

AFCM



*The 10th Annual
Australian
Festival of
Chamber
Music*

Overture to the Millennium

5th -16th July 2000

Townsville North Queensland Australia



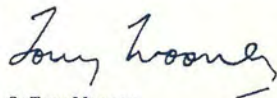
Thriving in the Tropics

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

Few people may have imagined ten 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.



Cr Tony Mooney
Mayor of the City of Townsville



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Australian Festival of Chamber Music
North Queensland Ltd
ACN 050 418 730
PO Box 1548
Aitkenvale QLD 4814
Phone 07 4781 5131
Fax 07 4781 4411
Email afcm@ultra.net.au
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Friday 7 July

8.00pm

Townsville Civic Theatre

Gala Opening

Concert sponsored by



Mozart

Piano Quartet in E flat major K 493

1. Allegro
2. Larghetto
3. Allegretto

Malcolm Bilson
Dimity Hall
Irina Morozova
Carol Ou

Shostakovich

Piano Trio No. 2 Op 67

1. Andante-Moderato-Poco piu mosso
2. Allegro con brio
3. Largo
4. Allegretto-Adagio

Sergei Babayan
Oleh Krysa
Markus Stocker

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

Andrew Cooperstock
Dong-Suk Kang
Charmian Gadd
Rainer Moog
Judith Glyde

Concert recorded by ABC Classic FM

Although the Piano Quartet in E flat major, K. 493 is composed in a much more festive character than the preceding G minor quartet, the two piano quartets by Mozart represented a new direction in the chamber music of his day. There had been quartets for this combination of instruments composed earlier, yet they were works primarily featuring the pianist and giving a more or less accompanying role to the three string players. However, in this piece and regardless of how technically rewarding the piano part was to be, Mozart clearly took the attitude of equality for all as far as the distribution of demands on each of the four instruments was concerned. It must also be said that the piano part of this, the second quartet, displays similar virtuoso tendencies to those in his other piano concerti of the same period.

It is interesting that Mozart, after the composition of the K. 493 quartet, never again returned to the form of the piano quartet. Although Mendelssohn's first three opuses are for this combination, the chamber music literature was to have no significant contribution to this form until the quartets of Schumann, Brahms and Dvorak became staples of the chamber music literature.

The four years which separated the completion of the Piano Quintet and the Piano Trio No. 2, Op 67 were probably the most emotional and dramatic of Shostakovich's life: the Second World War had reached an turning point as the Nazi army entered Russia. The Seventh Symphony (1941) had become a symbol of the Soviet resistance, while the Eighth (1943) is arguably one of the most descriptive documents in any art form of loss resulting from the war. Much of 1943 was spent with his closest friend, the musicologist Ivan Sollertinsky but in February, 1944, only several days prior to beginning work on the Piano Trio, word reached Shostakovich of Sollertinsky's death. Although it would be easy to begin drawing analogies - and Shostakovich was devastated by the news of his death - it is documented that the content and structure of the work was conceived while Sollertinsky was still alive. Nevertheless the work was dedicated to his memory.

It is interesting to see how Shostakovich dealt with the textural difficulties posed by combining piano with strings. The piano writing is exceptionally thin, each hand usually limited to a single line; at times, they simply double each other from one to four octaves. The work opens with a fugato introduction, the

initial entry given to the cello and played entirely on harmonics - certainly an original evocation of pain. The violin entry is in a much lower register to that which preceded it, while the piano enters in the lowest reaches. The main portion of the movement is in sonata form, ideas developing from one another with elements from one section carried over to the next. The scherzo is in a rondo form, the piano often working in opposition to the two stringed instruments in an atmosphere of forced jollity. The third movement which is a passacaglia, is also the emotional core of the work. While the finale returns to the key signature of E, its immediate atmosphere has been compared to a danse macabre. One 'expert' has gone as far to suggest that "the music has its origins in the atrocities of the Nazi death camps and the way in which the SS made their victims dance on their own graves."

Antonin Dvorak's Piano Quintet in A major, Op. 81 his second work for this combination, is surely one of the most successful creations of his entire output. Arguably, 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 the 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 as a master in the form of folk improvisation.

Saturday 8 July

8.00pm

Townsville Civic Theatre

Classical Gypsy

Concert sponsored by



Mercedes Benz
Carmichael Motors

Ravel

Tzigane

Oleh Krysa

Ian Munro

Haydn

Piano Trio No. 25 in G major "Gypsy Trio"

1. Andante
2. Poco Adagio
3. Rondo all' Ongarese

Dong-Suk Kang

Markus Stocker

Malcolm Bilson

Kodaly

Serenade for Two Violins and Viola Op 12

1. Allegramente
2. Lento, ma non troppo
3. Vivo

Oleh Krysa

William Terwilliger

Irina Morozova

Brahms

Piano Quartet in G minor Op 25

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

Ian Munro

Oleh Krysa

Theodore Kuchar

Judith Glyde

Concert recorded by ABC Classic FM

'Exoticism' can be found throughout Maurice Ravel's output. Whether it be evocations of Spain in his *Alborada del Gracioso*, searching to the East in both the overture and song-cycle *Sheherazade* (unrelated to each other), or looking with a nostalgic eye at Vienna in *La Valse*, he was never ashamed to explore or elaborate on the foundations of other cultures. Ravel composed his *Tzigane* for the violinist Jelly d'Aranyi in the spring of 1924 as a tour de force incorporating the bulk of pyrotechnics available to a virtuoso violinist... in other words, the entire book of tricks known to a gypsy fiddler. Thematically, the work is a collection of moments associated with gypsy folklore informed by Ravel's in-depth study of Paganini's 24 Caprices, and elaborating upon the possibilities of the violin and its player with consummate skill.

At the beginning of the nineteenth century, the popularity of the works of Haydn had no parallel throughout Europe and beyond. In 1802, an article in the *Allgemeine Musikalische Zeitung* stated "The inexhaustible genius apparent in his masterworks is a source of wonder and admiration from Lisbon to St. Petersburg and Moscow, beyond the ocean to the shores of the polar seas." No sooner than one generation later, the attitude towards his output had turned virtually upsidedown; in the context of musical evolution through the turn of the last century, Haydn's historical value was reduced to a tiny fragment of his output. Poor scholarship, and ignorance, handed down a set of 31 piano trios, often with "doctorings" by editors of which Haydn could never have conceived.

Only during the second half of the twentieth century was a serious attempt made at rediscovering the original texts and intentions of the composer, a movement led by the eminent musical scholar H.C. Robbins Landon. His research has come up with no less than 45 piano trios, all published during the past quarter century in scholarly editions historically true to the composer's original intentions. Haydn's Piano Trio No. 25 in G Major, his most popular piano trio, often subtitled *Gypsy*, received its nickname from the final movement, headed *Rondo all' Ongarese*. Traditional Haydn melodic invention interweaves with Hungarian dance melodies in a rondo form.

The *Serenade for Two Violins and Viola Op.12* is one of Kodaly's best and most mature compositions. Bartok, in a review of the work written in 1921, wrote: "...like Kodaly's other works, this

composition, in spite of its unusual chord combinations and surprising originality, is firmly based on tonality, although this should not be strictly interpreted in terms of the major and minor system. The time will come when it will be realised that despite the atonal inclinations of modern music, the possibilities of building new structures on key systems have not been exhausted. The means used by the composer, the choice of instruments and the superb richness of instrumental effects achieved despite the economy of the work, merit great attention in themselves. ...It reveals a personality with something entirely new to say and one who is capable of communicating this content in a masterful and concentrated fashion. The work is extraordinarily rich in melodies." The first movement of this work is in sonata form based on a motoric, dance-like principal theme and a cantabile, pentatonic secondary theme. In structure, it is a masterpiece. The first movement and the third, bright, energetic and virtuosic, provide the perfect support for a particularly beautiful second movement. As Bartok himself wrote: "we find ourselves in a fairy world never dreamed of before."

The resonance of some Mozartean antecedents can be heard in the opening bars of Brahms' Piano Quartet, Op. 25: the serious opening statement in octaves and the quick introduction of a new thematic idea in the relative major is classical in concept, evoking the past and suggesting an intertextuality with other works, largely the Piano Quartet in G minor, K. 478. Brahms does not allow himself to wound like Mozart, but there is a deeper generic structure in this opening stance that signals its ancestry.

Even though the historical influences are clearly evident, the G minor Quartet has been regarded as a work which paves the way for future directions. Schoenberg's somewhat provocatively titled essay "Brahms the Progressive" explores the intricacy of the phrasing rhythm and the complex relationships between motifs bequeathed by Mozart, signalling a new and radical direction which found its culmination, by implication, in the twelve-tone music of Schoenberg. It was this Piano Quartet, composed by Brahms, that was Schoenberg's favourite in the entire chamber music literature. What was initially conceived by Brahms as a piano quartet found a new form in the hands of Schoenberg, when he took a composition more dear to him than any other and transformed it, by reconstructing it for a massive symphony orchestra.

