.S Bach's "Well Tempered Clavier Book II" will be released in 1998 by Lotus Records Salzburg.

In 1990, Prutsman was a medallist and audience favourite at the Tchaikovsky International Piano Competition where he received special awards for his performance of Scriabin, Rachmaninoff, and Prokofiev. The following year, 1991, brought the prescient Avery Fisher Career Grant and a prize in the Queen Elisabeth International Music Competition of Belgium. A much sought after chamber musician and collaborator, Prutsman is frequent guest at the Marlboro Music Festival and Spoleto USA, and has performed with the Chamber Music Society of Lincoln Centre.

An involvement in creating new musical environments outside the major cultural centres is reflected in Stephen Prutsman's past work as Artistic Consultant to the American Pianists Association (of which he is a former fellow), the formation of "A Festival of Music" on the island of Guam, and the founding in 1991, of an International Chamber Music Festival in El Paso, where he currently serves as Festival Director. Stephen Prutsman makes his home in San Francisco.

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CLARINET

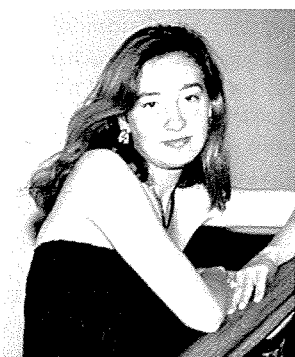
CATHERINE MCCORKILL



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

FLUTE

OLGA SHYLAYEVA



The flautist Olga Shylayeva was born in Kiev in 1968 and presently serves as Principal Piccolo and Co-Principal Flute of the National Symphony Orchestra of Ukraine. She holds the unique distinction of having graduated as a performer with two separate Masters Degrees from the Kiev State Conservatory. In 1991, she received her first Masters Degree as pianist, culminating with a performance of Rachmaninov's Piano Concerto No. 3. In 1993, she received her second Masters Degree, this time as a flautist, after her performance of Ibert's Flute Concerto. The success of this resulted in her being awarded the highest graduation marks, as a flautist, in the history of that institution.

A devoted pedagogue, she was appointed to the piano faculty of the Kiev Institute of Culture in 1991. In 1995, she was appointed to the flute faculty of the Kiev Conservatory and the Kiev Institute of Culture, positions in which she serves at present.

Ms Shylayeva's principal commitment is to her performing activities as a flautist. In 1995, she was appointed Principal Flute of the Kiev Symphony Orchestra. Since 1996, she has served in her present capacity, as Principal Piccolo and Co-Principal Flute of the National Symphony Orchestra of Ukraine; she is also a member of the Soloists Ensemble of the NSO of Ukraine. As a soloist and chamber musician, she has performed throughout Europe, in Spain, Italy, Switzerland, Germany and The Netherlands. During the 1998-99 season, she makes her debut as soloist in the USA on six separate occasions, in concertos by Mozart and Ibert. In 1998, she will be a participant in the Australian Festival of Chamber Music and the Christchurch International School and Festival of Chamber Music.

D O U B L E B A S S

M A X M C B R I D E



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ROBERT LEU & NORTH
LAWYERS

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, Zolt 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 fourth appearance at the Australian Festival of Chamber Music.

G O L D N E R S T R I N G Q U A R T E T



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 Music Viva's 50th anniversary.

Q U A T U O R P A R I S I I



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The members of the Quatuor Parisii met as students at the Conservatoire National Supérieur de Musique de Paris, where the quartet was formed in 1984. They studied with Maurice Crut of the Pascal Auarteto at the Conservatoire, and since then have worked with the Melos and Amadeus Quartets. All four members of the Quartet were First Prize-winners in chamber music competitions at the Conservatoire. Their success continued in 1986, when they won the first prize at the Radio Canada Competition in Banff. In 1987 they won the top prizes at both the Evian and Munich Chamber Music Competitions. Quatuor Parisii now performs regularly throughout Europe and America and has also toured in the Far East. In the UK they have attracted a notable following with major tours scheduled at least twice a year. In March 1995 they gave highly-acclaimed debut recitals at the Wigmore Hall and Purcell Room. The repertoire of Quatuor Parisii encompasses all the major Classical and Romantic works for string quartet. In addition they are noted for their interpretations of contemporary repertoire, particularly of contemporary French works. Quatuor Parisii also performs much quintet repertoire and, in recent performances has been joined by Pascal Roge, Michel Dalberto, Martin Lovett, Anne Queffelec and Michael Collins. The Quartet has recently released a recording of the Debussy and Ravel String Quartets on Auvidis. Other recordings include the Franck and Faure String Quartets (Accord); String Quartets by Roussel, Tailleferre and Ibert (Adda); Boccherini's Six Oboed Quintets (Capriccio); and the complete works for string quartet by Webern (Accord). In February 1996 they started to record string quartets by Milhaud and for the Auvidis label. This project continues throughout the 1997/98 season. Quatuor Parisii recently undertook their third major tour of the USA. Appearances in the 1996/97 season included concerts in France, Spain, Turkey, Hungary, Germany; a celebrity recital at the National Concert Hall in Dublin and a residency at the West Cork Chamber Music Festival; as well as numerous recitals in the UK including the Wigmore Hall, St. John's Smith Square, and the Warwick & Fishguard Festivals. 1997/98 tours included concerts throughout Europe and an extensive tour of Japan and the USA.

