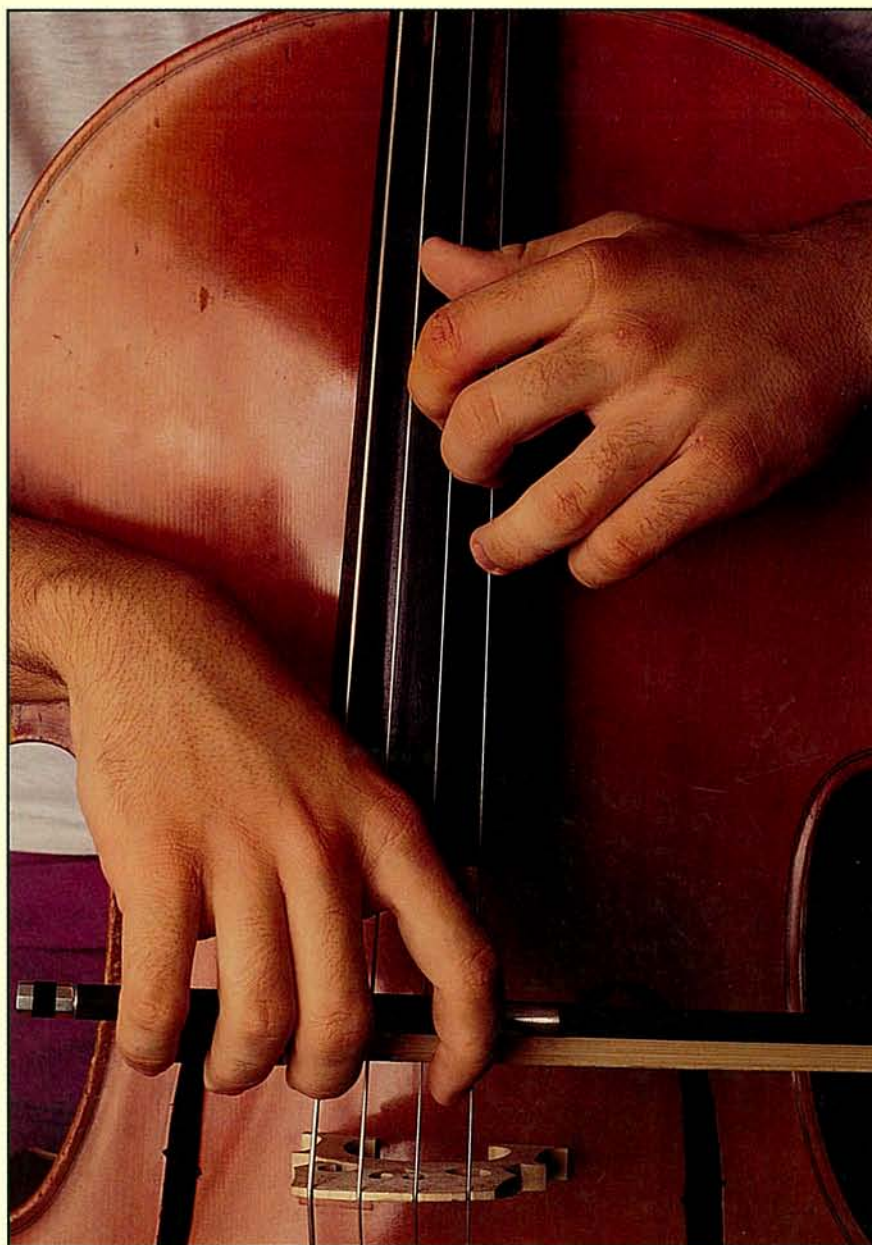


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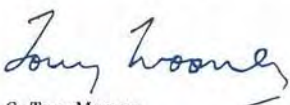
Thriving in the Tropics

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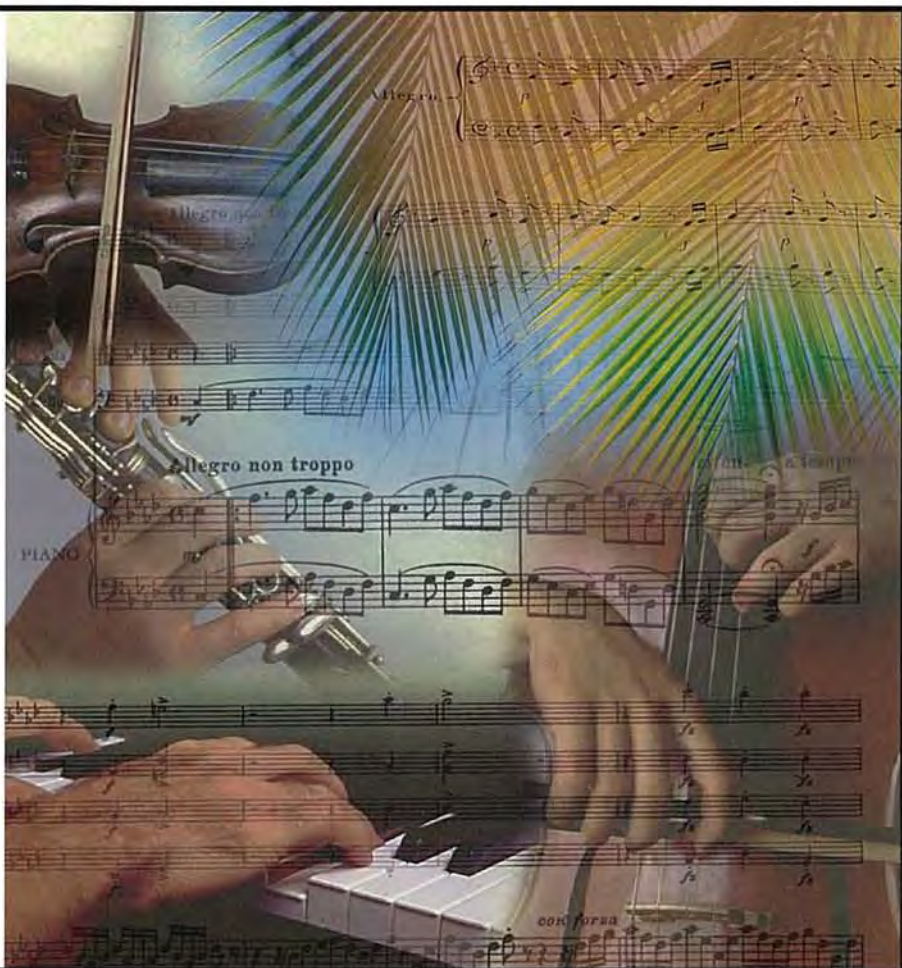
Few people may have imagined eight years ago that a chamber music festival could survive and thrive in a tropical city so far from it's state capital. But survive and thrive it has, to the point where Townsville in July is fast becoming a priority destination for chamber music enthusiasts.

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 1999 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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Mayor of the City of Townsville



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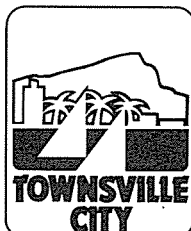
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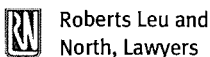
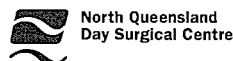


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Townsville Civic Theatre

Gala Concert



Queensland

Concert Sponsored by

SCHNITTKE

Piano Quartet

1. Scherzo

*Irina Schnittke
Mark Lubotsky
Theodore Kuchar
Alexander Ivashkin*

BEETHOVEN

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

1. Poco sostenuto - Allegro non troppo

2. Allegretto

3. Allegretto ma non troppo

4. Finale. Allegro

*Joseph Banowetz
James Buswell
Carol Ou*

BARTOK

String Quartet No.4
(1928)

1. Allegro

2. Prestissimo, con sordino

3. Non troppo lento

4. Allegretto pizzicato

5. Allegro molto

*Goldner
String Quartet*

MARTIN WESLEY-SMITH

1. Freddie The Fish

2. Maggie and Vic

3. Who stopped the rain?

4. Lollipop Man

THREE GOSPEL ARRANGEMENTS

1. Atom and Evil (arr. Graham Hair)

2. Wade in the water (arr. Moses Hogan)

3. Shadrack, Meshack and Abednigo (arr. Graham Hair)

The Song Company

DE FALLA

"El Amor Brujo"
(1915 / 1926)

1. Pantomima

2. Danza Ritual del Fuego

*Michael Gurt
Steven Copes
Michele Walsh
Randolph Kelly
Karine Georgian
Max McBride*

Concert recorded by 4MBS

Flowers with compliments
of Malpara Florists

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 Gustav Mahler's earliest chamber work, his one - movement Piano Quartet of 1877.

While Mahler completed only a single movement in A minor, Schnittke set himself the task of compiling the numerous sketches for the uncomposed second movement which was to follow. Rather than compiling the sketches into a version Mahler himself might have composed, Schnittke chose the extreme route of working out these "thoughts" into a late twentieth - century language or the language of Schnittke himself. Presented with unreserved energy, the original material is like part of a turbulent dream.

The work's ending is undefined, very possibly a statement by Schnittke confirming the impossibility of combining the traditions of the past with the present.

After his Opus 1, **Beethoven** did not compose any "original" piano trios for over a decade. In 1808, one of the most productive years of Beethoven's life, in which he completed both the Fifth and Sixth Symphonies, he also composed the two Piano Trios which make up his Opus 70. The key of the second of these is E flat major, the same key as the first and earliest trios

that Beethoven composed for the same combination.

The first movement very closely resembles Haydn's Symphony No. 103, the "Drum Roll", also in the same key. As is the case with Haydn's symphony, its slow introduction returns in its original form towards the end of the movement, while also incorporated in a faster version in the main Allegro section of the same movement.

The second movement is similarly patterned after the slow movement of the Haydn - it is structured as a set of double variations, treating alternately one theme in C major and the other in C minor.

The third movement falls in A flat major, breaking the tradition that minuets and scherzos must be in the home key of a work. On the other hand, this is neither a minuet nor a scherzo in the truest sense of the word, rather it is similar to the lyrical intermezzos used by Mendelssohn and later by Brahms. The finale also goes against tradition, presenting a second subject in G major rather than in the dominant key of B flat major, repeating it later in the foreign C major before finally returning to E flat major... and repeating the entire process all over again!

The Fourth Quartet of **Bartok** followed the Third by no more than a year, being composed between July and September 1928. It bears a dedication to the Pro

Arte Quartet of Brussels but the first performance was given by the hard working Waldbauer-Kerpely Quartet in Budapest on March 20, 1929. The two works are closer together in more than date. The Fourth has all the vehemence of expression and sharp contrasts of the Third, but projected onto a larger canvas. There is much canonic writing.

The work consists of five movements, with close correspondences between the first and last, both of which are quick, and between the second and fourth, which are a pair of scherzos, leaving the slow third movement to stand at the centre of the earth. The first allegro is gradually infiltrated by the little chromatic rising and falling motif, which is first heard on the cello near the beginning, and which comes to dominate the recapitulation, eventually bringing the movement to an end. The first of the scherzos is played with the mutes on throughout, in a very fast 6/8 time, with a trio section mostly in 2/4.

The slow movement begins with a rhapsodic cello melody suggesting the Hungarian folk clarinet called tarogato, accompanied by six-note chords; the middle section is the first example in the Quartets of Bartok's distinctive vein of atmospheric, impressionistic "night music". The second scherzo, played pizzicato throughout, mirrors the first, being based on transformed versions of

the same themes. The finale is a vivid dance-like movement in ternary form, based on transformations of ideas from the first movement, and eventually invaded by the first movement's chromatic "germ-motif", which provides the final cadence.

The songs by the Adelaide-born but Sydney-based **Martin Wesley-Smith** serve many social purposes. They often have an environmental theme or are gently satirical as in 'Maggie and Vic feeling very sick' where Maggie stands for the South-

Australian Magpie and Vic for Victoria: the song was written in the early nineties! They use a 'popular' close-harmony idiom to convey a simple message and to entertain at the same time.

The **Gospel** numbers are traditional tunes from the 20s and 30s, provided with a swinging bass line, an appropriate vamp accompaniment and some occasional counter-melodies. The immediacy of singing thus in close contact with the audience is what sets this music apart from any of the sophisticated 'art' music **The Song**

Company is otherwise known for. Yet there is a lot of art in Wesley-Smith's wittily detailed songs and it is great art to hear a traditional song in a superb setting.

Manuel de Falla's awareness of the true musical potential of his native Spain did not come until 1907, when he was 30 years old. He then began a seven-year stay in Paris where he came in contact with Debussy and Ravel, who themselves were fascinated with all that traced its origins from Spain.

Greatly inspired by this

newly found interest in the culture of his homeland, he returned there as war was on the horizon and devoted the next decade to work centred around his nationalist roots. The two ballets, *El amor brujo*, *Love, the Magician* and *El sombrero de tres picos*, *The Three-Cornered Hat*, arguably Falla's most successful creations, belong to this period of his life. Falla's arrangement of the two most popular instrumental movements from *El amor brujo* were titled in the English translation, 'Ritual Fire Dance' and 'Pantomime'

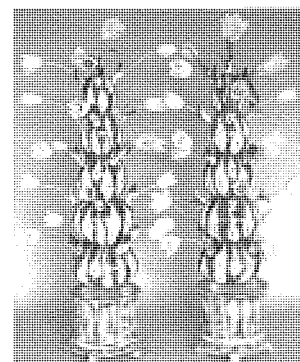
and played in that order.

Numerous arrangements of sections from the ballet existed and were frequently performed, one of the most famous being Artur Rubinstein's piano transcription of the 'Ritual Fire Dance', throughout his career remaining one of his most popular encores. Falla revised the sextet arrangement in 1926, changing the order of movements and modifying the titles to reflect those of his 1925 ballet version of *El amor brujo*. The revised version was first performed May 1, 1926.

Current Exhibitions at Perc Tucker Regional Gallery



Arthur Boyd *Riverbank* 1972. The Arthur Boyd Gift 1975. National Gallery of Australia, Canberra.