Sunday 9 July

11.30am

St James Cathedral

Vienna Inspired

Beethoven

*Violin Sonata No. 5 in F major Op 24
"Spring"*

1. Allegro
2. Adagio molto espressivo
3. Scherzo: allegro molto
4. Rondo: allegro ma non troppo.

Dimity Hall

Malcolm Bilson

Sibelius

*Piano Quintet in G minor
(Australian Premiere)*

1. Scherzo
2. Andante
3. Intermezzo

Sergei Babayan

James Buswell

Steven Copes

Theodore Kuchar

Carol Ou

Schoenberg

String Sextet "Verklarte Nacht"

1. Grave
2. Molto Rallentando
3. Pesante
4. Adagio
5. Adagio

James Buswell

Dong-Suk Kang

Rainer Moog

Theodore Kuchar

Judith Glyde

Markus Stocker

J. Strauss (arr Schoenberg)

Waltzes "Roses from the South"

James Buswell

Dimity Hall

Theodore Kuchar

Irina Morozova

Andrew Cooperstock

Carol Ou

Concert recorded by ABC Classic FM

Although the fact is often overlooked to day, the late eighteenth century more often than not addressed the medium of the violin sonata as a 'sonata for keyboard with the accompaniment of a violin', as numerous such works were titled. The ten violin sonatas of Beethoven were composed over the span of 15 years, between 1797 through 1812; Opus 23 and 24 were composed in 1800-01 and both sonatas were published in October of 1801. The Spring Sonata, Op. 24 is the first of the 10 sonatas to include four movements. The work obtained its nickname, (but not from Beethoven), because of the famous opening melody, stated by the violin; such a relaxed lyricism and character at the work's outset was to become a feature of the composer's middle period, as in the 'Pastoral' Sixth Symphony and Fourth Piano Concerto.

During the final decade of the nineteenth century and the first decade of the twentieth century, great orchestral music dominated the profession - the symphonies of Mahler, the masterworks by the impressionists Debussy and Ravel and the symphonic poems of Richard Strauss, to name but a few. Chamber music was far from obsolete but, as a rule, composers were turning to an enlarged symphony orchestra as their foremost resource. In the words of Gustav Mahler "a symphony must be like the world, it must embrace everything."

During this same period, the as yet 'undiscovered' Sibelius was far to unsure of himself to begin heading in this direction. He began composing the Piano Quintet in Berlin during the autumn of 1889, where he had gone to further his studies upon graduation from Helsinki University. At this stage of his development, Sibelius was far from being the internationally recognised master he became several decades later; his own habits were unfocused - as was to become habitual for much of his life he indulged regularly in the pleasures of alcohol and was regularly in severe debt. The pianist and composer Busoni, who had met the young Sibelius already in Helsinki and subsequently was the pianist in the first performance of the Quintet, befriended him and provided an inspiration and enthusiasm which seemingly added a much-needed focus.

Composed in five movements, the Piano Quintet is Sibelius' first large-scale work which foreshadows the great orchestral works of his maturity. It should be noted that on May 5, 1890, at the work's first

public performance, Busoni advocated a different order of movements than that which exists in the published version: in order to avoid two consecutive slow movements, the Andante and then the Scherzo followed the first movement, as opposed to the previously conceived order of Scherzo, Andante and Intermezzo.

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

It is ironic in one sense that Schoenberg, who was to turn music on its head in the 1920's with his creation of serial music, arranged the *Waltzes-Roses* from the South of Johann Strauss II, which in every sense epitomized the grace and elegance of Habsburg Vienna in its heyday. This arrangement was however, by no means an exception - Schoenberg arranged reputedly hundreds of works from medieval German lieder through to his own and his contemporaries' music - partly as compositional exercises and partly to make them more accessible to the instrumental groups he had available for performance. He used these arrangements as a form of compositional relaxation, and it appealed strongly both to his pedagogic and interpretative instincts.

Chamber Classics

Sunday 9 July
6.30pm
Townsville Civic Theatre

Brilliant Baroque

Concert sponsored by



Queensland Conservatorium Soloists

Theodore Kuchar, Conductor
Carmel Kaine, Director

Handel

Concerto Grosso In B minor Op 6 No. 12

1. Largo
2. Allegro
3. Larghetto e piano
4. Largo
5. Gigue

J.S. Bach

Keyboard Concerto in D minor

1. Allegro
2. Adagio
3. Allegro

Sergei Babayan, Piano

Vivaldi

"The Four Seasons"

Concerto in E Major RV 269 (Spring)

1. Allegro
 2. Largo
 3. Allegro
- Oleh Krysa, Violin

Concerto in G Minor RV 315 (Summer)

1. Allegro non molto - Allegro
 2. Adagio
 3. Presto
- Carmel Kaine, Violin

Concerto in F Major RV 293 (Autumn)

1. Allegro
 2. Adagio molto
 3. Allegro
- James Buswell, Violin

Concerto in F Minor RV 197 (Winter)

1. Allegro non molto
2. Largo
3. Allegro

Dong-Suk Kang, Violin

Concert recorded by ABC Classic FM

Handel's Opus 6 Concerti Grossi are ranked with Bach's Brandenburg set as one of the twin peaks of the baroque concerto. These concerti embrace texture as well as plan, mood, rhythm and part writing in an exceptional variety of music. Nowhere is Handel's empirical attitude to accepted forms more triumphantly vindicated. The Concerto Grosso Op. 6, No.12 opens with a stately largo in a French overture style. This is followed by an allegro which contains rhythmic drive with wonderful melodic writing, especially within the concertante parts. The slow movement, marked larghetto e piano, is one of absolute serenity. After this, a short largo is introduced before the final movement of a lively gigue.

(Program note courtesy of Queensland Conservatorium Soloists)

As the Kapellmeister at Cothen from 1717 to 1723, Johann Sebastian Bach was largely occupied with the composition of instrumental concerti, a medium he had effectively been forced to put aside for a number of years as a result of the church music he had been obliged to write after assuming the post of cantor at Leipzig.

From 1729, the most original feature of Bach's reawakened interest in the concerto was, for the first time in musical history, the use of the cembalo (harpsichord) as a solo instrument. Equally original was the fact that these concerti were not original compositions, but rather reworkings of compositions written prior to his arrival in Leipzig. The Concerto in D minor, BWV 1052, is one example being based on a violin concerto in the same key which no longer survives.

Yet Bach's own appreciation of the work may be evidenced through arrangements of portions of the concerto in his cantatas. The work here may not be as simple as first assumed - there are numerous changes of detail associated with the tonal nature of the keyboard, not to mention the addition of an independent part for the soloist's left hand. The thematic depth, virtuosity of the two fast movements and expressive nature of the slow movement are equally responsible for the extreme popularity of the concerto, a work Robert Schumann described as "one of the greatest masterworks to the present day."

It remains a mystery in what circumstances the Four Seasons came to be written, although they were probably composed around 1720. In 1725, the works were published as the opening four concerti in a set of twelve for violin which Vivaldi originally gave the grand title of *Il cimento dell'armonia e dell'invenzione* (The Contest between Harmony and Invention). The Seasons highlights the significance in the interaction of man and nature. Sun, rain, wind and ice dominate the lives of the countryfolk, where only the huntsmen of the "Autumn" concerto seem to escape the elements' controlling influence. Vivaldi's portrayal of these elements is vivid to say the least, and treated with a boldness which contributes to create an intensely expressive force. An immensely popular work, The Four Seasons has been celebrated and indeed imitated by many. They are vital works in the history of program music. By purely musical standards they are probably not Vivaldi's greatest achievements in the concerto genre but their overwhelming popularity speaks for itself.

Tuesday 11 July

8.00pm

St James Cathedral

Classics in the Cathedral

Queensland Conservatorium Soloists

Theodore Kuchar, Conductor
Carmel Kaine, Director

Mozart

Divertimento in F major K 138

1. Allegro
2. Andante
3. Presto

Schnittke

Concerto Grosso No. 1 (1976)

1. Prelude. Andante
2. Toccata. Allegro
3. Recitativo. Lento
4. Cadenza
5. Rondo. Agitato
6. Postludio. Andante-Allegro-Andante

Oleh Krysa
Carmel Kaine
Violins

Vaughan Williams

Concerto Accademico

1. Allegro pesante
2. Adagio
3. Presto

James Buswell
Violin

Dvorak

*Serenade in E major for String Orchestra
Op 22*

1. Moderato
2. Waltz and trio
3. Scherzo
4. Larghetto
5. Finale

Concert recorded by 4MBS

Written in 1772, for the salon of Count Firmian, the Governor-General of Milan, along with two other divertimenti for string quartet, the F major Divertimento K. 138 by Mozart displays a dualism in structure not seen in the two preceding it. The first movement is purely symphonic, but both the andante and the presto- in this case a rondo- are more delicately formed, but still suitable for performance by an orchestra.