ALICE GILES



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With acclaim from artists such as Rudolf Serkin and Zubin Mehta, Alice Giles has rapidly become an internationally sought artist. The Adelaide-born musician first attracted public notice in 1982 when she won the First Prize in Israel's International Harp Competition at the age of 21. Since then, she has performed extensively, both in recital and with orchestras, in Europe, America, Australia, and Israel. She studied in Sydney with June Loney and presented her first solo recital at the age of thirteen. In 1980, she was awarded a Churchill Fellowship and an Australia Council Grant to study with Alice Chalifoux in the USA. She made her New York debut at Merkin Hall in 1983, and was invited by Rudolf Serkin to participate for three summers in the Marlboro Music Festival in Vermont, USA. Numerous festival engagements included appearances in Bath, England, at the Adelaide and Sydney Festivals in Australia, at the Scotia Festival and at the Schleswig-Holstein and Insel Hombroich Festivals in Germany. She has also been featured soloist in many harp festivals, including the Salzedo Centennial in Austin Texas, the World Harp Congress in Copenhagen, the World Harp Festival in Cardiff, Wales, and the 1997 Edinburgh Harp Festival. Concert highlights include solo recitals in London's Wigmore Hall, New York's 92nd Street Y and Merkin Hall, the Alte Oper in Frankfurt, the Gulbenkian Foundation in Lisbon, and during 1997 in the Berlin Philharmonie and concertos with the Collegium Musicum Zurich, the Danish Radio Concert Orchestra, the Badische Staatskapelle Karlsruhe, the English Symphony Orchestra, and a concerto tour of North and South America with the Australian Youth Orchestra, including a concert in Carnegie Hall featuring the first performances of a new concerto by Barry Conyngham. She is regarded by Luciano Berio as the foremost interpreter of his *Sequenza 11* and has taken part in many tributes to Berio, including those at the Queen Elizabeth Hall in London, at the Salzburg Mozarteum and at the 92nd Street Y in New York to honour his 70th birthday. She has given many first performances of music for her instrument. Since 1984, Alice Giles has returned regularly to Australia, performing with all the major symphony and chamber orchestras, the Australia Ensemble, the Seymour Group and the Australian String Quartet. In 1989 she toured for *Musica Viva* with the Kings College Choir. Last year, her Australian engagements included concerts with the Queensland Symphony Orchestra, the Australia Ensemble and the Australian Society for Keyboard Music in Adelaide where she performed with her husband, pianist Arnan Wiesel. Alice Giles is much sought after as a teacher, and has given masterclasses in the Salzburg Mozarteum, Den Haag Conservatorium, at the Royal Academy in London, at the International Youth Festival in Bayreuth 1987-89, and annually in Alf/Mosel, Germany since 1989. She also teaches in Australia, and has recently been appointed by the Australian Institute of Music. Since 1990 she has been harp teacher at the Frankfurt Hochschule for Musik. Alice has been invited to perform at the 1998 Australian Festival of Chamber Music. She is co-founder and director of EOLUS, the International Salzedo Society. Alice Giles' discography includes two solo harp discs and a disc with the Budapest Brass Quintet on the Koch label, a flute and harp disc with Geoffrey Collins for Tall Poppies in Australia, and chamber music discs for the Marlboro Recording Society, CDI and TMK. In 1995 she released a piano and harp disc with Arnan Wiesel for Koch.

The Australian Festival of Chamber Music

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