Connie Hoedt *Pair of Flower Towers* 1993.
Left: 112 x 34 cm diameter,
Right: 112 x 33.5 cm diameter
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10.15 am

Townsville Masonic Centre

Pre-concert lecture with respected music critic,
Fred Blanks - Goethe and Music

11.00 am

Townsville Masonic Centre

COPLAND

Duo for Flute and Piano

1. *Flowing*
2. *Poetic, somewhat mournful*
3. *Lively, with bounce*

*Olga Shylayeva,
Ian Munro*

PISTON

Piano Quartet

1. *Allegro comodo*
2. *Adagio*
3. *Allegro vivo*

*Michael Gurt,
James Buswell,
Theodore Kuchar,
Karine Georgian*

COPLAND

Piano Sextet

*Stephen Prutsman,
Bil Jackson,
Steven Copes,
Michele Walsh,
Randolph Kelly,
Judith Glyde*

Concert recorded by 4MBS

The inspiration for Aaron Copland's Duo for Flute and Piano came in 1969, when nearly 70 friends and former students of William Kincaid, principal flutist of the Philadelphia Orchestra from 1921 to 1960, commissioned Copland to write a work in honour of their late teacher.

falling whole-tones, the entire movement seems to portray an atmosphere of resignation rather than despair. The vivacity of the third movement highlights the nervous, displaced rhythms typical of Copland's dance music.

Walter Piston's Piano Quartet of 1964 was commissioned by the Harvard Musical Association and received its premiere on April 27, 1964. The work is more agreeably lyrical and less severely chromatic than the String Sextet of the same year (to be performed next week). The first movement opens with a beautiful, long extended theme for the unison strings which remains melodious throughout, even in its dramatic development section. The Quartet's lyricism has little of the relaxed spontaneity found in the music of the 1950s, but instead demonstrates the meticulous and intricate care that characterises Piston's melodic language of the 1960s. In the Quartet, these melodies are not so much shaped by motives as by specific intervals. To take two

contrasting examples, one might compare the role of the minor second in the somewhat erotic theme of the slow movement with that of the perfect fourth in the whimsical second subject of the finale.

The conductor Walter Damrosch, in 1925, directed the premiere of Copland's Symphony for Organ and Orchestra; before the performance, he turned to the Carnegie Hall audience, saying, "If a young man at the age of 23 can write a symphony like that, in five years he will be ready to commit murder." Written five years later, the Piano Variations would certainly have fulfilled this prediction ... put alongside the Variations, the Symphony is mild-mannered. Copland's Variations and the Short Symphony (1932) are the two pinnacles of his early years; the Sextet is a transcription of the Short Symphony.

The transcription exists because many conductors found the Short Symphony impossible to execute... it is today regarded similarly.

Koussevitsky rejected the possibility of performing the work; for over 10 years Carlos Chavez, the work's dedicatee, was the only conductor to take it on "as an act of desperation". Copland made the Sextet arrangement in 1937.

The appearance of the score is a very active one - we hear one pitch at a time and rarely more than two. Much of the first movement is made up of a single line with constantly changing groups of meter. The second movement provides a strong contrast to the playful and frantic action of the first. The finale brings back that which has gone before, the rhythmic shocks of the first movement incorporated in the harmony and the dense textures of the second movement.



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THE SONG COMPANY

Roland Peelman,
Artistic Director

**Ruth Kilpatrick &
Nicole Thomson,**
sopranos

Jo Burton, *alto*

Paul McMahon, *tenor*

Mark Donnelly,
baritone

Clive Birch, *bass*

JOSQUIN DESPREZ

Six Chansons

LASSUS

3 German songs

Drei Deutsche Lieder

Ein Korbelmacher

Wohl kommt der May

Hort zu ein neus Gedicht

MARENZIO

Baci Soavi e Cari

WESLEY-SMITH

Four songs from "Quito"

Timor et Tremor

Flowers are blue

Oh Lord

*The cock that
killed the king*

BRIGHT

Five songs from
"War and Peace"

Presentations

Mirror Man

Sexism in 1972

Poets are not good lovers

Positive Poem

Concert recorded by 4MBS

Josquin was born in French Flanders and was probably a pupil of Dufay and Ockeghem. He spent many years as a singer in Italy where he worked at the Milan court and at the Papal Chapel. His contact with the emerging Renaissance ideas in Italy transformed the late Gothic style into human and sensitive works where clarity and proportion prevail. He was considered the "prince of music" during his lifetime and even Luther stated that "other composers do what they can with notes, Josquin alone does what he wishes".

Although the greater part of his oeuvre consists of masses and motets, his secular works contain many little masterpieces. Despite the strict canonic forms on which most of them are built, the normally so serious Josquin did not eschew popular tunes (as in *Faulte d'argent*) and a lot of them are humorous and even cheeky in character. So is the four part *Baisies* - *moy* a perfect double canon and the six part version of the same chanson is nothing less than a triple canon (although its attribution to Josquin has been questioned by some scholars). The two cantus firmus parts in *Nimphes nappés* are a Latin canon intertwined with a touching four-part chanson.

The great wanderer of the 16th century still is and remains **Orlandus Lassus**. After many years spent between Italy, Flanders and France, his posting at the Catholic

Court of Albrecht V in Munich in 1556 (from 1563 till his death as Kapelmeister) opened a new chapter in his personal life. He took some time to absorb the language and culture - after all, his natural languages were French and Italian - but the steady output of German song publications between 1567 and 1590 display a very deep engagement with the German 'soul' and ethos, its folk tradition and its popular poets. So is the story of the basket maker and his wife a direct setting of a Hans Sachs poem. Anyone who is familiar with the elegance and subtlety of Lassus' madrigals and chansons will be struck by the almost coarse chunkiness of this piece.

Crass to the extreme is Lassus' version of the Nose-dance, a popular theme in folk music. Here the composer of bawdy Neapolitan songs found a distinctly German manner for what is an interminable catalogue of noses - something Richard Strauss would have been proud of. On the other hand, the miniature spring tune *Wohl kommt der May* is set with exquisite tenderness (*Zärtlichkeit*) and restraint for four parts.

Whereas Lassus travelled throughout his life, continuously absorbing new influences, **Marenzio's** activities were almost solely reserved to the composition of sophisticated madrigals within the more or less sheltered environment of the household of a series of

wealthy Cardinals in Italy.

The five-part *Baci Soavi*, written at the beginning of an extended involvement with Guarini's verse, is delicately erotic and above all sunny, bright and idyllic as in a Botticelli painting. Melodic grace and harmonic weight are in perfect balance, text and music are intrinsically interlocked and every note is written to show off the beauty of the voice. Himself a singer of some renown, Marenzio manages to individually mould every phrase of the poem without ever losing the coherence of the cycle.

Only the Italian language could provoke such sounds and only Marenzio embodies so completely this classic and unchallenged moment of madrigal writing.

Quito by **Wesley Smith**, from which these four songs are drawn, is a large audio-visual piece written for The Song Company about a young East Timorese schizophrenic (Francisco Peres, nicknamed Quito) whose body was found hanging from his pyjama cord, in Royal Darwin Hospital in 1990. In this award-winning work, Quito's tragedy is seen as a metaphor for the tragedy of his homeland. *Oh Lord* is a song written by Quito himself and the Lassus motet, *Timor et Tremor* (Fear and Trembling) forms part of the opening number, *Timor, Tremor, et Quito*. Quito wrote the words of *Flowers are blue* soon

after he was shot through the neck by police during a domestic disturbance. I am the cock that killed the king represents his last attempt to fight back against the invading forces - "the winds that come from the sea" - before finally succumbing to the sweetness of death.

Colin Bright "Jas Duke's poetry appeals to me because of its witty social insight, its directness of expression and all-embracing honesty, and not least its humour. There is also a musical revelling in the pure sound of words, which is most evident in the *Sound Poems*. It is this interest in Sound and Daily Life that give him a unique place in Australian poetry - an Australian Dadaist if you like!

I have grouped the songs thematically, although they may be performed in any chosen order. *Mirror Man*, *Presentations*, *Sexism in 1972*, *Poets Are Not Good Lovers* - a cross section of the erotic with honesty and humour. So many people still view sex as a taboo subject unless it is couched in euphemisms!

Positive Poem - having been told he was "too negative" this is the ultimate response to such glib criticism.

It seems to me that Jas Duke's poetry is "for the people" in that they "define the culture" in an uncompromising and non-pejorative sense. These songs, I hope, reflect the same spirit."

8.00 pm

Townsville Civic Theatre

Carmichael Motors'
Best of Beethoven Concert



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BEETHOVEN

Piano Quartet in C major
WoO 36 No.3

1. *Allegro vivace*

2. *Adagio con
espressione*

3. *Rondo. Allegro*

Joseph Banowetz,
Michele Walsh,
Esther van Stralen,
Judith Glyde

BEETHOVEN

String Quintet
in C major Op.29

1. *Allegro moderato*

2. *Adagio molto esossessivo*

3. *Scherzo-Allegro*

4. *Presto*

James Buswell,
Michele Walsh,
Randolph Kelly,
Esther van Stralen,
Philippe Muller

BEETHOVEN

Violin Sonata in A major
Op.47 "Kreutzer"

1. *Adagio sostenuto-
Presto*

2. *Andante con variazioni*

3. *Finale. Presto*

Mark Lubotsky,
Ian Munro

BEETHOVEN

Grosse Fugue Op.133

Goldner String Quartet

Concert recorded by 4MBS

The three **Piano Quartets WoO 36** were written in 1785 by the 15-year-old Beethoven while he was still in Bonn. In this earliest period, before Op.1, he composed almost 50 pieces. Beethoven attached no importance to the productions of these years with the exception of three Piano Sonatas, the first variations and a Lied. He would allow none of these student works to be published. The first printing of the three Piano Quartets by Artaria appeared after Beethoven's death. The style of these works, and the fact that Beethoven reached back into Quartets for thematic material for his first Piano Sonatas Op.2 nos.1 and 3, speak strongly for their individuality and authenticity.

The **String Quintet in C major, Opus 29** is the only original work Beethoven composed for this combination of instruments. Published in 1802, the Quintet was at the centre of a major scandal, one worth remembering as it was described by Carli Ballola: "Although the composer had destined the work for Breitkopf and Hartel of Leipzig, Artaria managed to publish a pirated edition which was full of copying and printing mistakes. To defend his interests, Beethoven had to publish a legal

warning, denouncing the fraud perpetrated by Artaria and indicating Breitkopf and Hartel as 'the legal owners of the Quintet, who have done their best to provide a fine edition of this opus'".

Although Beethoven was occupied with the string quartet throughout his life, the quintet medium hardly occupied him at all. Despite this fact, the String Quintet, Opus 29 is regarded as one of the true masterworks for this combination of instruments.

By 1802 Beethoven had fully realised the violin's potential. The **Kreutzer Sonata** is a composition, which, although not written exclusively in virtuoso style, is much nearer to the style of the concerto than that of the sonata. The autograph dedication of Op.47 reads: "Sonata per il pianoforte ed un violin, scritta in un stilo molto concertante come d'un concerto, dedicata al suo amico Rodolfo Kreutzer."

Despite the dedication, Kreutzer never played this work in public. The Sonata was performed twice in Vienna by the composer and the mulatto violinist George Bridgetower in 1802. After a short slow introduction comes the vigorous Presto with an important second subject in three sections, the third of which provides nearly the whole of the material for the development. The slow movement is written in a purely classical style with the final Presto written in first-movement form and full of energy. The movement is a marathon, rolling along for the most part in the snapped rhythm, or in full triplet sequences, or in both simultaneously. The entire movement is a tarantella of the possessed, a dance to death that is nevertheless filled with the most triumphant of endings.

Of all of Beethoven's late works for string quartet, the "strangest" of all is the **Grosse Fugue, Opus 133**. The work was initially intended as the final movement of the String Quartet No. 13, Opus 139, but later replaced it with the final now traditionally played and printed in the final score. The composer's second thoughts were as correct as those in Fidelio. The "new" finale has a connection with the earlier movements of Opus 130 in style and substance which the Grosse Fugue does not have. The Grosse Fugue falls into three main sections - Allegro, Meno Mosso e moderato, and Allegro molto e con brio. This material is begun by an "Overtura" of 29 bars in length, in which the theme is stated once and then in three different versions, concluding with a retrospective and cumulative coda.

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11.30 am

St James Cathedral**MOZART**String Quintet in D major
K.593

1. *Larghetto; Allegro*
2. *Adagio*
3. *Menuetto: Allegretto; Trio*
4. *Finale: Allegro*

Mark Lubotsky,
Michele Walsh,
Randolph Kelly,
Esther van Stralen,
Alexander Ivashkin

JANACEKString Quartet No.1
"Kreutzer Sonata"

1. *Adagio-con moto*
2. *Con moto*
3. *Con moto-Vivace-Andante-Tempo*
4. *Con moto*

Galdner String Quartet

CHAUSSONPiano Quartet in A minor
Op.30

1. *Anime*
2. *Tres calme*
3. *Simple et sans hate*
4. *Anime*

Michael Gurt,
James Buswell,
Theodore Kuchar,
Philippe Muller

Only at the end of 1790, nearly half a year after he had composed his final string quartet, did Mozart return to the medium of the string quintet. The two final quintets, K. 593 and K. 614, were commissioned by Johann Tost, formerly a violinist in Haydn's Esterhazy orchestra who, via marriage, became financially independent enough to commission works from the most prominent composers of the day - Haydn "dedicated" the string quartets comprising his Op. 54, 55 and 64 to Tost.

In an extended review of Mozart's chamber music, the musicologist Hans Keller describes the last three string quintets as "the greatest and most original string quintets in existence and the greatest and most original symphonic structures of Mozart, chamber-musical or otherwise."

K. 593 is the only one of the six quintets whose first movement begins with a slow introduction, not the extended structure found in the opening of the Symphonies Nos. 36, 38 and 39, instead it opens with a short, speculative statement leading into the main Allegro, a vivacious, yet elegant, march. Mozart throws a "curve" at the end of the movement, bringing back the slow introduction only before bringing back the march for the final time and bringing the movement to a close.