(Program note courtesy of Queensland Conservatorium Soloists)

Alfred Schnittke who died in 1998 was, undoubtedly, the most commissioned and performed living composer of the final quarter of the twentieth century. His Concerto Grosso No. 1, dating from 1976-77, was his most often performed composition during this period. The present work arguably represents the greatest example of one of his compositional trademarks, that of polystylism. Schnittke described the three stylistic levels in this work as "figurations and formal types from baroque music, free chromaticism and micro-intervals, and vulgar, banal Gebrauchsmusik". The final of these three elements is heard in the Tango episode of the fourth movement and in the 'song' opening the work (played on a 'prepared piano', in which coins and pieces of plastic are placed between the strings inside the instrument). This same opening episode returns at the beginning of the final fifth movement, as a 'collision' to all which has preceded; the subsequent Postlude is a 'spooky' recollection of the numerous elements which were heard in the previous four movements. Here lies a typical feature of Schnittke's expression, the combination of an all-emotional directness and splurges into the ultra-modern... a feature which divides Schnittke's audiences between fanatic appreciation and detraction.

Composed in 1925 and premiered with the London Chamber Orchestra conducted by Anthony Bernard on November 9 of that same year by its dedicatee, Jelly d'Aranyi (who only one year earlier gave the premiere of Ravel's Tzigane), Vaughan Williams' Violin Concerto in D minor is a

far less expansive work than what one may typically have expected from this composer. The work's economical structure, in three movements and lasting no more than 17 minutes, not to mention modest orchestral forces (only a string orchestra is required), make it far more typical of concerti from the baroque and early-classical period. Thus the name Concerto Accademico, which was not the composer's idea and a "tag" which he was not at all happy about.

Within this structure, Vaughan Williams is far less indulgent in his treatment of the solo instrument than in his the Lark Ascending or Flos Campi. It is only in the concerto's slow second movement that the solo violin is faced with a clear display of virtuosity over the orchestra. The first movement is clearly classical in its layout. After a brief introductory tutti by the orchestra, the movement is more of an interchange of dialogue between soloist and orchestra than a virtuoso display for the soloist. The concerto's finale in centered around three themes; the first, stated by the soloist, begins with an active figure interchanged with the violas and resulting in a plain jig for the solo violin. The movement interchanges between each of the three ideas before, almost suddenly, fading away to its conclusion.

The Serenade for String Orchestra in E major, Op.22 was composed in eleven days during the May of 1875. It is a romantic work in five movements. The moderato first movement contains a rich subdivision of violas and 'celli which has expressive interjections by the violins. The second movement is in the form of a waltz and trio which are linked by a motif in the twelfth bar, and which display a decided charm. A scherzo follows this movement. It contains a canonic opening and displays a light-hearted nature. The fourth movement, larghetto, shows a deep sensitivity and is based on the same musical thought as the trio in the second movement. The finale, like the scherzo, begins canonically yet starts in the 'foreign' key of F# minor. This diversion from the original key of E major was typical in other works of Dvorak during 1875-1876.

(Program note courtesy of Queensland Conservatorium Soloists)

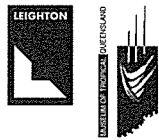
Wednesday 12 July

8.00pm

Museum of Tropical Queensland

Museum Magic

Concert sponsored by



Goldner String Quartet

Beethoven

String Quartet in C minor Op 18 No. 4

1. Allegro ma non tanto
2. Andante scherzoso, quasi allegretto
3. Menuetto; Allegretto
4. Allegro

Britten

String Quartet No. 1

1. Andante sostenuto - Allegro vivo
2. Allegretto con slancio
3. Andante calmo
4. Molto vivace

William Walton

String Quartet in A minor

1. Allegro
2. Presto
3. Lento
4. Allegro molto

Concert recorded by 4MBS

The Opus 18 collection of six string quartets was the first that Beethoven had published, though it is not known how many previous quartets he may have consigned to the category . Many aspects of the first movement particularly and of the Menuetto support this contention, not least a certain artificiality in the bridging passages of the Allegro ma non tanto. The Scherzo, however, is almost certainly new. A feature of the short development section is a solo for the cello, at the very extreme of its register, before the whole texture returns to the depths for the recapitulation of the dark C minor theme. In a pattern Beethoven was to repeat in several other works, this quartet contains both a scherzo and a minuet. In this case the scherzo is marked no faster than Andante scherzoso, quasi allegretto. The light C major texture is in a state of constant flux as it changes from the contrapuntal to the harmonic with Mozartean ease. Coming after the Scherzo is a C minor Minuetto. The repeat is directed to be played faster than before, further intensifying this uncharacteristic movement.

The final Allegro is a clear cut rondo. At its final appearance, the tempo quickens to prestissimo, but instead of climaxing the movement runs down to an almost quiet ending. Beethoven finished the Opus 18 Quartets by 1799 and dedicated them to Prince Lobkowitz.

(Program note courtesy of Goldner String Quartet)

Benjamin Britten, (1913-1976), one of England's foremost composers, is probably best known to the public for his operas and choral works, although a substantial body of instrumental and chamber music is also the result of his uncommonly diligent talent.

One of the most haunting sonorities in the string quartet repertoire, the opening Andante sostenuto alternates with a driving Allegro vivo throughout the first movement. The con slacio second movement (in F, like the climax of the previous movement) exploits an insistent triplet figure that gradually gains supremacy as the movement progresses. The nocturnal Andante calmo (in B flat, a third lower than the central D) is in 5/4 time and seems to anticipate the "Moonlight" interlude from Peter Grimes. Returning to the home key of D, the Haydenesque finale scampers in with a high-spirited motif with characteristic Lydian inflections (ie the fourth degree of the scale - G in this case - is sharpened). The moto vivace is a novel sonata-rondo

in which the four main ideas recapitulate in reverse order.

(Program note courtesy of Dene Olding)

In the immediate postwar period one of the most significant scores to emerge from the pen of William Walton (1902-1983) was the A minor String Quartet, composed between 1945 and 1947. It was typical of him to combine two of his most recognisable creative moods: the brooding lyricism that had appeared in fully developed form in the Viola Concerto of 1929, and the crackling rhythmic energy that had first bowled listeners over in the short concert overture, Portsmouth Point of 1925.

Though marked Allegro, the first movement begins with a thoughtfully melancholic dialogue for viola and second violin, so spaced and timed that it takes advantage of faster-moving groups of notes while maintaining a leisurely overall sense of movement. Cello and first violin join in this dialogue without disturbing its flow and unity until there is an unmistakable increase in tempo and asperity, marked by the use of abrupt three-note figures and peppery spurts of energy. A return to the lyrical sadness of the opening is followed by a resumption of the energetic music, this time in the form of fugal entries. The themes make up the sonata scheme of the movement as a whole, with lyrical melancholy having the last word.

The Presto second movement is a representative Waltonian scherzo, using highly charged rhythmic cells to propel its phrases and to make it seem as though the music has exploded from under relentless pressure. The third movement, Lento, demonstrates the composer's remarkable capacity for writing a lengthy melody which is both individual and, at the same time, traditional and persuasive. Very few recent composers have possessed such sustained power of melody while managing to sound true to themselves.

In the fourth movement, Allegro molto, Walton again unleashes the power latent in brief and potent rhythmic cells after the manner of his second movement, although this time there is a more extended lyrical contrast. While the first movement starts and ends in sadly thoughtful reverie, with outbreaks of energy for contrast, the finale ends as it begins, in vivid and peremptory metrical excitement.

(Program note courtesy of Roger Covell.)