Einstein described the finale as being "of the richest maturity, with its

playful theme, its fugati in which learnedness takes on wit and charm without forfeiting any of its earnestness."

Janacek's String Quartet No. 1, titled "Inspired by Tolstoy's Kreutzer Sonata", was composed in 1923, over a nine-day period spanning October 30 through November 7. After reading Tolstoy's novel, Janacek was extremely moved by the fact that the heroine should be killed by her husband for infidelity - the quartet presents Janacek's musical protest against Tolstoy's justification of the violent attitude of men toward women.

Janacek, very likely, was describing the tragic side of love along with the incalculable power of jealousy. The quartet is in four movements, yet its structure roams far beyond the traditional classical form.

The work was given its premiere in Prague on October 17, 1924 by the Bohemian String Quartet, who commissioned it.

Apart from his Poeme for Violin and Orchestra and Concerto for Violin, Piano and String Quartet, the name of Ernest Chausson is virtually ignored in modern-day concert programming. Regarded by many as the finest product of the School of Cesar Franck and as his likely successor, Chausson did not seem to care whether or not his music was performed with any degree of frequency. As the owner of a great personal fortune, it seems as though he composed music for himself and those who chose to gather with him.

Chausson began composing his Piano Quartet, Op. 30 in 1897. When considering that the quartet was written only two years prior to the composer's death, it is interesting that the sadness and resignation found in the other works of this period is here replaced with a genuine confidence and optimism.

The opening movement combines pentatonic, modal melodies and lush diatonic sweeping

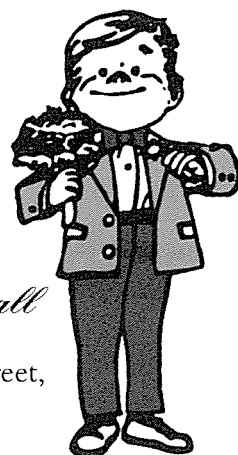
sections where the influence of his teacher Franck is never far away. Balance is maintained between the tense and the lyrical in that strictly formal way befitting first movements. The second movement is marked "very calm" and inhabits a more leisurely world in the relaxed key of D flat major. The viola begins a wonderful song full of fin de siecle melancholy which the other strings eventually continue. The short third movement in D major is a simple dance "without haste", which prepares the way for the scherzo-like activity of the finale.

Here, as in the first movement, Chausson allows his sure sense of form to guide him. Extended quieter episodes, amongst which is a restatement of the slow movement's theme, allow the light to penetrate and provide moments of glowing warmth which linger in the memory long after the end of this harmoniously rich and emotionally packed work.

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7.00 pm

Townsville Civic Theatre

All American Concert

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GERSHWIN

Suite from "Porgy and Bess" (arr. Heifetz)

1. *Summertime*
2. *A woman is a something*
3. *My man's gone now*
4. *It ain't necessarily so*
5. *Bess, you is my woman*
6. *Tempo di blues*

Steven Copes,
Stephen Prutsman

PISTON

Quintet for Flute and Strings

1. *Allegro moderato e grazioso*
2. *Andantino con espressione*
3. *Vivace e leggiero*
4. *Allegro non troppo*

Olga Shylayeva,
James Buswell,
Michele Walsh,
Randolph Kelly,
Carol Ou

HARBISON

Variations for Piano, Clarinet and Violin

Stephen Prutsman,
Bil Jackson,
Steven Copes

COPLAND

Appalachian Spring (original version for 13 instruments)

Very slow - Allegro - Moderato - Fast - Subito allegro -

*Meno mosso;
As at first (slowly) - Doppio movimento -*

*Rather slow -
Very deliberate -
Poco piu mosso -
A trifle slower - Molto
allegro ed agitato -
Broadly - Moderato
(like a prayer)*

Ian Munro,
Goldner String
Quartet,
Charmian Gadd,
Michele Walsh,
Esther van Stralen,
Carol Ou,
Max McBride,
Olga Shylayeva,
Bil Jackson,
Peter Musson

Concert recorded by 4MBS

As was the case with a handful of composers, there has been a select group of performers who have been able to share equal success whether performing a large-scale concerto or a simple miniature for a solo instrument. One of the most obvious of such performers was Jascha Heifetz.

Whether performing concertos in excess of 40 minutes, such as those by Beethoven, Brahms or Elgar or two-minute miniatures with a simple piano accompaniment, Heifetz was able to touch the hearts and emotions of his listeners. Many of the shorter works associated with Heifetz throughout his lifetime are transcriptions, many of them made by Heifetz himself. Heifetz and Gershwin first met in the

1920s, when Gershwin was a frequent guest at the apartment of Heifetz's mother, usually finding himself in front of the piano. For years, Heifetz had repeatedly pestered Gershwin to write something for the violin. Heifetz's transcription came as a result of a close affinity with Gershwin in general and Porgy and Bess in particular.

As one first approaches Walter Piston's Quintet for Flute and String Quartet, the first questions may be, "Is the flute to occupy the role of prominent soloist with the accompaniment of the string quartet?" or, "Is the flute to occupy the role of an equal partner with the other four instruments?" The answer to both questions is a very strong Yes. The flute emerges as a soloist in various situations, when isolated as a contrapuntal part in its highest registers or whether it be in the unaccompanied nine-measure cadenza in the second movement. Otherwise, the flute remains an equal partner to the other four instruments, only its natural characteristics separating it from the four string instruments. The quintet was completed in 1942 in Belmont, Massachusetts, commissioned by and dedicated to the American League of Composers. The work was first performed in New York on December 9, 1942 by the Budapest Quartet and the flutist Ruth Freeman.

Variations (1982) by Harbison was commissioned by Frank Taplin and written for Rose Mary Harbison, David Satz and Ursula Oppens, who gave the first performance at the Santa Fe Chamber Festival.

The first inspiration for the piece was a statue of the Caananite fertility goddess dancing. I began a dance set: Spirit Dance, Soul Dance and Dervish-Finale. It then turned into a set of variations with the same four sections. The first sections consist of five variations each and the last section is a fugal chase leading to an epilogue.

The theme is presented in canon, again itself, in Variation 1. There are five more canons later on, each at a different time interval. The listener will perceive a clear harmonic outline, which gains in flexibility as the piece continues.

The Variations have been often performed and proved elusive and challenging. Their classical surface has sometimes lured both performers and listeners into believing they are on firm ground.

Early in 1942, Elizabeth Sprague Coolidge, the well-known patron of the arts, attended her first performance by Martha Graham. She was so moved by what she had seen that she invited the dancer to create three new ballets for the Coolidge Foundation's 1943 annual fall festival, simultaneously commissioning Copland, Milhaud and Hindemith

to provide the musical content. Appalachian Spring was premiered by Martha Graham and her dance company on October 30, 1944 at the Library of Congress in Washington, D.C. The work was originally scored for an ensemble of 13 because of very limited space in the concert hall.

"There simply wasn't room for any more players in that tiny orchestra pit...there could be no question of scoring Appalachian Spring for a larger orchestra." The work, both as complete ballet or suite or whether scored for 13 instruments or symphony orchestra, has achieved an undeniable place in the repertoire as one of "America's Top Ten" of the twentieth century. In a conversation, where the composer was asked whether he was surprised by the immediate popularity achieved by Appalachian Spring, he replied: "Well, I wasn't expecting it but, naturally, I was very pleased. Of course, you never know what the fate of a piece will be. At the time, I tended to think of Appalachian Spring as a ballet, pure and simple, and knew that it is relatively seldom that ballet music takes on a life of its own."

8.30 am

Magnetic Island Magical Mystery Tour

The Magnetic Island Magical Mystery Tour will depart Townsville at 8.30am and end just before lunch. The tour includes an informal recital by festival artists, morning tea and a wonderful sight seeing tour of the island.

6.00 pm

Burdekin Theatre Tour and Concert

The Burdekin Theatre tour, departing at 6.00pm from the Townsville City Centre, will include concert tickets, bus transfers, gourmet supper, tea/coffee and cake at interval.

8.00 pm

Burdekin Theatre Concert**HAYDN**

Trio in D major Hob 15
No.16 for Piano,
Flute and Cello

1. *Allegro*
2. *Andantino piuttosto allegretto*
3. *Vivace assai*
Joseph Banowetz,
Olga Shylayeva,
Judith Glyde

PROKOFIEV

Flute Sonata in D major,
Op. 94

1. *Moderato*
2. *Scherzo (presto-poco piu mosso -Tempo)*

3. *Andante*

4. *Allegro con brio*
Olga Shylayeva
Joseph Banowetz

RACHMANINOV

Piano Trio in D minor
Op.9

1. *Moderato -*
Allegro moderato
2. *Quasi variazione*
3. *Allegro risoluto*

Joseph Banowetz,
Anthony Gault,
Judith Glyde

The Trio was written in 1790. This year was the last of Haydn's long 30 year period of service as a Kapellmeister at Prince Esterhazy.

When Haydn composed his first piano trio in the middle of 18 century, the new form was still in its infancy, but a mere two decades later it had so established itself, that it is impossible to imagine the musical life of the period without it.

Haydn composed 45 trios for piano, violin (in three cases-flute) and cello. In spite of all attempts to strengthen the role of the violin(flute) and cello in the piano trio, the piano remained dominant. "Sonatas for Piano, which may equally well be played solo, or accompanied by violin and cello." - such was the significant title of a work published in 1775 by Carl Phillipp Emanuel Bach.

Prokofiev left Russia in 1918 and, putting aside two brief visits in 1933, did not return to his homeland until 1936. During these 18 years "abroad", he produced his most revolutionary compositions, including

his Second, Third and Fourth Symphonies, the Third, Fourth and Fifth Piano Concertos and his operas Love for Three Oranges and The Fiery Angel. From 1938 onwards, Prokofiev was regarded as one of the Soviet Union's "official" composers, a status which forced him to compose within the guidelines of the State's restrictions. The Sonata for Flute and Piano, Op. 94 of 1943 combines the joy and simplicity all too rarely found in his work with an influence from Russian folk music rediscovered only after his return from exile.

Unlike many of the transcriptions which today represent an active part of the solo flutist's repertoire, this sonata is one of the rare examples in which a work initially composed for flute and piano found its way to a considerably larger audience as the Violin Sonata No. 2 in D major, Op. 94a, a transcription made by Prokofiev at the request of David Oistrakh subsequent to its world premiere as the Flute Sonata.

The death of Tchaikovsky on October 25, 1893 deeply affected **Rachmaninov** and was the "inspiration" behind the creation of the Second Elegiac Trio, Op. 9. The entire work was composed over a period of six weeks, from October 25 through December 15; in a letter to a friend two days after completing the work, Rachmaninov wrote that he had "trembled for every phrase, sometimes crossed out absolutely everything and began to think and think about it all over again."

The second movement is a set of eight variations based on the main theme of Rachmaninov's orchestral fantasy The Rock, which Tchaikovsky had been so impressed by that he was to conduct the work's premiere in St. Petersburg the following January but was delayed, receiving its premiere in Moscow in March. The first performance of the trio was given on January 31, 1894 with the inscription, "A la memoire d'un grand artiste" ("To the memory of a great artist").

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Mike Butler

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Townsville Masonic Centre

BEETHOVEN

Cello sonata in C major
Op.102 No.1

1. *Andante -Allegro vivace*
2. *Adagio -Tempo d'Andante-Allegro*
3. *Vivace*
*Philippe Muller,
Stephen Prutsman*

PISTON

String Sextet (1964)

1. *Adagio espressivo*
2. *Leggerissimo e vivace assai*
3. *Energico*
*James Buswell,
Dimity Hall,
Randolph Kelly,
Theodore Kuchar,
Judith Glyde,
Carol Ou*

BRAHMS

Piano Quartet
in C minor, Op.60

1. *Allegro ma non troppo*
2. *Scherzo. Allegro*
3. *Andante*
4. *Finale. Allegro*
*Stephen Prutsman,
James Buswell,
Randolph Kelly,
Carol Ou*

The last two cello sonatas of **Beethoven** were composed in July and August of 1815; both were published as Op. 102 by Simrock in March, 1817. The Sonata No. 4 in C major, Op. 102 is somewhat eccentric in its structure, described by Beethoven as "a free sonata", probably his way of justifying the irregular, monothematic design of the first movement, the rhapsodic introduction to the second and the original nature of the finale.

The opening Andante is begun by the cello and given full scope in a passage of some two dozen bars. The Allegro vivace opens with a brusque theme, sharply rhythmic in structure, eventually turning to A minor, the key in which the remainder of the movement is to remain. As stated earlier, there is no real second subject, only short fragments in

dialogue immediately after the first theme.

The finale opens with a nine-bar Adagio in an elaborately decorated style - surprisingly, a snippet from the Andante introduction to the first movement follows. The main body of the finale is a vigorous movement in C major, the movement's particular interest lying in the passages which introduce the development section and the coda, where a succession of fifths on the cello are each time interrupted by the piano, then repeated a minor third lower; this effect brings an unexpected variety to the tonal scheme, momentarily upsetting its harmonic sense of direction.

Walter Piston's String Sextet of 1964 was commissioned by the Elizabeth Sprague Coolidge Foundation and was premiered at the Library of Congress October 31, 1964. The romantic Adagio espressivo is a large-scale theme and variation movement; its huge dimensions, not to

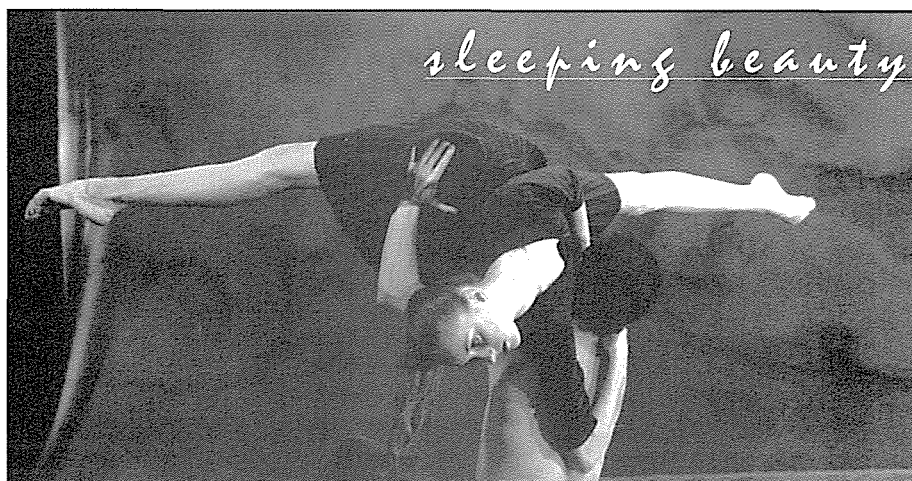
mention the jagged lines, rich textures, and intense counterpoint suggest a certain monumentality that one rarely encounters in Piston, especially in his chamber music. The brooding first movement is followed by a brisk, cheerful scherzo.

In complete contrast to the dark textures of the first movement, we now find some of Piston's most brilliant writing for strings. The finale gives the impression of trying to reconcile these opposing moods within a spacious sonata form - a strained conclusion to a somewhat strained work.

Of the three piano quartets by **Brahms**, the Piano Quartet in C minor, Op. 60 has the most interesting history. Brahms began work on it in 1855, when he was 22 years old and painfully in love with Clara Schumann, wife of the composer Robert Schumann. Brahms had the highest respect for Schumann and therefore kept his feelings hidden inside, revealing nothing to anyone except through his music.

The third movement, Andante, is his statement of love for Clara, a deep moving piece. He handed a copy of this movement to her - she understood Brahms put the quartet aside and never mentioned it until 12 years later, when he spoke to his friend Hermann Deiters of the circumstances surrounding the inspiration to this work.

"Imagine a man who thinks of shooting himself because he feels there is no other way out." Brahms again came back to the quartet in the autumn of 1874, 19 years after the first version, when he was devoted to yet another married woman. This time, he played the Andante for Elisabeth von Herzogenberg - she, too understood and was deeply moved. Brahms left the Andante as it was, but revised the first movement and completely rewrote the Scherzo and finale.



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8.00 pm

Townsville Civic Theatre

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Andrzej Grabiec - Conductor & Violin

Joanna Cole - Soprano

W. A. MOZART

Overture to the opera Le Nozze di Figaro, K. 492

ELENA KATS-CHERNIN

Zoom and Zip

W. A. MOZART

Exsultate Jubilate Motet for Soprano and Orchestra K. 165

1. *Allegro: Exsultate, jubilate. Recitative: Fulget amica dies*

2. *Andante: Tu virginum corona*

3. *Vivace: Alleluja*
Joanna Cole, soprano

GOUNOD

Petite Symphonie for Winds

MENDELSSOHN

Symphony No 4 "Italian" in A major, Op 90

1. *Allegro vivace*
2. *Andante con moto*
3. *Con moto moderato*
4. *Saltarello (Presto)*

In 1772, when Frenchman Pierre-Augustin Caron de Beaumarchais released his new play, *La folle journée* ou *Le mariage de Figaro* (The Crazy Day, or the Marriage of Figaro). It became the largest theatrical success of the age, managing to create scandal right across Europe with its thinly-veiled political content, which aristocrats saw as subversive and threatening.

In Vienna, Emperor Joseph II immediately banned the work. Enter Lorenzo da Ponte, newly appointed court poet at Emperor Joseph's court. After several frustrating years searching for interesting libretti, Mozart approached Da Ponte with the proposal of re-writing *La folle journée* as an Italian opera.

Mozart's music matched the style of da Ponte's writing perfectly and his characterisations in music are defined with amazing clarity. When it premiered on 1st May, 1786, the Viennese audience made no effort to contain their delight.

Elena Kats-Chernin was born in Tashkent (Uzbekistan), began piano at age six and by eight had written her first composition. Emigrating to Australia (1975), she studied at the Sydney Conservatorium, winning the Frank Hutchens Composition Prize in 1979. In 1981, she won a DAAD scholarship to study with hardline modernist composer Helmut Lachenmann (Hannover) and later at Stuttgart's Music Academy. She has been commissioned by most major contemporary music presenters, including Symphony Australia and ACO. An exciting and engaging work for string orchestra,

Zoom and Zip (1997) was premiered last year by the Australian Chamber Orchestra. Combined with modern usages of Zoom (to enlarge something) and Zip (to compress digital information), the title maintains several meanings. Whilst the melodic characteristics are identified by Kats-Chernin as being drawn from residual memories of 19th Century Russian song, there are also moments reminiscent of the music produced during Hollywood's 1950s flirtation with crime-thrillers and psycho-drama.

One hundred years ago, you might have been able to catch a performance of Mozart's *Exsultate, jubilate* with a male castrato taking the solo part. Mozart was only seventeen when *Exsultate, jubilate* was written, but already he was established both as an instrumental virtuoso and as a composer. Travelling with his father, Leopold, to Italy the young Mozart's attention was particularly drawn to the talents of a rather vain castrato from Rome, Venanzio Ranuzzini.

In early 1773, an opportunity arose for Mozart to work with Ranuzzini and on the 17th January *Exsultate, jubilate* was enthusiastically received in its first performance at the Theatine Church in Milan. Given the ecclesiastical nature of *Exsultate, jubilate* and the setting in which it was performed, it may seem a little surprising that the form

is closer to that of the Italian overture (three movements; quick-slow-quick) or a miniature concerto, and that the vocal line is so operatic in character.

The three movements and the recitative preceding the slow movement divide the text very effectively and allow for vocal contrast between the showy faster movements and the wonderfully lyrical *Andante* movement.

Gounod is generally remembered as an opera composer - his best known opera being *Faust*. He composed in a range of genres, but given that few nineteenth-century French audience members were interested in symphonic or chamber music, the popularity and financial rewards of writing in the operatic genre inevitably dictated output. It was only following a commission by his friend Paul Taffanel (1844-1908) that the motivation and opportunity to write a "little symphony" were finally provided in 1885.

Gounod's choice of instrumentation closely matched that often found in Mozart's wind serenades; two oboes, two clarinets, two horns and two bassoons, with a single flute added - a gesture towards Taffanel. Using this orchestration Gounod created a work which, though a miniature, subscribed to the form and style of a complete classical symphony.

Overall, the *Petite Symphonie* manages to work extremely effectively

as a chamber work, Gounod bringing out a wonderful mix of tones and colours and masterly blending lines and themes.

Arriving in Italy in October 1830 Felix Mendelssohn's impressions of Venice and Florence were very positive. Around this time Mendelssohn began making sketches for the Hebrides overture and both the Italian and Scottish symphonies. He found little musical inspiration in Rome and decided to travel to Naples. Here he found the folk music both rhythmically and melodically inspiring. It took a commission from the London Philharmonic Society in November 1832 to bring about the work's completion.

Mendelssohn drew most of his inspiration from the Italian landscape, culture and musical idioms. The first movement seems a tribute to Italy as it greeted Mendelssohn, evoking images of light, movement and festivity. As a contrast, the sombre second movement was inspired by the many religious processions Mendelssohn witnessed in Rome and Naples. The final movement, *Saltarello: Presto*, is based on an old Italian dance type in 3/4 or 6/8 time and in a minor key. For contrast he included another southern Italian dance, the tarantella, as the third subject. The result is an exciting end to the symphony.

11.00 am

Townsville Masonic Centre

HAYDN

Trio in D major Hob.15 No.16
for Piano, Flute and Cello

1. *Allegro*
2. *Andantino Piuttosto Allegretto*
3. *Vivace assai*

Joseph Banowetz,
Olga Shylayeva,
Judith Glyde

CHOPIN

Cello Sonata
in G minor op.65

1. *Allegro moderato*
2. *Scherzo (allegro con brio)*
3. *Largo*
4. *Finale. Allegro*

Alexander Ivashkin,
Joseph Banowetz

PISTON

Piano Quintet (1949)

1. *Allegro comodo*
2. *Adagio*
3. *Allegro vivo*

Ian Munro,
James Buswell,
Anthony Gault,
Theodore Kuchar,
Judith Glyde

The Trio was written in 1790. This year was the last of Haydn's long, almost 30 years, period of service as a Kapellmeister at Prince Esterhazy.

When Haydn composed his first piano trio in the middle of 18 century, the new form was still in its infancy, but a mere two decades later it had so established itself, that it is impossible to imagine the musical life of the period without it.

Haydn composed 45 trios for piano, violin (in three cases-flute) and cello. In spite of all attempts to strengthen the role of the violin (flute) and cello in the piano trio, the piano remained dominant.

"Sonatas for Piano, which may equally well be played solo, or accompanied by violin and cello."-such was the significant title of a work published in 1775 by Carl Phillipp Emanuel Bach.

Frederic Chopin

composed virtually nothing that did not involve the piano in a major role. His Cello Sonata in G minor, Op. 65, composed during the summer of 1846, was written near the end of his life, one of the last works he composed. The first movement, *Allegro moderato*, begins with a passage for the piano, similar in character to the opening of the two piano concertos. The cello enters four bars later, and from then on occurs a virtually continuous outpouring of great thematic content, the most memorable passage being the D major theme in the cantabile middle section of the second movement. Chopin dedicated the work to the renowned cellist Auguste-Joseph Franchomme, the two friends giving the work its premiere at a concert devoted to the works of Chopin in the Salle Pleyel on February 16, 1848.

Walter Piston's Quintet

for Piano and Strings dates from 1949. It was commissioned by the University of Michigan and premiered by the Stanley Quartet, made up of violinists Gilbert Ross and Emil Raab, violist Paul Doktor, cellist Oliver Edel and pianist Joseph Brinkman (to whom the work is dedicated). The Quintet has, on more than one occasion, been compared to the music of Brahms. It is full-bodied and romantic, especially in the first movement, *Allegro comodo*, which features a delicate first theme in G minor, a sentimental second theme in D minor, rich textures, abrupt changes of mood and distant key relationships.

The bright G major finale is arguably the best movement, with two robust themes, respectively Latin and folksy in flavor, clever contrapuntal transition and a 6/8 scherzo integrated as an episode. If the influence of Brahms, and even more Dvorak, is in plentiful evidence, this is not surprising, as the piano quintet is a specifically nineteenth-century medium. Piston, a traditionalist, would naturally have given consideration to the masterpieces of the genre. The Quintet won an initially favourable press, being described 1968 by Otto Deri as "one of Piston's best chamber works." (Adapted from "Walter Piston", by Howard Pollack.)

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ROSSINI

Flute Quartet
in B flat major

1. *Allegro vivace*
2. *Andante*
3. *Allegretto*

*Olga Shylayeva,
Anthony Gault,
Randolph Kelly,
Carol Ou*

RACHMANINOV

Cello Sonata in G minor
Op.19

*Karine Georgian,
Ian Munro*

PENDERECKI

Clarinet Quartet (1993)

1. *Adagio*
2. *Vivacissimo*
3. *Serenade
(tempo di valse)*
4. *Larghetto*

*Bil Jackson,
Dimity Hall,
Irina Morozova,
Julian Smiles*

RAVEL

Piano trio in A minor

1. *Moderé*
2. *Pantomime (assaz vif)*
3. *Passacaille (Tres large)*
4. *Final (anime)*

*Stephen Prutsman,
Steven Copes,
Philippe Muller*

Four of Rossini's quartets for flute, violin, viola and cello, published in 1828 (G.Schott, Paris and Mainz) are arrangements of his Six Sonatas for strings.

A good deal of mystery surrounds the birth of Rossini's Sonatas. If the composer is to be believed, they date from 1804, when he was only twelve, and his musical schooling was still rudimentary. ("Six terrible sonatas composed by me in the country near Ravenna, at the house of my benefactor and friend Triossi, when I was still a child and had not had any lesson in accompaniment...")

It is certain that Rossini lent importance to these charming and still awkward works. He undertook to re-score and correct them and produce new versions that were more orthodox, and less spontaneous. So it was in Paris, in 1823, Schott published five string quartets.

Harmonically the quartets are rather ahead of their time; with the modulations that recall Schubert in his maturity, and chromatic and enharmonic features are by no means absent.

Rachmaninov composed a number of miniature works for cello and piano, but the Cello Sonata in G minor, Op. 19 represents the only large-scale work he composed for that combination. Rarely, if ever, has the title "sonata" so clearly referred to the work in question as it does here - this is not only a "cello sonata", but a work containing a piano part as virtuosic and technically demanding as anything Rachmaninov composed for that instrument.

Rachmaninov composed the sonata during the second half of 1901, shortly after what is now arguably regarded as his most popular work, the Second Piano Concerto. Rachmaninov was experiencing what was until then probably the happiest period in his life. Political instability and revolution was still a way off... the depression he had long suffered after the catastrophic premiere of his First Symphony four years earlier was all but erased by the tumultuous success of the concerto. Of even greater importance, he was in love with his cousin Natalia Satina, their engagement being announced early in the following year. While he was not yet thirty years old, there is a technical assuredness and confidence in his music written at the turn of the century which allows the language of his most mature works to become evident for the first time.

Krzysztof Penderecki has undoubtedly been one of the most influential musical figures in the second half of the twentieth century. His first successes came relatively late, in 1959, at the age of 26, when he entered three compositions in a major Polish competition and won the three top prizes. Subsequently, he abandoned traditional Western forms and developed a very personal and immediately accessible musical language based on coloristic and dramatic masses of sound.

The combination of these techniques with the use of great historical and religious subjects, including the Threnody for the Victims of Hiroshima and the St. Luke Passion served as a catalyst for his earliest successes with the international public. During the past decade, Penderecki's increasing interest in traditional melodic expression and clearer tonal reference brought a return to composing in the long-standing classical mediums such as chamber music, concertos and symphonies. Penderecki regards the Clarinet Quartet of 1993, inspired by Schubert's String Quintet (1828), as one of his most significant works.