Thursday 13 July

8.00pm

Townsville Civic Theatre

Slavic Soul

Tchaikovsky

Piano Trio in A minor, Op 50

1. Pezzo elegiaco
2. Tema con variazioni
3. Tema: Andante con moto
Variazioni: i. Cantabile
ii. Più mosso
iii. Allegro moderato
iv. L'istesso tempo
v. L'istesso tempo
vi. Tempo di valse
vii. Allegro moderato
viii. Fuga: Allegro moderato
ix. Andante flebile, ma non tanto
x. Tempo di mazurka
xi. Moderato

Variazione Finale e Coda: Allegro risoluto e con fuoco

Sergei Babayan

James Buswell

Carol Ou

Stravinsky

Septet

1. Untitled
2. Passacaglia
3. Gigue

Sergei Babayan

Steven Copes

Yvette Goodchild

Nathan Waks

Catherine McCorkill

Yoshiyuki Ishikawa

Richard Oldberg

Dvorak

Piano Quartet in E flat major, Op 87

1. Allegro con fuoco
2. Lento
3. Allegro moderato grazioso
4. Finale: Allegro ma non troppo

Ian Munro

Oleh Krysa

Rainer Moog

Judith Glyde

Concert recorded by 4MBS

The musical world considers Tchaikovsky the greatest representative of the Russian symphonic tradition of the nineteenth century but his chamber music is less well known. In a letter of December 1881 the composer wrote to his friend and patron Madame von Meck that "I wish to write a Piano Trio, and I have got quickly to work". In another letter in January 1882, however, he wrote that he was experiencing depression - a common thing for him - and finding difficulty working. However, by March he had completed a trio in time for the first anniversary of the death of the composer and pianist Nicolai Rubinstein who died in March 1881 and whom Tchaikovsky admired so much that he conceived the work as a requiem "To the memory of a great artist".

The Trio is drenched in an emotional intensity exceptional even by Tchaikovsky's standards. The great Pezzo elegiac provides the basic mood of the work and the extended Theme and Variations explores almost every facet of the pianist's technique, so that the work is like a mini piano concerto with string accompaniment. This however would not take account of the extreme difficulty of the violin and cello parts, and the wide variety of colouristic devices that Tchaikovsky employs in a seemingly never-ending out-pouring. The Finale and Coda bring the work to a powerful conclusion.

After the premiere of his ballet *The Firebird* in 1910, followed by the ballets *Petroushka* and *The Rite of Spring*, there has been no doubt regarding Igor Stravinsky's place as one of the most creative and original figures in the entire history of music. For nearly seven decades, his output influenced all musical composition which was to follow. A Soviet journal documented that "Igor Stravinsky may well appear to future centuries as the spokesman and highest musical expression of the first six decades of this present century. Certainly no other composer reflects so completely the many aspects of this turbulent time or has succeeded in formulating them as Stravinsky has and, that is to say, with a maximum of skill and imagination."

The Septet for clarinet, horn, bassoon, piano, violin, viola and cello was composed between July, 1952 and February, 1953 and dedicated to the Dumbarton Oaks Research Library and Collection in Washington, D.C. The work is an example of the numerous compositions in Stravinsky's neo-baroque/neo-classical output; few works of his show a greater mastery of twentieth century counterpoint than the Septet. The third movement

Gigue includes four separate fugues, a task J.S. Bach himself would have praised.

By the time Antonin Dvorak came to write the Piano Quartet in E flat, he was an international celebrity and feted both at home and abroad. For a long time the Berlin publisher, Simrock, had been pressuring him for more compositions - the first set of Slavonic Dances had earned the publisher a small fortune and he had requested a second set as well as a new piano quartet, prompted, it is thought, by the success of Brahms' works for the same combination. Although he had originally been asked in 1885 it was not until four years later that Dvorak found the time to begin the composition, slotting it in, in 1898 between conducting engagements and performances in Germany and in his native Czechoslovakia, the awarding of an Austrian Order of the Iron Crown followed by an audience with the Habsburg emperor, and, in March 1890, a tour to Russia at the invitation of Tchaikovsky.

The E flat Piano Quartet shows a widely experienced composer at the helm. The piano writing is both percussive and rich in sonorities, imaginatively exploiting the instrument's great tonal possibilities. Featured in the string writing is the viola, Dvorak's own instrument and one on which he was quite proficient.

The first movement has rapidly shifting moods alternating between the piano and the strings. The opening unison passage is worked and reworked in an astonishing variety of ways both rhythmically and timbrally throughout the movement, and makes a spectral appearance on tremolando violin and viola in the coda. The Lento is formally as simple as the previous movement was complex: there are five distinct melodies of which the third and the last are closely related. The mood ranges from a tranquil opening to the power and passion of the fourth theme.

In spirit the third movement lies between a Waltz and a Laendler. There is a whiff of Gypsy music and scholars have pointed out the links with Czech folk music in the suggestion of the cimbalom, an eastern European peasant instrument, in the high piano writing at the third appearance of the main theme. The fourth movement is good humoured, accentuating in no uncertain terms a Gypsy feel. The exciting, hotly argued development section concentrates almost exclusively on the opening idea, intensifying in turn its brusqueness and its lineal lyricism.

Chamber Classics

Friday 14 July

8.00pm

Townsville Civic Theatre

Spirit of Spain

Concert sponsored by



Wilson Ryan & Grose
Lawyers

Sarasate

Spanish Dances

Dong-Suk Kang

Andrew Cooperstock

Granados

Piano Trio Op. 35

Andrew Cooperstock

Dong-Suk Kang

Nathan Waks

Piazzolla

Tango Ballet

Goldner String Quartet

Piazzolla

Tango Seis

Ian Munro

Steven Copes

Geoffrey Collins

Catherine McCorkill

Yoshiyuki Ishikawa

Richard Oldberg

Turina

Scene Andalouse for Viola, Piano and String Quartet

1. Crepuscule du soir (Twilight)

2. A la Fenetre

Rainer Moog

Ian Munro

Goldner String Quartet

Concert recorded by 4MBS

Pablo de Sarasate (1844-1908) was, arguably, the greatest instrumental virtuoso that Spain ever produced. He was widely acclaimed throughout Europe, North and South America as one of the foremost solo violinists of the nineteenth century and the dedicatee of numerous works, including concerti and concert works by Bruch, Dvorak, Lalo, Saint-Saens and Wieniawski. His own compositions, almost always in short forms, included brilliant fantasies, simple songs such as *Les Adieux* and a large number of nationalistic Spanish dances. Their wide appeal will never fade as they speak with a universal fascination with their circus-like virtuosity, indigenous rhythms and warmth of sound.

There is some confusion over the exact ordering of the music of Enrique Granados: his premature death in 1916 by drowning after his ship was torpedoed by a German submarine in the English Channel and disputes between his heirs has meant that a thorough catalogue of his music has not yet been produced. The manuscript for the Piano Trio however, was dated 2nd January, 1894, when the composer was 27 and at the beginning of his career, and described by him in a letter to his wife as "my best work to date". Today, however, it may be considered of less merit than some of his later songs and piano pieces including, of course, the piano suite *Goyescas*, first performed in 1911 and the work for which he is best known today.

Granados regarded himself not as a musician but as an artist. He wrote well and was an excellent painter. In all his art-like his idol the painter de Goya - he tried to reproduce the essence of what he saw and 'to expose the great hidden in the trivial'. Just prior to his death he had written to a friend "I have a whole world of ideas... I am only now starting my work" and the Trio, like many other works, occasionally exhibits a lack of compositional discipline and experience that might have accrued in time had the composer lived longer. He tended to compose intuitively, and has been criticised for allowing the music to wander - sometimes to its detriment with passages becoming monotonous and repetitive. What elevates his music is the vivacity of his melodic invention and highly original rhythms, harmonies and colourations.

The Argentinian composer Astor Piazzolla, (1921-1992), is considered by many to be the father of the 'new tango'. He studied under Alberto Ginastera, and subsequently at the Paris Conservatoire under Nadia Boulanger, who helped him to realise his

relationship to the tango as a musical form, as distinct from what Piazzolla called the 'European-style' music which he had composed until then. As a child Piazzolla lived in New York where, at the tender age of 13, he was given the opportunity to accompany - on the bandoneon - Carlos Gardel, a leading tango singer. After his return to Argentina and some unsuccessful accounting studies, Piazzolla surrendered to his passion for music, admitting in his old age that "the music is more than a woman, because you can divorce a woman, but not music. Once you marry her, she is your forever-lasting love, and you go to the grave with her".

Piazzolla's music has been immensely popular, and his list of compositions is vast. Shunned by a conservative government at home, he nonetheless created a world-wide following for his 'nuevo tango', and in the final years of his life began to bring that music to the world concert stage, using classical instrumentation and ensembles.

(Program notes courtesy of the Telstra Adelaide Festival of the Arts.)

Joaquin Turina was born in Seville December 9, 1882 and, upon completion of his studies at the Madrid conservatory moved to Paris to study with Vincent d'Indy at the Schola Cantorum. He returned to Spain in 1914, developing a strong reputation as a pianist, conductor and critic. Later, in 1931, he was appointed professor of composition at the Royal Conservatory in Madrid and director of music at the State Department of Education in 1941. His vast compositional output includes many solo piano works, chamber music, large-scale orchestral works and several operas. The *Scene Andalouse*, Op. 7, a sextet for solo viola, piano and string quartet, was composed in 1912. It clearly adopts an Andalusian style, Turina's most identifiable characteristic in so much of his work.