Maurice Ravel was thoroughly French in background and temperament. He moved to Paris as an infant and was educated solely in the French tradition. Although interested in impressionism, he never adopted it as strictly as Debussy. With Ravel, melodic line is almost always more obvious to the listener; his harmonic progressions are more clearly based on the past - the dependence on classical traditions is always apparent.

The Piano Trio in A minor was written at the outbreak of World War I. Ravel was psychologically destroyed by not being able to serve in the French military as a result of a frail physique. After numerous applications he was finally admitted to the ambulance corps, and he hurried to finish the Trio, then in progress, before leaving. In four movements, Ravel demands equal virtuosity of all three instruments. The work seems ideal in its understanding of the potential of the violin, cello and piano both as individual instruments and in combination.

10.15 am

St James Cathedral

Pre-concert lecture by Theodore Kuchar and Alexander Ivashkin about the life and times of Alfred Schnittke

11.00 am

St James Cathedral

Alfred Schnittke in Memoriam

SCHNITTKE

Violin Sonata No.3

1. *Andante*

2. *Allegro (molto)*

3. *Adagio*

4. *Senza tempo*

Mark Lubotsky,
Irina Schnittke

SCHNITTKE

Cello Sonata No.1

1. *Largo*

2. *Presto*

3. *Largo*

Alexander Ivashkin,
Irina Schnittke

SCHNITTKE

Epilogue from the ballet
"Peer Gynt" for cello
piano and tape

Alexander Ivashkin,
Irina Schnittke

SCHNITTKE

Piano Trio

1. *Moderato*

2. *Adagio*

Irina Schnittke,
Mark Lubotsky,
Alexander Ivashkin

Concert recorded by
ABC Classic FM

Program notes by
Alexander Ivashkin

Sonata No 3 for Violin
and Piano was written for
Mark Lubotsky and Irina
Schnittke in 1994 - one of
the very last
compositions by the
composer. Alfred was
already very ill, but he
continued to work
fearlessly and restlessly.
As many of Schnittke's
last compositions, the
Sonata is much more
introspective, enigmatic
in mood and ascetic in

texture. The piano
scoring is very sparing,
and the music is largely a
passionate monologue of
a violin. The violin part is
a very unusual one, with
lots of wide and nervous
lines and curves. At the
end the music disappears
in almost complete silence.

Sonata for Cello and

Piano No. 1 (1978), is the

most performed and
recorded work by
Schnittke. Three
movements, Largo -
Presto - Largo, follow
each other without any
pause. The composition
contains certain extra-
musical and symbolic
elements. The opening
offers a nostalgic
allusion of the classical
style: cello (and later
piano) plays the passage
which clearly reminds the
"French horns' fifths" of
early symphonies,
shimmering on the
border between major
and minor, between light
and dark. The furious,
'infernal' and motoric
second movement, with
some very cruel, scaring,
devilish 'waltz' episodes
in it, leads to a
disastrous 'cluster',
where all this mechanical
'bad infinity' collapses
and disappears like a

hallucination. The final
Largo is a very long
Postface, where the past
(first and second
movement) is elevated to
a new level. The finale
gives a new point of view,
when everything that has
already happened looks
different. The conclusion
of the Sonata brings us
back to the 'doubtful'
shimmering between
light and dark, back to
the nostalgic allusion of
the past, where material
of the first and second
movements sound together
in rather unreal context.

Epilogue is Schnittke's
own transcription (1992)
for cello, piano and
chorus (on tape) of the
final scene of his ballet
'Peer Gynt' (1986). The
dedicatee, Mstislav
Rostropovich and Irina
Schnittke premiered
'Epilogue' in Evian on 25
May, 1993. In the ballet,
the Epilogue brings new
light to all the events of
Peer Gynt's life, which he
sees now 'at once', remem-
bering the past in this
almost half-an-hour- long
Adagio with Solveig. Pre-
recorded choir's continuous,
'eternal' D-major creates
mystical background, a
sort of 'fourth dimension'
for all the main musical

themes of the ballet,
which are juxtaposed and
overlapped here in most
unexpected way. Epilogue
concludes with ascent to
indefinite heights; 'steps'
of the ascent - an
overtone row - dissolving
gradually in the final
shining of D major chord

Trio was commissioned
by Alban Berg Stiftung in
Wien on occasion of 100
Anniversary of Alban
Berg. In 1992, Schnittke
made a new arrangement
of the String Trio for
piano, violin and cello.
After completing this new
version Schnittke has
written a rather
enigmatic short note:
'Piano Trio is dedicated
to Alexander Potapov -
Doctor, who saved my life
twice - in 1985 and in
1991.' There is no
program in this work, no
matter that sometimes
approaches very direct
expressiveness. All the
attempts to decipher it
remain just attempts
without seen results.
However, some features
(repetitive tonal material,
quasi-Mahler idioms,
hints of quasi-
quotations) are pushing
to find a clue. That's what
I am looking for, too.'

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Michael Gurt,
Olga Shylayeva,
Bil Jackson,
Steven Copes,
Julian Smiles

BRAHMS

Piano Trio in B major,
Op. 8

1. *Allegro con brio*
2. *Scherzo (allegro molto)*
3. *Adagio*
4. *Allegro*

Michael Gurt,
Charmian Gadd,
Philippe Muller

COPLAND

Piano Quartet

1. *Adagio serio*
2. *Allegro giusto*
3. *Non troppo lento*

Stephen Prutsman,
Steven Copes,
Theodore Kuchar,
Philippe Muller

SCHUMANN

Piano Quintet in E Flat
major Op.44

1. *Allegro brillante*
2. *In modo d'una marcia*
(un poco largamente)
3. *Scherzo Molto vivace*
4. *Allegro ma non troppo*

Ian Munro,
Charmian Gadd,
Anthony Gault,
Esther van Stralen,
Karine Georgian

Concert recorded
by ABC Classic FM

of history as a great work if Clara Schumann, to whom Brahms was devoted for his entire life, had not written after hearing the work for the first time: "I could only wish for another first movement as the present one does not satisfy me, although I admit that its opening is fine."

Despite this reaction, Op. 8 went on to be published in 1854 - the work was completed and there was nothing Brahms could do about his growing dissatisfaction with it until 1888. In that year, the publishing of all of Brahms' works was taken over by Fritz Simrock, who asked the composer whether or not he wished to revise any of his early works. Brahms seized the opportunity, the eventual revision of Op. 8 occupying him during the summer of 1889.

Clara Schumann wrote of the new version: "The trio seems to me to be a complete success." It is the revised version of 1889 which almost always is performed today - late Brahms with the earliest of opus numbers.

Aaron Copland was born in Brooklyn, New York in 1900 to Russian immigrant parents. To the present day, his most famous works, including *Appalachian Spring*, *Billy the Kid* and *Rodeo* have made his name synonymous with what we regard as "American" music. He began work on his Piano Quartet in 1950. While so many composers were writing

under the influence of Arnold Schoenberg, Copland experimented with serialist techniques, the Quartet being his first complete essay in this form.

Although the Piano Quartet is far more dissonant than any of his earlier works, traditional tonality was not completely ignored while his lyric writing still remains predominant - the melodies here are more fragmented while the harmonic language is such that he had rarely used previously. Copland developed a tone row of eleven notes for the opening movement's principal theme. The *Allegro giusto* second movement is a scherzo based upon a fragment of the row found in the first movement - here, irregularly structured rhythms show an influence of both Stravinsky and the world of jazz.

The restrained, meditative finale begins with the three strings alone, subsequently the piano presenting a distant variation of the first three notes of the row introduced in the first movement. The work was commissioned by Elizabeth Sprague Coolidge, one of the greatest patrons of twentieth century American music and received its premiere October 29, 1950 at the Library of Congress in Washington, D.C.

1842 was a year Robert Schumann devoted solely to the writing of chamber music. In April

of that year, he obtained scores to all the string quartets of Mozart and Beethoven and between June and October, he composed the three String Quartets comprising his Op. 41, the Piano Quintet, Op. 44 and the Piano Quartet, Op. 47. The Piano Quintet was sketched in a period of five days in September of 1842, the score being completed October 12.

The work was read through for the first time in November with Clara Schumann at the piano. In December, at a private performance, Felix Mendelssohn played the piano part, he suggested some revisions which Schumann made prior to the first public performance. The quintet begins with a powerful declamatory statement, the angular leaps between the first four intervals providing both the melodic and rhythmic foundation to the entire opening movement.

The second movement, "in the manner of a march" is more in the style of a sombre procession rather than that associated with a parade. The principal idea of the scherzo is built on a straightforward scale, yet the rhythmic writing is done so inventively that often the listeners (and the players!) strain to identify exactly where the meter really lies. The energetic finale is based on a combination of both sonata and rondo form; the work's coda is a fugue based upon the opening statement of the first movement.

11.30 am

St James Cathedral

Lamar Crowson in Memoriam

BRAHMS

Clarinet Trio in A minor,
Op. 114

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

Joseph Banowetz,
Bil Jackson,
Karine Georgian

SCHNITTKE

Piano Quintet

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

Irina Schnittke,
Mark Lubotsky,
Dimitry Hall,
Irina Morozova,
Julian Smiles

SCHUBERT

String Quintet
in C major D.956

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

Mark Lubotsky,
Michele Walsh,
Theodore Kuchar,
Karine Georgian,
Alexander Ivashkin

The art of many a great performer has served as the inspiration for many a great composer. In the case of the final creative period of **Brahms'** life, his admiration and respect for the clarinettist Richard Muhlfield served as the inspiration for the Clarinet Trio, Op. 114, the Clarinet Quintet, Op. 115 and the two Clarinet Sonatas making up his Op. 120. Muhlfield was a member of the court orchestra at Meiningen, which had given early and distinguished performances of the symphonies; when Brahms again heard his playing in the early 1890s, he was so impressed that he produced each of the works referred to above. The Trio and Quintet were premiered by Muhlfield the same day, and although the Quintet has today become the more often performed of the two, it was the Trio which Brahms apparently preferred.

Until his death less than one year ago, **Alfred Schnittke** was undeniably Russia's foremost living composer.

The background behind his rise to fame is as diverse as his music is polystylistic.

He was born of a Jewish mother and a German father during the Stalin regime, grew to manhood during Krushchev's period of power and to middle age in what has been called the "interminable Brezhnev years." Despite this history, a portion of his childhood was spent in Vienna, while in the 1960s he studied at the Moscow Conservatory. As Schnittke himself remarked, being a "Russian" composer remained no easy matter. The contradictions and paradoxes he had witnessed, however, along with his rootlessness and sense of alienation, created one of the most eclectic and individual voices of the twentieth century. Schnittke composed the Piano Quintet in memory of his mother, Maria Vogel. The composition occupied him for nearly four years, during 1972-76. The opening *Moderato* begins darkly on the piano, and after the entry of the strings the piano intones a high, bell-like set of repeated notes leading to a silence.

The second movement proceeds directly and the waltz pastiche sounds almost like an intrusion, yet Schnittke's sense of extremes allows the tension to build in a distinctly twentieth-century manner.

The ensuing *Andante* and *Lento* movements keep us on the dangerous edge until the final soothing *moderato* pastoral, with its gentler waltz quotation. If the end of the work gives

relief, then it is a tribute to the sustained tension of the Quintet as a whole, which takes us into a world at once so threatening, powerful and tragic, that even the merest glimmer of light seems a consolation beyond price.

Franz Schubert

experienced chronic ill health from early 1823, when he was first diagnosed as having contracted syphilis. "Each night when I go to sleep," he wrote, "I hope never again to waken, and every morning reopens the wounds of yesterday." He became increasingly agitated, and in the autumn of 1828 moved into the country home of a brother Ferdinand, his doctor hoping that the new surroundings would relieve headaches and giddiness. It is generally assumed that the String Quintet in C major was composed during this period, during the last months of Schubert's life. More than two decades after his death, the String Quintet, one of the greatest documents of

the entire chamber music repertoire was discovered. It was first performed in 1850, in an abridged version, and published three years later as Op. 163.

In a Schubert letter dated from October 2, 1828, there was mention that a private rehearsal would soon take place. It remains doubtful that the composer ever heard this music played. The renowned English composer Benjamin Britten once elaborated on the possibility that "the richest and most productive eighteen months in our music history" was the time after Beethoven died and before Wagner, Verdi and Brahms had begun their work. "I mean the period in which Franz Schubert wrote *Winterreise*, the C major Symphony, his last three piano sonatas, the C major String Quintet, as well as a dozen other glorious pieces." Such a claim is strongly supported by the Quintet's enduring reputation as one of the pinnacles of chamber music literature.



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COPLAND

Clarinet Sonata

- 1. *Moderate tempo*
- 2. *Slow*
- 3. *Fast*

Bil Jackson,
Stephen Prutsman

BARTOK

Contrasts (1938)

- 1. *Verbunkos*
(recruiting dance)
- 2. *Pihenó* (relaxation)
- 3. *Sebes* (fast dance)

Stephen Prutsman,
Steven Copes,
Bil Jackson

DVORAK

Piano Quintet
in A major op. 81

- 1. *Allegro ma non tanto*
- 2. *Dumka:*
Andante con moto
- 3. *Scherzo (Furiant):*
Molto vivace
- 4. *Finale: Allegro*

Michael Gurt,
Steven Copes,
Anthony Gault,
Randolph Kelly,
Alexander Ivashkin

Concert recorded by
ABC Classic FM

Aaron Copland's Sonata for Clarinet and Piano received its first performance March 10, 1986 at Merkin Concert Hall in New York City. It is a transcription of his Sonata for Violin and Piano, composed in 1942-43 and dedicated to the memory of Lieutenant Harry H. Dunham, a

friend of the composer who was killed in action in the South Pacific in 1943. The work is lyrical and emphasizes the singing qualities of the solo instrument and there is little pretense to virtuosity. There are three movements - moderate tempo, slow and fast, the last two played without pause. The first movement alternates in mood between a tender lyricism and a more rapid-paced section. The slow movement is bare in outline and poetic in nature. Harmonically it is very plain - 'white-notey,' you might say. The last movement is snappy and rather rhythmically intricate, combining light and bouncy material with sections that are more serious in tone. A short coda ends the Sonata with a reference to the theme of the opening movement." In the transcription for clarinet and piano, the entire work has been transposed down a major third to bring the solo part in line with the compass of the clarinet and make available the instrument's rich low register.