The work is a two-movement serenade, using programmatic elements to convey this picture of Andalusian life, the role of the "romantic lover" portrayed by the solo viola. The first movement, *Crepuscule du soir* (Twilight), is an atmospheric scene introduced by the piano, then the solo viola and, finally, by the string quartet; the next section, *Serenata*, is the core of the movement in which the solo viola predominates. The second movement, *A la Fenetre*, illustrates the lover's dialogue under a, hopefully, open window.

Chamber Classics

Saturday 15 July

7.00pm (2 intervals)

Townsville Civic Theatre

Mostly Mozart Marathon

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Mozart

Violin Sonata in B flat major, K 454

Charmian Gadd
Malcolm Bilson

Mozart

Quintet for Horn and Strings in E flat major, K 407

Richard Oldberg
William Terwilliger
Theodore Kuchar
Yvette Goodchild
Markus Stocker

Beethoven

Septet Op 20

1. Adagio - Allegro con brio
2. Adagio cantabile
3. Tempo di menuetto
4. Tema con variazioni
5. Scherzo (Allegro molto e vivace)
6. Andante con moto alla marcia - Presto

Dong-Suk Kang
Theodore Kuchar
Nathan Waks
Max McBride
Catherine McCorkill
Yoshiyuki Ishikawa
Richard Oldberg

Mozart

Piano Concerto No. 14 in E flat major K 449

1. Allegro vivace
2. Andantino
3. Allegro ma non troppo

Malcolm Bilson
Goldner String Quartet
Max McBride

Haydn (arr. Salomon)

Symphony No. 104 in D major "London"

Malcolm Bilson
Goldner String Quartet
Geoffrey Collins
Catherine McCorkill
Max McBride

Concert recorded by 4MBS

As early as at the age of eight, Mozart was composing "violin sonatas", works described as "Sonatas for the harpsichord which may be played with an accompaniment for the violin". His works numbered K. 6-9 and 10-15, not to mention 26-31, were all composed in the medium. Virtuosity for the violinist was never a factor in the sonatas until the spring of 1784, in the Sonata in B flat major, K. 454. Mozart wrote to his father "We now have here the famous Strinasacchi, from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am at this moment composing a sonata which we are going to play together at her concert." With as renowned a violinist on hand, Mozart was certainly not going to compose another "accompanied sonata". The movements, whether they be fast or slow, are each brilliant showpieces giving this work an individual place in Mozart's output of "violin sonatas".

Mozart composed his Horn Quintet in E flat major, K. 407 in Vienna, in 1782, for the unique combination of horn, violin, two violas and cello. The work was written for Ignaz Leutgeb, a long-time friend of the Mozart family.

The Quintet's first movement, after a brief march-like introduction announced by the strings, features the horn, which states each of its principal themes. Throughout the work, an aspect of the originality stems from the sonority gained by the tandem-like work of the two violas, replacing the role traditionally employed by the use of two violins in so much of Mozart's chamber music.

During his "early period", Beethoven composed numerous chamber works incorporating woodwind instruments. The Septet, Op. 20, is certainly the most ambitious. It achieved phenomenal popularity, eventually serving as a model for Schubert when he composed his Octet. The work's popularity resulted in a number of arrangements made of it, some by Beethoven and some not. There exists a version for string quintet (two violins, two violas and cello), only possibly authentic, and a version for violin (or

clarinet), cello and piano, certainly by Beethoven and published, in 1803, as Opus 38.

Mozart's Piano Concerto in E flat was finished early in 1784 - one of eight written during that year. Similar to others of this time, K 449 could also be performed "a quattro" or without the winds if preferred so that it could be suitable for 'domestic' use.

Composed for one of Mozart's pupil, the E flat is generally regarded as the first of the mature concerti, even though it lacks the timbral colour and depth of later works. The opening movement is full of melodic invention and an enlarged form so as to incorporate the greater and more diverse amount of material used.

In the second movement beginning in B major, the soloist plays around with the theme, ornamenting and embellishing it. The finale is, according to Groves, "Mozart's most brilliant, elaborate and ingenious to date".

Numerous works of Haydn have come down to us in various instrumental combinations. At times, these versions have been products of poor scholarship and, at others, they have served as reflections as to the extreme popularity of so many of Haydn's works. They exist in arrangements by Haydn himself, anonymous arrangers or as, in the present case, by figures such as Salomon, who took advantage of the immense public success of works such as the Symphony No. 104 and extended the possibilities for performance by arranging them for chamber-like proportions.

The Symphony No. 104 was premiered on April 13, 1795 and was the final symphony composed by Haydn. His 12 London Symphonies - the final 12 symphonies he composed - represent the first peak of the symphonic form and, to this day, remain one of the most significant cycles in the entire literature.

Sunday 16 July
11.30am
St James Cathedral

Festival Finale

Larry Sitsky

Violin Sonata "Omnia Exeunt in Mysterium" (World Premiere)

Oleh Krysa
Ian Munro

Faure

Piano Quartet No. 2 in G minor, Op 45

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

Sergei Babayan
Steven Copes
Theodore Kuchar
Carol Ou

Schubert

Octet

James Buswell
Michele Walsh
Yvette Goodchild
Carol Ou
Max McBride
Catherine McCorkill
Yoshiyuki Ishikawa
Richard Oldberg

Concert recorded by 4MBS

Larry Sitsky writes "My work for violin and piano, *Omnia Exeunt in Mysterium*, was written in 1995 and dedicated to Oleh Krysa and his wife Tatiana Tchekina. It is, effectively, in the general form of a sonata, with each of the four movements concluded with a quotation from the Tao Teh Ching:

- i: "...Something there is, whose veiled creation was before the earth or sky began to be..."
ii: "...the Way eternal has no name..."
iii: "... Attain the climax of emptiness, preserve the utmost quiet..."
iv: "...the Way is everlasting, not endangered by physical death..."

If the second movement can be seen as a kind of Scherzo - in mood, rather than in form, with a turbulent central section and the beginning and end soft, then one could similarly assign a slow movement function to the third movement. The first and last movement are more in the nature of being complementary to each other, the first rising from a misty beginning to a vigorous ending, whilst the last reverses this process, with the piece ending in an atmosphere similar to the start of the whole work. The quotes from the Tao are more enigmatic and cannot be explained by simple programmatic references; perhaps they should be thought of as poetic springboards for the music.

When this work was composed, the end of the Soviet era was at hand, and there was the beginning of free traffic with Soviet musicians. For me, meeting and playing with such as Oleh Krysa (and others, both here and in Russia) took me back to my roots, rediscovering the Slavonic temperament with all its 'over-the-top' implications. It was a liberating experience and this work is one of the fruits of that experience.

This is a marvelous work, even by the exalted standards set by Faure's chamber music as a whole. It seems to date from 1885-1886, just after Faure had won the Prix Chartier of the Academy for Fine Arts for his chamber music. It is beautifully constructed and brimming with superb melodies, yet, surprisingly, it has never achieved the popularity of the first Piano Quartet, Op. 15. Like that Quartet which makes extensive and notable use of, in its case, the Aeolian mode, the G minor Quartet alternates between the Phrygian mode- beginning on e - and the ordinary minor, creating the ethereal, other-world sounds so typical of Faure's music. Also typical is the wide variance of moods achieved by altering the harmonic and textural context of the themes; only rarely

is a theme repeated without some variation. A feature of this quartet too, is the lack of conventional phrasing (which is traditionally defined by a cadence of some sort). Instead a longer, almost seamless span of sound has been achieved, a technique which it has been suggested Faure learnt from Wagner's music with its never-ending melody.

The Octet by Franz Schubert was written in amongst a burst of activity around the turn of 1823/24. At the end of 1822 the composer had contracted syphilis, an incurable and most debilitating condition in those days and one which shamed him no end. By mid-1823 he was desperately ill - one of a number of serious bouts he was to endure until the illness subsided outwardly while continuing to internally destroy his nervous system.

In February 1824, the composer began writing his first chamber music in over three years including the Octet. In a letter to a friend Schubert wrote "I haven't written many new lieder, but instead I have got down to instrumental music, because I have composed 2 quartets... and an octet, and I want to compose another quartet, by this means preparing the way to the grand symphony". This was one of Schubert's lifetime ambitions, dwarfed as he felt following in the footsteps of Haydn, Mozart and in particular Beethoven.