Bartok composed his Contrasts after a joint commission from the violinist Joseph Szigeti and the clarinetist Benny Goodman. Upon completion of the manuscript in the autumn of 1938, the Rhapsody for

Clarinet, Violin and Piano, as it was originally titled, was accompanied by a handwritten letter of apology from the composer - "Generally, the salesman delivers less than he is supposed to. There are exceptions, however - as for example if you order a suit for a two-year-old baby and an adult suit is sent instead - when the generosity is not particularly welcome." It was Benny Goodman's original intention that the entire work would fit on two sides of a single 78-rpm record. The initial two-movement version, premiered in Carnegie Hall on January 9, 1939 and exceeded that hope by quite a lot. Subsequently, Bartok added the middle movement. The newly-extended work was retitled Contrasts and first appeared at Carnegie Hall on April 21, 1940. The opening Verbunkos, or Recruiting Dance, opens with a march-like figure played by the violin, expanding into a virtuosic essay of rapidly interplaying melodic lines. The concluding Sebes, or Fast

Dance, begins with a vertically thrashing motif played on an intentionally mistuned violin, switching to a normally tuned instrument after 30 bars. Though the keyboard writing contains numerous special effects, the composer has specifically limited the percussive, extrovert writing so typical of his solo piano music, creating more of a duo concertante atmosphere between his two colleagues.

Dvorak's Piano Quintet in A major, Op. 81, his second work for this combination, is surely one of the most successful creations from his entire output. To go one step further, it ranks alongside the piano quintets of Brahms and Schumann as one of the three greatest examples in the entire literature for that combination. For Dvorak, the 1880s represented a period of happiness and prosperity. In addition to having achieved a reputation as a nationalistic icon at home, he had gained the

respect of the European musical world; Brahms was his patron, Simrock his publisher and Hans van Bulow an admirer. The first movement of the Quintet is built upon two themes, both of a reflective character, yet the movement is full of dramatic highlights, of much greater symphonic proportions than many of his other chamber works. The second movement is based on a Dumka, a Ukrainian folk song; with regular alternation between the melancholic and the joyful. The scherzo, titled Furiant (although it is arguable as to whether or not Waltz may have been more appropriate), is based on a rhythmically active folk dance, its contrast found in the more introspective trio. The finale is a constant outpouring of carefree melody, similar to what we would expect were we to hire a Czech dance band to come and entertain at our private function. One leaves the work with an impression of Dvorak not as the master of classical structure, but a master in the form of folk-improvisation.



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THEODORE KUCHAR - International Artistic Director

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 Australia'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 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 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.

Participation of Theodore Kuchar has been made possible in part through support from The Fund for U.S. Artists at International Festivals and Exhibitions, a public/private partnership of the National Endowment for the Arts, the United States Information Agency, the Rockefeller Foundation, and the Pew Charitable Trusts, with administrative support from Arts International.



CHARMIAN GADD - Australian Artistic Director

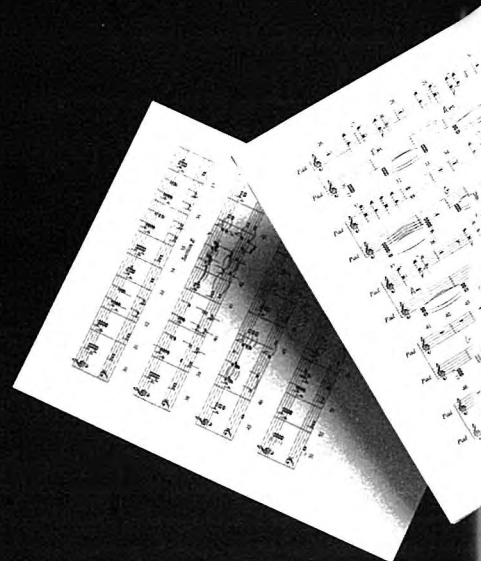
Charmian Gadd's worldwide career has included solo performances with many of the world's finest orchestras, recitals, chamber music and professorships at two United States universities.

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.





JAMES BUSWELL

An amazingly versatile artist, violinist James Buswell successfully combines careers as performer, conductor and educator. As a concerto soloist, he has appeared with virtually all the major orchestras in Canada and the United States and numerous others internationally, collaborating with such distinguished conductors as Michael Tilson Thomas, Seiji Ozawa, Pierre Boulez, Andre Previn, Zubin Mehta and Leonard Bernstein. James Buswell has performed over 80 works for solo violin and orchestra - an achievement very few artists can claim.

In recital, he has toured throughout the world, often with such noted colleagues as Yo-Yo Ma, Lee Luvisi & Emanuel Ax.

James Buswell's life-long study of the music of Johann Sebastian Bach recently culminated in a recording of the six unaccompanied sonatas and partitas on the Centaur label. In addition, a major documentary film, *The Stations of Bach*, was featured on the PBS network and is currently available on video.

An advocate of contemporary music, Buswell has premiered countless new works and is presently active in reviving little-known masterpieces from the early twentieth-century.

A graduate of Harvard University, Mr. Buswell resides in Boston and is currently on the faculty of the New England Conservatory of Music.

"Quite simply, James Buswell is a performer of stature. His playing is impeccable, his tone is rich, his interpretations expressive."

PHILADELPHIA EVENING BULLETIN

"Buswell's playing was a model of violinistic accomplishment. The tone, limpid and finely nuanced, was beautiful at all times, and phrasings and rhythms were defined with the subtlest of accents."

NEW YORK TIMES

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STEVEN COPES

Praised by *The Strad* as

"a young artist whose playing was outstanding, technically, tonally, and stylistically," and by the *Financial Times* of London for his "flashing, often exhilarating vigour", violinist Steven Copes was the only American prize-winner at the 1992 Carl Flesch International Violin Competition in London.

He has been soloist with the Philharmonia Orchestra under Andrew Litton in Bartok's Violin Concerto No. 2, the Sofia Festival Orchestra, the Bournemouth Sinfonietta, the Colorado Symphony Orchestra, and the Curtis Symphony Orchestra.

He was recently appointed Concertmaster of the Saint Paul Chamber Orchestra and was Concertmaster of the Colorado Symphony Orchestra from 1996-1998.

In addition to the standard masterworks, Steven Copes is developing a reputation as an energetic and committed performer of the twentieth-century repertoire. He gave the New York premiere of Witold Lutoslawski's *Subito* for Violin and Piano, and performed Sofia Gubaidulina's "Offertorium" Concerto for Violin and Orchestra with the Juilliard

Symphony at Alice Tully Hall.

An active chamber musician, Steven Copes has performed at the Marlboro, Aspen, El Paso, Yellowstone and Evian Festivals, and has collaborated with such renowned artists as Mitsuko Uchida, Midori and members of the Guarneri, Juilliard and Cleveland Quartets, and the Beaux Arts Trio. Steven Copes is Co-Director of Music from the Summit, a summer chamber music festival in Summit County, Colorado and Artistic Director of Denver Pro Musica, both of which he founded with clarinetist Bil Jackson.

A native of Los Angeles, Steven Copes is a graduate of the Curtis Institute of Music where he studied with Aaron Rosand and worked with Felix Galimir in chamber music. He received his Masters Degree from the Juilliard School where he studied with Robert Mann. His previous studies were with Robert Lispett in Los Angeles.

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DIMITY HALL

Dimity Hall's considerable musical talents have already earned her a place at the forefront of Australian music making. With chamber music as her first love, she has quickly established a successful career in a variety of ensembles.

After violin studies with Alice Waten, at the NSW State Conservatorium of Music, she graduated with merit in 1986 with a Bachelor of Music (Performer's) degree. Dimity then began post-graduate studies with Herman Krebbers in Amsterdam after winning a Netherlands Government Scholarship & the inaugural Wenkart Foundation Award.

Recitals throughout the Netherlands followed. These included a performance in the renowned Amsterdam Concertgebouw Kleine Zaal as a result of winning the prestigious "Zilveren Vriendenkrans" award for young soloists in 1989.

Dimity also performed in various Netherlands chamber and symphony orchestras, the highlight of which were performances, recordings and tours with the Royal Concertgebouw Orchestra under conductors such as Neeme Jarvi and Nikolaus Harnoncourt.

Dimity was a core member of the Australian Chamber Orchestra from 1985-1992 and was appointed Principal Second Violin in 1989. She also appeared as soloist and director with them, and has been invited back as Guest concertmaster on several occasions.

Hall's 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 & recorded extensively with the Ensemble.

In addition to many sonata recitals and a variety of chamber music appearances, Dimity is a founding member of the Goldner String Quartet.

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DENE OLDING

Dene Olding, one of Australia's best-known violinists, has already achieved a distinguished career in many aspects of musical life.

As soloist, he has won prestigious 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 & conductors.

Olding 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 Concert-master of the Sydney Symphony Orchestra. With his wife, Irina Morozova, he is a founding member of the Goldner String Quartet and frequently performs with her the repertoire for Violin and Viola. Together they recently gave the world premiere of the Double Concerto by Richard Mills, written especially for them.

He attended the Juilliard School in New York from the age of fourteen as a scholarship student of Ivan Galamian and Margaret Pardee.

Other studies included masterclasses with Nathan Milstein and further lessons with Herman Krebbers and Gyorgy Pauk.

Solo recordings include a disc of sonatas by Brahms, Beethoven and Mozart with his father, Max Olding, the CD premiere of the concertos by Frank Martin and Milhaud and concertos by Barber and Ross Edwards ("Maninyas"), which won the 1994 A.R.I.A. award for "Best Classical Recording" and the prestigious Cannes award.

In 1999, Dene Olding will continue his busy schedule of travelling, performing and conducting in Australia, New Zealand, Europe and the USA. He recently gave the Australian premiere performance of Hindemith's Violin Concerto with the Queensland Symphony Orchestra and recorded the complete Hindemith concertos for the CPO label. In 1999, he will also give the Australian premiere of the Philip Glass Violin Concerto with the Sydney Symphony Orchestra.

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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 and was Associate Concertmaster and Concertmaster of the Australian Youth Orchestra on tours of SouthEast 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 Michele Walsh returned to Australia and joined the Queensland Symphony Orchestra as Associate Concertmaster. Since 1988 she has been with the Queensland Conservatorium and was later appointed Chairman of the String Department. She is currently Senior Lecturer in Violin and Head of the Instrumental Division at the Queensland Conservatorium, Griffith University.



ANTHONY GAULT

Born in Ferndale, Washington, Anthony Gault began study at age seven with Joanne Donnellan. Gault's teachers have included Charmian Gadd and Richard Goldner, Gwen Thompson (Vancouver), Margaret Pardee and Eudice Shapiro.

Anthony Gault graduated with a Bachelor of Music Degree from the University of Southern California and a Graduate Diploma from the Sydney Conservatorium of Music. Gault's prizes include a Gold Medal for the Seattle Young Artist Festival, first prize from the Mozart Festival Competition (Los Angeles), top prize winner from the Mason Hamlin National Auditions (USA), and is a prize winner in the Adelaide International Violin Competition.

Gault has appeared as a soloist with the Seattle Symphony Orchestra, The Meadowmount Chamber Orchestra (New York), the Mozart Festival Orchestra (Los Angeles), the West Australian Symphony Orchestra and the Australian Opera and ballet Orchestra (Sydney). Anthony Gault has also appeared in performances with the MacQuarie Trio, Ensemble Twenty-four and the Sydney String Quartet. Gault is currently the acting concertmaster of the Australian Opera and Ballet Orchestra.



MARK LUBOTSKY

Born in Leningrad (St. Petersburg), Mark Lubotsky began his violin studies at the age of seven at the Central Music School in Moscow. Later he studied at the Tchaikovsky Conservatory in Moscow with David Oistrakh and Abraham Yampolsky. He won prizes at various international competitions, including the Tchaikovsky Competition (Moscow) & the Mozart Competition (Salzburg).

He has appeared as soloist with orchestras including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, the Royal Concertgebouw, the Detroit Symphony, the Chicago Symphony and the Scottish National Orchestra and under conductors including Ormandy, Kondrashin, Haitink and Rostropovich, amongst many others.

Lubotsky has also devoted himself extensively to contemporary compositions. Benjamin Britten was so impressed with Lubotsky's Moscow premiere of his Violin Concerto with the Moscow Philharmonic conducted by Kyrill Kondrashin that he conducted the recording of his Violin Concerto with Lubotsky and the English Chamber Orchestra in 1970. At the

Benjamin Britten Festival at the Barbican Centre in London in the Spring of 1993, Lubotsky gave a supreme rendition of the Concerto with the London Symphony Orchestra under the direction of Mstislav Rostropovich.

The world premiere of Alfred Schnittke's Violin Concerto No. 1 in 1963 in Moscow marked the beginning of an extremely long and productive relationship with the composer, an extremely close relationship which lasted until the composer's death in August of 1998. Schnittke subsequently dedicated his three Violin Sonatas as well as his Second Violin Concerto to Lubotsky. In 1996, he gave the premiere of Schnittke's Piano Trio with pianist Irina Schnittke and cellist Mstislav Rostropovich.

Mark Lubotsky's numerous compact disc recordings as soloist with orchestra include releases for Sony Classical & Decca (English Chamber Orchestra), Ondine (Helsinki Philharmonic), Globe Classics, Olympia and Melodiya. He has served on the juries of numerous international competitions including the Tchaikovsky Competition (most recently in 1998) and the Yehudi Menuhin Competition.

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 and the Griffith Trio; she is also a regular guest violinist in the University of Queensland's Contemporary Music Ensemble 'Perihelion'. Michele Walsh appears on several CD's with the Tall Poppies label, for the Australian Anthology of Music and on the most recently released 'Dreamtracks'.



RANDOLPH KELLY

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 hometown of Portland, Oregon. After leaving Portland, Mr Kelly spent two years with the Utah Symphony, working and studying with violist Sally Peck.

In 1972 he was accepted into the Curtis Institute of Music. While there he studied with esteemed violist Joseph De Pasquale, 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, Randolph Kelly won the position of Assistant Principal Viola of the Pittsburgh Symphony Orchestra, and became Principal Viola the following year.

He has soloed extensively with the Pittsburgh Symphony, his solo performances including 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 has also performed the Walton Concerto with Andre Previn at the 1984 Hong Kong Festival and his performance 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, Randolph Kelly has also performed with other orchestras such as the Oregon Symphony with James De Preist conducting.

In 1990, at the invitation of Maestro Lorin Maazel, he made his European solo debut playing the Walton Concerto with the National Orchestra of France. He presently holds the Pittsburgh Symphony's Cynthia S. Calhoun endowed chair.

He is presently a member of the Serenac String Quartet, which made its debut at Tanglewood in 1997.



IRINA MOROZOVA

Irina Morozova is considered to be one of the finest violists of this country and 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.

Morozova began violin and viola studies with Richard Goldner and Robert Pikier at the NSW State Conservatorium of Music and continued with further studies in Europe and the USA.

She regularly appears as a soloist with major Australian orchestras both here and overseas. In 1995, she gave the premiere performance of the Concerto for Violin and Viola by Richard Mills, especially written for her and husband, Dene Olding. In 1997, Morozova was a soloist with the West Australian Symphony Orchestra for the opening of their concert season performing Mozart's Sinfonie Concertante.

In 1995, Irina Morozova was a jury member for the Melbourne International Chamber Music Competition and in 1996 presided on the jury of the Shostakovich International String Quartet Competition in St. Petersburg, Russia. She has recorded many chamber works with the Australia Ensemble and the Goldner String quartet and serves as a faculty member of the Australian National Academy of Music.



ESTHER VAN STRALEN

Esther Van Stralen began violin lessons at the age of seven. She studied at the Amsterdam Music Lyceum with Herman Krebbers and at the Rotterdam Conservatorium, studying violin with Jean Jacques Kamorov and viola with Vladimir Mendelssohn. She also had chamber music lessons with the Amadeus Quartet in London and Cologne, and studied Baroque Viola with Lucy Van Dael.

Since graduating from the Rotterdam Conservatorium in 1989 with a solo Diploma, Esther van Stralen has taught at the Rotterdam and Sweelinck Conservatoria, the Follwegang Musikhochschols in Bonn (Germany), and now teaches at the Sydney Conservatorium of music and the Australian National Academy of Music.

In 1986, van Stralen won third prize in the International Chamber Music Competition in Portograrro, Italy. Since then she has appeared at the annual chamber music festival there and has performed in many leading European music festivals. She has recorded with the Netherlands Wind Ensemble, the London Chamber Players, the Dufy String Quartet and the Salzburg Soloists.

Esther Van Stralen was a violist with the Rotterdam Philharmonic Orchestra until 1991, and was Principal Viola in the Residency Orchestra of the Hague from 1991 until her appointment as the Sydney Symphony's Principal Viola in 1995.

Her first solo appearance with Sydney Symphony's chief conductor, Edo de Waart was in March 1996, when she performed Mozart's Sinfonia Concertante with Sydney Symphony Co-Concertmaster and Principal Violin, John Harding.

In April this year, Esther will take centre stage to perform Gordon Kerry's Violin Concerto as part of the Sydney Symphony's Meet the Music series, under the Baton of American Conductor George Pehlivanian.

Esther is co-founder and member of the Sydney Soloists, a member of Ensemble 24 and has toured extensively for Musica Viva and with the Macquarie Trio.

She is currently recording a CD for Tall Poppies with unaccompanied violaworks.

Esther van Stralen's chair is sponsored by McKinsey and Company as part of the Sydney Symphony Orchestra's Directors' Chairs program.



KARINE GEORGIAN

Born into a family of musicians in Moscow, Karine Georgian began her cello studies at the age of six under her father, later studying at the Moscow Conservatoire under Rostropovich. After taking the First Prize and Gold Medal at the 1966 Tchaikovsky Competition she launched an international career that has spanned all the countries of the former Soviet Union, Eastern and Western Europe, the Far East and the United States. In November 1994 she made her first visit to Australia.

Among the notable conductors and orchestra with whom Karine Georgian has appeared are Temirkanov, Tate, Jansons, Kondrashin, Rozhdestvensky, Svetlanov, Masur, Tilson Thomas, Neeme Jarvi, Downes, St. Petersburg Philharmonic, USSR State Symphony, Royal Philharmonic, Philharmonia, London Sinfonietta, English Chamber Orchestra, Royal Concertgebouw, BBC Philharmonic, Ulster, Leipzig Gewandhaus, Dresdner Staatskapelle, Cincinnati, Philadelphia, Los Angeles Philharmonic, and many more.

In 1980 Karine Georgian settled in London, and two years later succeeded Andre Navarra as Professor of Cello at the Musikhochschule in Detmold, Germany. Her repertoire is vast, but a special gift for the most intellectually and technically demanding new works has allied her with noted composers of our day, many of whom have worked with her and dedicated works to her. These include Alfred Schnittke (of whose First Cello Concerto she gave the US Premiere in Carnegie Hall in 1989), Edison Denisov, Tigran Mansurian, Krzysztof Penderecki, Alexander Goehr, Dimitri Smirnov (whose Cello Concerto, dedicated to her, she premiered with the BBC Philharmonic under Yan Pascal Tortelier in 1996), Alexander Raskatov and Elena Firsova.





JUDITH GLYDE

Judith Glyde studied with Bernard Greenhouse, formerly of the Beaux Arts Trio.

A founding member of the Manhattan String Quartet in 1970, she left the Quartet at the end of the 1991-92 season to be Professor of Cello and Director of the String Quartet Program at the University of Colorado, Boulder.

As soloist and cellist with the Manhattan Quartet, Ms Glyde has appeared throughout the United States, Europe, Canada, Mexico and South America, including three tours of the former Soviet Union. She has recorded for numerous labels, including Newport Classics, Musical Heritage Society, CRI, Educo, and Centaur.

The recording on ESS.A.Y., a set of six compact discs featuring the fifteen string quartets of Dmitri Shostakovich, received the highest praise, including TIME magazine's "Best of '91".

Participation of Judith Glyde has been made possible in part through support from The Fund for U.S. Artists at International Festivals and Exhibitions, a public/private partnership of the National Endowment for the Arts, the United States Information Agency, the Rockefeller Foundation, and the Pew Charitable Trusts, with administrative support from Arts International.



ALEXANDER IVASHKIN

As a soloist and chamber musician, Alexander Ivashkin has performed in more than 30 countries, playing under conductors such as Rostropovich, Muti, Ozawa, Rozhdestvensky, Furst, and Lazarev. He has been a regular guest at many important festivals in Europe, the United States, Japan and Australia.

A solo cellist with the Bolshoi Theatre Orchestra, he was also one of the artistic directors of that most famous company.

Mr Ivashkin is the first performer and dedicatee of many works by great contemporary composers such as Schnittke.

He has made numerous prize-winning recordings for Chandos, Melodiya, Naxos, Olympia, BMG and Ode. Ivashkin has taught at schools in the United States, Russia, Switzerland, and Australia and is currently teaching Cello at the University of Canterbury, New Zealand.

His pupils number several prizewinners at prestigious international competitions. He is Artistic Director of the Australasian International Cello Festival/Competition and Canterbury International Chamber Music Festival. He continues to perform internationally, with some of the world's leading orchestras and was recently appointed Professor of Music at the University of London.



PHILIPPE MULLER

Philippe Muller was born in Alsace and raised in the French and German musical traditions that 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.

Well known for his solo appearances, Philippe Muller is 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.





JULIAN SMILES

As a student with Nelson Cooke at the Canberra School of Music, Julian Smiles rapidly established a position of prominence among young Australian musicians with successes in various major competitions and concerto appearances with youth and symphony orchestras around Australia.

Upon graduating in 1989, Julian Smiles 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.

Julian's success in this genre has led to his being in constant demand as a chamber musician and contributed to his receiving an invitation to join the highly acclaimed Australia Ensemble (resident at the University of New South Wales). He joined the Ensemble in 1991 and continues to hold that position in conjunction with that of founding cellist of the Goldner String Quartet.

Smiles has also remained active as an orchestral musician, appearing as guest principal cellist with the Sydney and Tasmanian Symphony Orchestras, and with the Australian Chamber Orchestra. In 1997, he appeared as soloist with the Geelong Chamber Orchestra, performing in Geelong and Melbourne.



CAROL OU

A recipient of the 1998 Outstanding Young Woman of America Award and a top prize winner in the National Federation of Music Clubs Young Artist Competition and the Irving M. Klein International String Competition, Cellist Carol Ou has won praises from audiences and critics alike throughout the United States, Canada and Asia with her "utterly fabulous" & "masterful" playing (The Republic).

Hailed by The Republic and The Strad Magazine for her "astounding tone and pitch" and her "wonderfully pure cello tone and incisive techniques," Miss Ou has also won accolades from the China Times, which calls her "a magician on the cello".

Born in Taipei, Taiwan, Miss Ou came to the United States when she was ten and began studying the cello with Gretchen Geber in Los Angeles. Since then, she has also studied with Ronald Leonard, Janos Starker and Aldo Parisot. A graduate of Yale University, Miss Ou received her BA, magna cum laude, from Yale College and her MM and DMA from the Yale School of Music.

She is currently on the faculty of the New

England conservatory of Music in Boston.

A versatile artist, Miss Ou has given numerous recitals and concerto performances in cities across the United States, Canada, Singapore and Taiwan.

She has delighted audiences with a number of unusual performances including a world premiere performance of Tyzen Hsiao's Cello Concerto in Taipei, Taiwan, and a performance of both the Brahms Double Concerto and the Beethoven Triple concerto in one evening with the Columbus Pro Musica Orchestra.

An avid chamber musician, Miss Ou frequently collaborates with other celebrated artists such as Midori, Felix Galimir, Timothy Eddy, Andreas Schiff and Richard Goode. In recent years, Miss Ou has appeared at the Santa Fe Chamber Music Festival, La Jolla Chamber Music Festival and the Marlboro Music Festival.

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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.

Philippe Muller 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.

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JOSEPH BANOWETZ

Joseph Banowetz has been described by Fanfare Record Review (United States) as "a giant among keyboard artists of our time," and by Russia's News as "a magnificent virtuoso, who amazed the public by his deep understanding of the composer's spirit." He has been heard as recitalist and orchestral soloist on five continents, with guest appearances with such orchestras as the St. Petersburg (formerly Leningrad) Philharmonic, the Moscow State Symphony, the Budapest Symphony, the Prague Radio Orchestra, the New Zealand Symphony (in a twelve-concert national tour), the Shanghai Symphony, and the Hong Kong Philharmonic. In 1992, Banowetz was awarded the Liszt Medal by the Hungarian Liszt Society in Budapest.

A pupil of Carl Friedberg (a student of Clara Schumann) and Gyorgy Sandor, and a graduate with the "First Prize" from the Vienna Academy for Music and Dramatic Arts, his sixteen compact disc recordings for Naxos, Marco Polo, and Altarus Records have received international critical acclaim, including a German Music Critics' outstanding record of the year award.

Banowetz's recordings include Concertos Nos. 1 and 2 and Totentanz of Liszt, Tchaikovsky's First Piano Concerto, and the complete orchestra and piano works of Anton Rubinstein. Most recently, Naxos Records released his recordings of the two Eugen d'Albert Piano Concertos with the Moscow Symphony, and the complete song transcriptions by Liszt of Lieder by Chopin, Mendelssohn, and Robert and Clara Schumann.

Joseph Banowetz is a Steinway artist.



MICHAEL GURT

Michael Gurt is Associate Professor and Keyboard Division Chairman at Louisiana State University. He received his early musical training from his father Joseph Gurt, and from Dorothy Taubman. He obtained his BM degree from the University of Michigan School of Music, where his teacher was Louis Nagel. Upon graduation, he received the coveted Stanley Medal.

Michael Gurt did his graduate work with Martin Canin at the Juilliard School in New York. While a student there, he performed the Rachmaninoff Third Concerto at Lincoln Center with the Juilliard Orchestra. In 1982, Mr Gurt won First Prize in the Gina Bachauer International Piano Competition, and he has been a prizewinner in international competitions held in Sydney and Pretoria.

Professor Gurt has appeared as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Utah Symphony, the Baltimore Symphony, the Memphis Symphony, the Capetown Symphony, & the Natal Philharmonic Orchestra in Durban, South Africa, among others. He has performed

solo recitals in Alice Tully Hall in New York, Ambassador Auditorium in Los Angeles, Orchestra Hall in Detroit, City Hall in Hong Kong, The Victorian Arts Centre in Melbourne, Baxter Hall in Capetown, and the Attaturk Cultural Centre in Istanbul. In addition, he recently appeared as guest artist with the Takacs String Quartet. Recent concert tours have taken him to Argentina, Uruguay, Taiwan, Hong Kong, Australia, Honduras, South Africa and Turkey. In 1983, Mr Gurt was featured on a nationwide PBS broadcast, performing the Rachmaninov Third Concerto with the Utah Symphony. He has recorded Anthony Iannaccone's Keyboard Essays for Redwood Records.

Mr Gurt has served as Head of the Piano department at the Sewanee Summer Music Centre for many years, and he serves as Piano Chairman of the Louisiana Music Teachers Association. He has also taught at two summer music seminars held at Tunghai University in Taichung, Taiwan.



STEPHEN PRUTSMAN

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 that Mr Prutsman's style is in the great Artur Schnabel lineage. By age 12 this California native was accepted as a student by Aube Tzerko, a former assistant to 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.

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IRINA SCHNITTKE

The pianist Irina Schnittke, who was born in Leningrad started her music studies at the age of six at the Leningrad Conservatory Music School and completed a degree from the Gnessin Music Institute in Moscow. Her teachers were Anna Shkloskaya, Yako Flier, Leonid Brumbern and Marina Greenberg.