The work was commissioned by Ferdinand, Count Troyer, a clarinettist and member of Archduke Rudolph's musical establishment. At the commissioner's request the Octet was modelled on Beethoven's Septet and although the work is very obviously Schubert's, there are a number of similarities between the two: in the ordering of the movements and in the scoring both of which had been indelibly marked by the excellence of Beethoven's writing in his Septet. In particular the addition of a second violin allowed Schubert the freedom of a greater string colouration which he used to add depth to the traditionally superficial 'serenade' (which had always been associated with sheer entertainment) and to write a more compelling piece of music. The writing is full of rich and flowing ideas and is strikingly original. The first and last movements open with a weighty introduction, the last being particularly complex in form. The second movement is an Adagio, while the fourth is an Andante with variations on an earlier vocal duet "Gelagert unter'm hellen Dach der Baume" taken from a singspiel of 1815.

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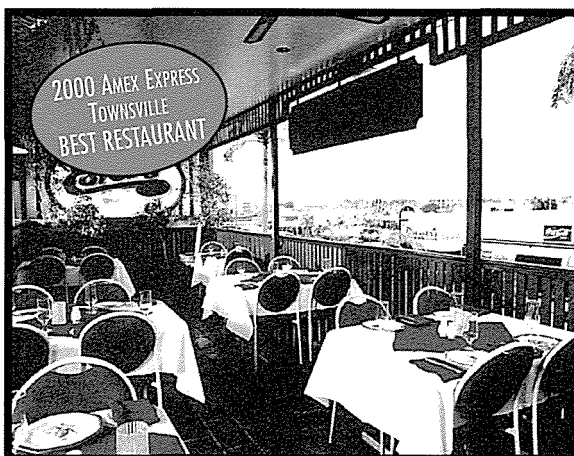
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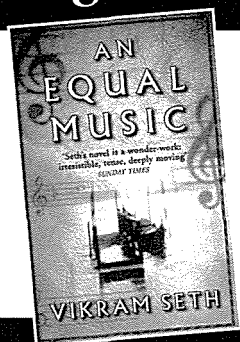
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20th Century Retrospective

Saturday 8 July

11.00am (10.00am pre concert lecture)

Townsville Masonic Centre

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



Behind the Iron Curtain

Lutoslawski

Partita for Violin and Piano

1. Courante
2. Ad libitum
3. Air
4. Ad libitum
5. Gigue

Steven Copes
Sergei Babayan

Schnittke

String Trio

1. Moderato
2. Adagio

Steven Copes
Theodore Kuchar
Carol Ou

Shostakovich

Viola Sonata Op 147

1. Moderato
2. Allegretto
3. Adagio

Rainer Moog
Andrew Cooperstock

Concert recorded by 4MBS

Witold Lutoslawski's *Partita* exists in two versions, the first being composed for violin and piano during the autumn of 1984 as a result of a commission by the St. Paul Chamber Orchestra. It received its premiere in January, 1985 with violinist Pinchas Zukerman and pianist Marc Neikrug in St. Paul, Minnesota. The second version of *Partita* was composed four years later, in 1988, and dedicated to its first performer, Anne-Sophie Mutter.

The work's title is based on the fact that its three main movements, the first, third and fifth, share a similarity in their design to three of the movements of the baroque partita, or dance suite, the courante, air and gigue. The three principal movements are set aside by two shorter interludes, marked *ad libitum*, in which the two instruments play independently of each other.

Discussing the compositional essence of the music of Alfred Schnittke has for years become increasingly difficult, some describing his work as 'polystylistic' while others, less tolerantly, simply describe his work as unpredictable. His work of the past decade has taken a dramatic turn from the self-made polystylist of the 1970's and early 1980's. The *String Trio* of 1985 is arguably one of the classic works of string chamber music composed during the past half century. The work's existence began as a commission by the Alban Berg Foundation commemorating the Berg Centenary. The very opening of the work identifies with the commission: a statement presented by the three performers clearly resembles "Happy Birthday" in its rhythmic structure. As the first movement progresses, Schnittke goes on to present four subsequent ideas: the first two, although distinct in their rhythmic pattern are elegiac in character; the third is a progression of descending triads resembling minimalists of the present, and the fourth consists of a chordal sequence resembling Gregorian chant. In the development, Schnittke turns back to a world of serenity, abruptly destroyed by a violent attack in an aggressively dissonant recapitulation. In the uncomfortable but quiet coda the violin continues with a

variation on the opening statement of the work. The second and concluding movement again begins with the "Happy Birthday" rhythm. The movement moves further and further into a world of desolation not uncommon to the late works of another composer who clearly influenced Schnittke, namely Dmitri Shostakovich.

The *Viola Sonata*, Op. 147, is the last completed work of Dmitri Shostakovich, dating from a period in which the final works of his "old age" are his most personal creations. As is the case with the Fifteenth Symphony, Shostakovich often uses quotations not only from his own earlier works but often from the well-known works of others. He began work on the *Sonata* on June 25, 1975 and completed the first two movements by July 4; over the next two days the extended final movement was composed. Changes and corrections were being made until August 6, the day he delivered the manuscript to the work's dedicatee and first performer, Fyodor Druzhinin ... three days later, the composer died of a heart attack.

The *Sonata* begins with the viola playing a passage in fifths, pizzicato and using only the instrument's open strings; the reference seems almost an obvious one to the opening of the *Violin Concerto* by Alban Berg. The second movement, a scherzo, is a grotesque dance not dissimilar to the late works of Mahler, a composer whom Shostakovich held in the highest regard and whose influence can be felt as early as the Fourth Symphony. The third movement begins with 13 bars for unaccompanied viola, later following a similar rhythmic, melodic and structural design to Beethoven's "Moonlight" Sonata. With a bit of fantasy, one can find "subtle" references to his own Fifth Symphony as well as a number of his other compositions.

Theodore Kuchar
Guest Lecturer

Saturday 8 July

3.00pm (2.00pm pre concert lecture)
Townsville Masonic Centre

USA The Aaron Copland Centenary

Terwilliger / Cooperstock Duo

The Complete Works for Violin and Piano

Aaron Copland

Prelude for Violin and Piano

Prelude (Second) for Violin and Piano

Sonata for Violin and Piano

1. Andante semplice
2. Lento
3. Allegro giusto

Two Pieces: Nocturne, Ukelele Serenade

Duo for Violin and Piano

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

Waltz and Celebration from Billy the Kid

Hoe Down from Rodeo

Concert recorded by 4MBS

There could be no more appropriate way to celebrate Aaron Copland's centennial year than to devote a concert to some of his less familiar music. And the works for solo violin and piano perfectly illustrate the stylistic shape of the composer's career, which itself outlines the very development of American music in the twentieth century. Each of Copland's musical idioms is here represented: a French-tinged modernism, openly American jazz, folk-inspired tunefulness, and gestural abstraction.

Although writing pieces by the age of eight, Copland talents really began to blossom in 1917 as a student of Rubin Goldmark, himself a student of Dvorak. The two Preludes for Violin and Piano were composed under Goldmark's tutelage - the first in 1919 the second two years later. These two short pieces from Copland's youth exist only in manuscripts preserved at the Library of Congress.

By 1943, having immersed himself in traditional American music for his folk-infused ballets, Copland recognised that "qualities of the American folk tune have become part of my natural style of composing, and they are echoed in the Sonata (for Violin and Piano)." Despite this, he used no folk song quotations in the sonata, but the violin's opening melody of simple triads over bare chords on the piano, and the exuberant dancing rhythms in the finale attest to their composer's appropriation of American folksong. Despite its air of simplicity, the Sonata is certainly not simple. Within the usual sonata-allegro form of the opening movement and its deceptively plain melodies are moments of true contrapuntal ingenuity. The finale deftly weaves together themes from the first two movements in a stroke of cyclical mastery. Tricky changes in tempo throughout the first movement produce contrast, while the scherzo-like third movement uses the irregular rhythms so typical of Copland's jazz-inspired pieces of the twenties.

The Two Pieces - Nocturne and Ukelele Serenade [sic] - were composed in 1926 at the same time Copland was drafting a piano concerto and two short piano works: Blues No. 1 and Blues No. 2. The languorous Nocturne captures a sensuous, bluesy feel from its first notes by emphasizing the flattened third degree of the blues scale yet still echoes its Francophile composer's interest in Debussy's parallel harmonies and

Stravinsky's ostinati. The cynically urbane Ukelele Serenade uses quarter tones in the violin (itches inflected ever so slightly flat or sharp) to achieve an improvisational blues effect. A ukelele sound is simulated by arpeggiated chords in the piano and quadruple-stop pizzicati in the violin.