Irina Schnittke's repertoire covers the major twentieth-century Russian composers from Shostakovich and Prokofiev to Sviridov, Slonimski, Tischenko, Gavrilin, Chalabay, Gabelli and Alfred Schnittke, whom she married in 1961.

Alfred Schnittke dedicated the Variation über einen akkord (1965) and the Piano Sonata No.2 (1992) to his wife. Irina Schnittke has gained an international reputation for her interpretations of these and other works by her husband.

Since 1984, Irina Schnittke and Viktoria Postnikova have given fourhanded performances, including recording Dmitry Shostakovich's piano arrangement of Igor Stravinsky's Symphony of Psalms. Alfred Schnittke dedicated his Concerto for Piano fourhanded and Chamber Orchestra (1988) to the Duo, who have performed the work in several concerts and recorded it. With Mark Lubotsky and Mstislav Rostropovich she premiered and recorded Alfred Schnittke's Piano Trio in France in 1993; she also premiered the Cello Sonata No.2 with Rostropovich in London in 1994 and the Violin Sonata No.3 (Dedicated to Lubotsky) with Mark Lubotsky in Moscow in 1994.



IAN MUNRO

Born in Melbourne, Australia, Ian Munro completed his early studies in that city under the guidance of Roy Shepherd, a pupil of Alfred Cortot.

Furthering his studies in Vienna, London and Italy with Noretta Conci, Guido Agosti and Michele Campanella, he was subsequently awarded important prizes in international piano competitions in Spain, Italy, Portugal and the UK, where his second prize at the Leeds International Piano Competition in 1987 established him as a musician of significance. His career since then has taken him to 23 countries in Europe, Asia, North America and Australia.

In the UK alone he has performed with the Philharmonia, Royal Philharmonic Orchestra, English Chamber Orchestra, London Mozart Players, BBC Concert Orchestra, BBC Scottish Symphony Orchestra and has made a number of broadcasts for BBC Radio 3 and 2. Elsewhere he has performed with the Gulbenkian, Czech Radio Symphony, Polish Radio Symphony, Christchurch Symphony, Auckland Philharmonic Orchestra and all major orchestras in Australia in over 30

piano concerti. As a chamber musician he has worked with artists such as Ruggiero Ricci, Erich Gruenberg, Krzysztof Smietana, Leslie Howard, Karine Georgian, Jane Manning, Gerald English, Daniil Shafran, David Pereira and the Medici & Goldner String Quartets.

In 1999 Ian has been engaged to play twelve concertos with the Sydney, Western Australian, Tasmanian, Queensland and Canberra orchestras, including the second in a set of CDs for ABC Classics with the Tasmania Symphony Orchestra featuring popular and rare concertante works for piano and orchestra. He will continue his association with the Australia Ensemble in their Subscription Series and in tours of Thailand and South Africa. With Hector Macdonald and John Harding he will make a national tour for Musica Viva.

Last year he was invited for the tenth consecutive year to give masterclasses at the prestigious Dartington International Summer Festival in the UK. This year he has been invited again to teach at the National Academy in Melbourne, as well as to run the National Music Camp piano program.

Prutsmann's musical performance was featured in the film on the life of Beethoven entitled, "Immortal Beloved".

In 1990 Prutsmann was a medallist and audience favourite at the Tchaikovsky International Piano Competition and in the following year was awarded 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, Prutsmann is frequent guest at the Marlboro Music Festival and Spoleto USA, and has performed with the Chamber Music Society of Lincoln Centre.

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BIL JACKSON

Bil Jackson enjoys a reputation centred not only in orchestral repertoire but in an active schedule of solo and chamber music performances. He continues as principal clarinetist of the Colorado Symphony Orchestra, after assuming the principal clarinet position with the Pittsburgh for two seasons. In addition, Jackson has performed as principal clarinetist with the Minnesota, Cincinnati and Honolulu Orchestras, and has appeared as a soloist with the Colorado, Honolulu, Denver, Charlotte, Dallas Chamber and Aspen Chamber Orchestras.

Bil Jackson commissioned & premiered Dan Welcher's Clarinet Concerto and subsequently returned to the Honolulu Symphony to record the work for the Marco Polo Label. He studied at the Interlochen Arts Academy, where he won the academy's Concerto Competition three times and was awarded the top honour for overall musicianship upon graduation.

He continued his formal study at Northwestern University with Robert Marcelleus. Additionally, he became the only player ever to win the International Clarinet Competition twice. Jackson has been on the faculties of the University of Northern Colorado and Duquesne University and is currently teaching at the University of Colorado. He has been a member of the Artists-Faculty at the Aspen Music Festival since 1982.

Currently Bil Jackson continues to perform recitals and present master classes throughout the United States and abroad.

He is a guest artist with both the Music From Angel Fire and Bravo! Colorado Chamber Music festivals. He has performed with Chamber Music Northwest and the Lincoln Center Chamber Music Society and will tour with Lincoln Center Chamber Music Society this season. Jackson is the Artistic Director of the Denver Pro Musica which presents chamber music concerts in the Denver Colorado area.

Additionally, he is the Artistic Director of the "Music from the Summit" which presents chamber music concerts during the summer in Summit County, Colorado.



OLGA SHYLAYEVA

The flutist Olga Shylayeva was born in Kiev in 1968 and presently serves as Principal Piccolo and Co-Principal Flute of the National Symphony Orchestra of the 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 flutist, after her performance of Ibert's Flute Concerto.

The success of this performance resulted in her being awarded the highest graduation marks, as a flutist, in the history of that institution.

A devoted pedagogue, Shylayeva 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.

Shylayeva's principal commitment is to her performing activities as a flutist. 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 National Symphony Orchestra of the 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 a soloist in the USA and will perform on six occasions in concertos by Mozart and Ibert.



MAX McBRIDE

Max McBride studied at the Sydney Conservatorium of Music under Nancy Salas (Piano), Charles Gray and Walter Sutcliffe (Double Bass). Further studies took him to Vienna, where he studied with Frieda Valenzi and Roswitha Heintze (Piano), Ludwig Striecher (Double Bass), Karl Osterreicher and Otmar Suitner (Conducting).

From 1973-1978, McBride was associate principal double bass with the Australian Chamber Orchestra (1979-1991) and the Canberra Symphony Orchestra. Performing internationally under such conductors as Kurt Woess, Heinz Wallberg, Walter Weller, Zsolt Deaky and Edo de Waart, in 1996 McBride performed with the Vienna Philharmonic Orchestra under Daniel Barenboim in a performance of "Die Walkure" at the Vienna State Opera.

His passion for chamber music has seen McBride perform extensively nationally and internationally with the Australian 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.



PETER MUSSON

Bassoonist Peter Musson was born in Auckland, New Zealand and, at the age of sixteen joined the NZBC Symphony Orchestra with whom he remained for twelve years, becoming Principal Bassoonist and a member of the New Zealand Wind Quintet. In 1967 he left New Zealand in order to broaden his musical experience and has since then travelled widely.

After a period as a freelance artist in London he was appointed to principal positions with, in turn, the Ulster Orchestra in Belfast, the Durban Symphony Orchestra in South Africa, the Niederrhein Sinfoniker in Germany and the Queensland Symphony Orchestra in Brisbane. Peter has also appeared as a guest principal with such orchestras as the Royal Philharmonic, the Gurzenich Orchestra of Cologne and the Sydney Symphony Orchestra. He is currently a senior lecturer at the Queensland Conservatorium.

Peter has also performed widely as a soloist and as a member of chamber music ensembles and is well known as a commercial reed maker.

Peter's 1999 schedule has already included a trip to Taiwan to teach and give a recital. In July he will travel to New Zealand to give a workshop at the University of Auckland and perform chamber works with the group "Quorum". A CD recording featuring the Bassoon Sonata and Trio by English composer William Hurlstone is due for release later this year.



GOLDNER STRING QUARTET

AUSTRALIAN YOUTH ORCHESTRA CAMERATA

the 1999 Australian Festival of Chamber Music



GOLDNER STRING QUARTET

Formed in 1995 at the suggestion of eminent music patron, Ken Tribe, the Goldner String Quartet consists of the four string players from the highly acclaimed Australia Ensemble (resident at the University of New South Wales).

The group is named after the founder of Musica Viva Australia, 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 orchestras such as the Sydney Symphony Orchestra and Australian Chamber Orchestra.

The quartet has presented the complete middle and late quartets by Beethoven at Musica Viva's Domaine Chandon Music Festival and has regularly appeared at the Australian Festival of Chamber Music in Townsville, Mostly Mozart Festival at the Sydney Opera House and the Sydney Festival.

In 1997 the quartet made their debut at London's Wigmore Hall and appeared in music festivals around Australia and overseas. The Goldner String quartet has released its first two commercial CDs for the Tall Poppies label which feature Volumes 1 and 2 of the complete string quartets by Peter Sculthorpe. They have also recorded the complete quartets of Szymanowski and Stravinsky for release on the Naxos/Marco Polo label later in 1999.

Return invitations for two recitals at Wigmore hall, concerts in France, a tour of New Zealand with the New Zealand String Quartet, a major tour of Australia with renowned guitarist, Slava Grygorian and return appearances at the Australian Festival of Chamber Music, are some of the highlights of the 1999 concert season. The quartet also returned to the Huntington Festival in 1998 and will make its ninth appearance at the "Music in the Hunter" Festival in July 1999.

Extending their activities to include an educational role, the Goldner String Quartet will conduct an intensive string quartet programme for young musicians as quartet in residence at the Australian National Academy of Music in Melbourne.

The instruments of the Goldner String Quartet are maintained by Mr. Gabor Balogh of Sydney, Master Violin Repairer and Restorer.

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AUSTRALIAN YOUTH ORCHESTRA CAMERATA



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The Australian Youth Orchestra, managed by Youth Music Australia, is Australia's leading youth symphony orchestra. Established in 1957, the Australian Youth Orchestra enjoys an international reputation that reflects its youth and energy, whilst demonstrating high levels of professional and artistic maturity. The Australian Youth Orchestra has a worldwide reputation as being one of the three or four best orchestras of its kind along with the European Union Youth Orchestra and the Deutsche Jugend Philharmonie.

The Australian Youth Orchestra meets annually, following auditions which seek out the most talented Australian instrumentalists.



The Orchestra has given extremely successful performances in all major Australian cities. It has also undertaken fourteen extensive overseas tours, both on behalf of the Australian Government and also on a commercial basis. The Australian Youth Orchestra has appeared at the BBC Proms, Edinburgh Festival, Carnegie Hall, London South Bank Festival, Concertgebouw Summer Festival, Schleswig-Holstein Musik Festival and the Atlanta Cultural Olympiad.

In 1997 the orchestra recorded a CD of all Australian works, featuring three leading Australian soloists, David Pereira (cello), Ian Munro (piano) and David Nuttall (oboe). Most recently the Australian Youth Orchestra brilliantly fulfilled the role of cultural ambassador on a three week tour of China in February 1998.



THE SONG COMPANY

Since its establishment in 1984 under Charles Colman, The Song Company has developed itself as one of the most original and outstanding vocal ensembles in the world. The ensemble's repertoire covers vocal music from the 12th century to the present day and is unique in its stylistic versatility. With the support of the Australia Council and the NSW Ministry of the Arts, the company operates full-time, presenting an average of 150 concerts annually in Australia and abroad. It has a long-standing commitment to education under the umbrella of Musica Viva & is well known through its many recordings and broadcasts. The ensemble is based in Sydney where presents its annual subscription series.

Under the leadership of Roland Peelman, who became its Artistic Director in 1990, The Song Company's main focus has been the music by emigrating composers during the 15th and 16th century, the complete secular Josquin, some classics of the 20th century (Sinfonia with the SSO, Stimmung in Australia and several

European countries during 1998), an impressive and continuing list of commissions to composers here and overseas and even a long-running cabaret show. The ensemble also continues to be involved in some of the most innovative contemporary music theatre in Australia (The Burrow by M. Smetanin, Quito by M. and P. Wesley-Smith, The Sinking of the Rainbow Warrior by C. Bright) and actively promotes Australian music overseas.

The Song Company regularly appears at all the major music Festivals in Australia, makes itself available for regional tours and has been met with great acclaim on its international tours over the last few years. The Alberta Music and Arts Review described its performance of Quito as "phenomenal - How one would wish for such an ensemble in Canada...", the Danish National newspaper Politiken called its performance of Stimmung "utter bliss". The Song Company's recording of Der Schwanengesang by Schütz was Soundscapes's Editor's Choice.

Since 1991, eight CDs have been released on different labels: Mozart Unexpurgated (TP009), The Green CD (TP064), The Laughter of Mermaids (VAST016-02), The Secular Josquin (TP077), Quito (TP111), Der Schwanengesang (Celestial Harmonies 13139-2) and I Fiamminghi in Italia (454 518-2).

So far in 1999, the group has recorded two new CDs, has toured to New Zealand for the Taranaki Festival of the Arts, has appeared for the Sydney Festival as well as for the opening season of The Studio at the Sydney Opera House. Later this year, the ensemble will appear in all major centres in Queensland, including the Australian Chamber Music Festival in Townsville and subsequently at the prestigious Early Music Festival in Utrecht (Holland), the Flanders Festival (Belgium), the Festival da Estoril (Portugal), the Sagra Musicale di Perugia (Italy) and The Festival of Bagnoles (France) amongst other places.



New South Wales Government
Ministry for the Arts



This concert, as part of the Olympic Arts Festival entitled Reaching the World, presents a unique opportunity for the cream of Australia's young musicians to again demonstrate their importance as a cultural showpiece for Australia.



FESTIVAL FRIENDS

the 1999 Australian Festival of Chamber Music

Each year many individuals and companies show their generosity and support of the Australian Festival of Chamber Music by way of monetary and in kind donations. Our sincere thanks to all our donors and volunteer workers who have contributed their valuable time and resources to ensure the success of the 1999 Australian Festival of Chamber Music.

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