In 1967 Copland accepted a commission for a piece for flute and piano which he arranged in 1977 as the Duo for Violin and Piano. At least one critic felt that the new version represented an improvement, observing that the warm timbre of the violin suited Copland's sophisticated musical language more aptly than the flute. Like the Violin Sonata, the Duo adopts a traditional three-movement form. The violin's lyric first melody recalls Copland's folksy tunes of the forties, and in fact, the musical ideas in the Duo date back to that era. The second movement borrows both the typical AABA form from popular songs, and blues inspired harmonies to create, as Copland said, "a certain mood that I connect with myself - a rather sad and wistful one, I suppose." But the finale dispels such melancholy with angular themes and jagged melodies that invite the performer to make the most of the violin's percussive potential.

The cowboy ballets, Billy the Kid and Rodeo, epitomize a more accessible musical language born of Copland's aesthetic reorientation during the depression and World War II. Such pieces as Fanfare for the Common Man and these two ballets were composed in a new 'Americanist' idiom that soon brought him extraordinary success and established his reputation as the leading American composer. Much of their homespun appeal owes to the use of actual cowboy tunes found in published collections from the thirties and forties. The Waltz, for example, is based in the cowboy song 'Trouble for the Range Cook', and most appropriately for this arrangement, Hoe-down uses early fiddle tunes meant to accompany dancing. Copland, in search of receptive audiences and more frequent performances, often recast his pieces for other instrumental combinations. His arrangements lent a new intimacy to these familiar works, evoking in the concert hall the atmosphere of a country barn dance.

Andrew Cooperstock
Guest Lecturer

Thursday 13 July

11.00am (10.00am pre concert lecture)
Townsville Masonic Centre

Behind the Iron Curtain 2

Gubaidulina

Rejoice! Duo for Violin and Cello

James Buswell
Carol Ou

Khachaturian

Trio for Clarinet, Violin and Piano

1. Andante
2. Allegro
3. Moderato

Catherine McCorkill
William Terwilliger
Andrew Cooperstock

Prokofiev

String Quartet No. 1 in B minor Op 50

1. Allegro
2. Andante molto-Vivace
3. Andante

Goldner String Quartet

Concert recorded by 4MBS

Sofia Gubaidulina, along with Alfred Schnittke, is the most original and powerful Russian composer of the post-Shostakovich generation. She began at the Moscow Conservatory in 1954 and earned her graduate degree in 1963. Already at this time, she was regarded as highly unorthodox; a member of the committee that evaluated her final examination, Dmitri Shostakovich, inspired her with the words "I want you to continue along your mistaken path".

As stated by the composer, the titles of the movements of *Rejoice!* were inspired by reading the lessons of the Ukrainian philosopher and religious thinker, Grigory Skovoroda (1722-1794). In *Rejoice!*, the composer has stated that the theme is represented "as a metaphor for the transition into an 'other' reality through the juxtaposition of normal sound with that of harmonics. The possibility for string instruments to derive pitches of various heights at one and the same place on the string can be experienced in music as the transition to another plane of existence... Of course, the sounds of harmonics have been used a thousand times and there is nothing special in it. But the idea is to experience them not as timbre or colouration, not as the trappings of the thing but as its essence, the essence of its form, as 'transfiguration'. And that is a matter of art."

Aram Khachaturian represented the fulfillment of official Soviet Arts Policy: the intermeshing of regional folklorism and the great Russian tradition. His native Armenian (and, in a wider sense, trans-Caucasian) heritage is reflected in languid melodies, stirring rhythms and the pulsating vitality of his musical idiom. His orchestral writing has a rich, sensuous essentially post-Romantic sound, punctuated by colourful percussion.

The Trio for Clarinet, Violin and Piano was written in 1932 while still a student at the Moscow Conservatory and subsequently recommended by Prokofiev for performance in Paris. Written for either B flat clarinet or viola, with violin and piano, the style is extremely free and naturally rhapsodic. The

expansive duet that is heard between clarinet and violin in the opening statement has deliberately expressionistic flashes alternating with more assertive episodes and lento passages. The Allegro uses intonations reminiscent of popular Armenian (Jewish?) folk music and contains a spritely 3/8 dance passage led by the clarinet. The Moderato finale is more rugged in character, developing an immense crescendo between the opening clarinet solo and the more concertante coda.

Sergei Prokofiev, another giant of twentieth century music, was born in 1891 in the Ukraine and died in Moscow in 1953, coincidentally on the same day as his nemesis, Josef Stalin.

The Quartet No. 1, written in 1930 during his years in Paris, displays from the outset his love of spiky rhythms and accompaniments and the kind of musical gestures that served him so well in his masterful ballet scores. The bold, muscular first theme of the opening movement soon gives way to a beautiful lyrical second theme which is quite reminiscent of the world of Romeo and Juliet, although it predates this ballet by eight years.

The second movement scherzo is unusual in that it begins with a slow introduction which leads to the whimsical theme of the movement proper. A heroic middle section enables the players to show off virtuoso technique and is remarkable for the texture and energy of the writing. The movement comes to a close with an almost 'Soviet' ending - rousing, yet accessible to the masses.

The finale, with its rather limpid opening theme is in fact the slow movement of the work. It is often impassioned and full of melodies that could most aptly be described as yearning. After the climax of the movement, a short coda brings the piece to a conclusion that has a certain pathos and mystery but does not descend too far into melancholia.

(Program note courtesy of Dene Olding)

Fred Blanks

Guest Lecturer

Fred Blanks was born in Germany in 1925, immigrating to Australia in 1938. An organic chemist by profession he has had a lifelong interest in music and was the Australian Correspondent for the Musical Times (UK) from 1955 until 1992. He was music critic for the Sydney Morning Herald from 1963 until 1998 and has written on musical topics for many publications including program notes for the ABC on Shostakovich and Vaughan Williams (in whom he has a special interest). He has conducted courses for adult education institutions including WEA (Sydney) and was the tour leader for European tours including the Mozart Bicentenary Tour 1991 for Alumni Travel. Fred Blanks was awarded an AM in the 1988 Queen's Birthday Honours "for his lifelong services to music".

20th Century Retrospective

Friday 14 July

11.00am (10.00am pre concert lecture)
Townsville Masonic Centre

France

Poulenc

Sonata for Clarinet and Bassoon

1. Allegro
2. Romance (Andante très doux)
3. Final (Très animé)

Catherine McCorkill
Yoshiyuki Ishikawa

Françaix

Divertissement

Yoshiyuki Ishikawa
William Terwilliger
Michele Walsh
Yvette Goodchild
Markus Stocker
Max McBride

Messiaen

Quartet for the End of Time

1. Liturgie de cristal
2. Vocalise, pour l'Ange qui annonce la fin du Temps
3. Abîme des oiseaux
4. Intermède
5. Louange à l'Eternité de Jésus
6. Danse de la fureur, ou les sept trompettes
7. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
8. Louange à l'Immortalité de Jésus

Ian Munro
Catherine McCorkill
Dene Olding
Julian Smiles

Concert recorded by 4MBS

Francis Poulenc, born 1899 in Paris and died in that city in 1963, lived through the most turbulent musical times of the twentieth century. He had been at the scandalous premiere of *Le Sacre du Printemps* in 1913, and travelled to Vienna in 1921 to talk to Schoenberg and his students. Although a member of Les Six and immersed in the contemporary music of his time, he himself said that he felt there was room for new music which 'doesn't mind using other people's chords. Chromaticism in his music was never more than passing - even if, according to Roger Nichols, "he used the diminished 7th more than any other leading composer since Verdi".

The Trio for Clarinet and Bassoon was written in 1922 and revised in 1945. The four chamber works of this early period (from approximately 1918 until 1926), each under ten minutes in length, are acidly witty, garnishing plain triadic and scalar themes with spicy dissonances. In the Trio the bassoon falls naturally into an accompanying role to the clarinet, providing an harmonic foundation for its partner's melodic inventions. There are also passages of jazz and bitonality, often leading to a mischievous cadence.

Jean Françaix studied composition with Nadia Boulanger and was both a brilliant pianist and composer. He was also a well-recognized champion of wind music and contributed a wealth of repertoire especially for double reed instruments.

The Divertissement for bassoon, 2 violins, viola, cello, and bass is dated from 1942. Françaix's original score of this composition had been lost for 26 years until William Waterhouse, a leading British bassoonist and scholar, successfully traced the score and Schott published it again in 1968. The influence of the composer, Poulenc can be heard in Françaix's music, however, Françaix's style is much more a result of his innate understanding of and love for the

characteristics of wind instruments. In this work, Françaix explores the expressive and lyrical possibilities of the bassoon and strings, and challenges the technical flexibility of each player.

Messiaen has often provided notes to his works. To some, his highly coloured emotional expositions are embarrassing, to others they offer welcome clues to the way in which this modern mystic thought out his music. He said of the Quartet for the End of Time: "Conceived and written during my captivity, the Quartet was first performed in Stalag VIII (in Görlitz, Silesia) on the 15th January 1941. It was directly inspired by a quotation from the Apocalypse (beginning "And I saw another mighty angel come down from heaven, clothed with a cloud"). Its musical language is essentially immaterial, spiritual and Catholic. Modes which achieve melodically and harmonically a kind of tonal ubiquity here draw the listener to eternity and space or the infinite. Special rhythms, beyond all measure, contribute powerfully in repelling the temporal...

This Quartet comprises eight movements. Why? Seven is the perfect number, the creation of six days, sanctified by the Divine Sabbath; the seven of this rest is prolonged to eternity and becomes the eight of unfailing light, of unalterable peace."

But the Quartet is able to make its own impression without literary aid, as it did when, on borrowed instruments, four French musicians played it before an audience of thousands of prisoners-French, Polish, Belgian-in that Silesian prison-camp in the bitter winter days of January 1941.

Michael Whiticker

Born in Gundagai, NSW, Michael Whiticker completed a degree in composition at the NSW State Conservatorium of Music before undertaking post-graduate study in Berlin. He subsequently received a Doctor of Creative Arts in Composition from Wollongong University.

He has held a large number of major residencies and been commissioned by companies such as Opera Australia, the Australian Chamber Orchestra, the ABC, and the Melbourne Symphony. The recipient of a number of important awards in Australia and overseas, including residential scholarships from the German and Korean governments, his compositions have twice been selected to represent Australia at the Paris Rostrum.

In 1997 Dr Whiticker moved to Townsville to become Lecturer in Composition and Technology at James Cook University. He has remained in Townsville where he now works as a freelance composer/technologist.

Saturday 15 July

11.00am (10.00am pre concert lecture)

Townsville Masonic Centre

England

Britten

Suite No.1 for Solo Cello, Op 72

Canto Primo (sostenuto e largamente)

1. Fuga (andante moderato)

2. Lamento (lento rubato)

Canto secondo (sostenuto)

3. Serenata (allegretto; pizzicato)

4. Marcia

Canto terzo (sonstenuo)

5. Bordone (moderato quasi recitativo)

6. Moto Perpetuo e Canto quarto (Presto)

Carol Ou

Berkeley

Trio for Horn, Violin and Piano

Richard Oldberg

William Terwilliger

Andrew Cooperstock

Elgar

Piano Quintet in A minor, Op 84

1. Moderato

2. Adagio

3. Andante - Allegro

Ian Munro

James Buswell

Michele Walsh

Rainer Moog

Nathan Waks

Concert recorded by 4MBS

Following the *Metamorphoses* after Ovid for solo oboe in 1951, there were ten years when Benjamin Britten produced no instrumental scores, concentrating instead on other forms of music - Billy Budd (1951), the *Turn of the Screw* (1954), *Noye's Fludde* (1957) and the opera *A Midsummer Night's Dream* (1960) amongst others. That is - until the artistry of Russian cellist Mstislav Rostropovich reawakened his interest in what might be considered a restrictive medium. Beginning in 1961 Britten wrote five works in all for Rostropovich - three solo cello suites (1964, '67 and 72), the *Sonata for Cello and Piano* (1961), and the *Symphony for Cello and Orchestra* (1963). The *Suite No. 1* was begun in 1962 and premiered by Rostropovich in Aldeburgh in 1965. It is not surprising that Britten took inspiration from the music of Bach to compose a virtuosic work for solo cello using the form of a suite. Throughout there are many instances akin to Baroque counterpoint and harmony.

One Baroque convention put to good use is the recurrence of the opening Canto, reminiscent of a *ritournello*. In Bach's music it would have been restricted to appearances in one movement only, but here it reflects Britten's desire to unify across a broader span. The cantos in general revolve around the open strings of the cello implying a tonality through the harmonies thereby produced, and are touchstone of calm in between the more active movements proper. Canto primo for example reappears in the final movement, asserting its mood of stasis against the dervish-like energy of the *Moto Perpetuo*.

In the *Marcia* the composer deliberately uses the cello to conjure up a fantasy world of a children's parade - a toy-soldier 'feel' and in its sound an implied tribute to another fantastic composition, Stravinsky's *L'Histoire du Soldat*. The *Fuga* is a simple two-voice fugue, while Canto terzo carries over a final open string D into the *Bordone* where it becomes a constant pedal for the movement. Above it swirl a mixture of pizzicato and arco counterpoints which use all the remaining strings.

Lennox Berkeley was born into an aristocratic family in Oxfordshire, England. As a composer, he had little connection with the English traditions exemplified by Elgar or Vaughan Williams, partly as a result of his French ancestry but also due to his training in those heady years between

1927 and 1932 in Paris under Nadia Boulanger, who taught so many of the most famous names in twentieth century music. Boulanger gave him a thorough grounding in compositional technique including a whole year spent studying strict counterpoint which was to influence him throughout his career. It was during these years that he met Stravinsky and other leading composers, and began a lifelong friendship with Francis Poulenc. It is interesting that he subsequently destroyed much of the music he wrote while in Paris believing it to be unworthy. He never radically adopted any of the great developments that were taking place in the first half of the twentieth century and to which he was exposed while living on the Continent. He preferred to stick to more conventional forms and harmonies retaining past masters as his models and couching his music in traditional forms and harmonic schemes. Even in the 1950's, when he began to explore atonalism and dissonance, such pieces would be interspersed with wholly tonal pieces. The tension between the two styles was highly productive, producing music of greater complexity and depth.

This fine quintet by Edward Elgar, (b. 1857, d. 1934), is one of three chamber works composed by him late in life - when he was 61 and experiencing a sudden outburst of creativity. The quintet, together with the *String Quartet* and the *Violin Sonata*, occupied Elgar during 1918, with work on all three proceeding simultaneously. They were written while the Elgars were living in what appear to have been idyllic surroundings deep in the Sussex countryside. The sounds being created were different from anything the composer had previously produced. Lady Elgar recognised this, and coined the phrase "wood magic" to describe the new harmonic simplicity and autumnal mood that she perceived in these three works. The quintet has an especially beautiful slow movement, with a sublime viola melody. The rest of the piece is summed up by W.W. Cobbett in these words: "The outer movement recall Brahms as far as the strings are concerned, but the piano part is written in a style quite new to chamber music, not in the concerto style adopted by composers for piano and strings, but as one part in five, a highly artistic, if not a pianistic conception."

Fred Blanks
Guest Lecturer

Saturday 15 July

3.00pm (2.00pm pre concert lecture)

Townsville Masonic Centre

Australia

Australia Ensemble

Larry Sitsky

Two Pastorales for Solo Flute

Geoffrey Collins, Flute

Carl Vine

Café Concertino

Elena Kats-Chernin

Bottleneck Blues

Peter Sculthorpe

Irkanda IV

Concert recorded by 4MBS

Two Pastorales for Solo Flute was written at a period in the mid-eighties which my students refer to as my "Armenian period". A large number of works for solo wind and brass instruments, as well as a number of larger pieces, were all inspired by my study of Armenian folk and sacred music. I visited Armenia during a period of exchange programs with the then Soviet Union and fell in love with a number of characteristics of music from that region - its rich melismatic melodies, its asymmetric rhythms and its quasi Oriental nature due to proximity to the Indian subcontinent. The Two Pastorales display all of these characteristics, but of course my aim was not to recreate Armenian music, simply to filter it through my mind to create something new. Of the Two Pastorales, the first tends to be lyrical and introspective, the second extrovert and brilliant.

(Program note courtesy of the Larry Sitsky)

Bottleneck Blues was commissioned for members of the Australia Ensemble. The composer explains the title's musical and extra-musical references, as follows: "Bottleneck has less to do with drinking in a pub than with the idea of bottled-up emotions which at times bubble out or are suppressed." 'Blue' notes are normally taken as inflections (usually flattenings) of the pitches located at the third, seventh (and sometimes fifth) degrees of a standard scale. They are derived from their use in the 'blues', a genre of African-American lament often referred to as one of the tributaries making up the hold-all musical category of jazz or as a parallel and allied genre.

Originally written for solo violin, strings and percussion, but subsequently arranged by the composer for flute and string trio, Irkanda IV (1961) is the work that first established Sculthorpe's reputation as a composer of real consequence and intense personal vision. It belongs to a series of instrumental works sharing the same title,

taken from an Aboriginal word meaning 'a remote and lonely place'. Sculthorpe composed it after the death of his father, and it has, for much of the time, the character of a threnody. The solo part begins with a memorably obsessive reiteration of phrases centered on the intervals of the minor third and minor second. The accompaniment is initially of densely clustered chords for the strings, articulated and timed in such a way as to have something of the character of a half-choked intake of breath. A second main section begins with a suggestion of resentment or railing at fate in the precise staccato echoing of phrases between soloist, first violin and viola, moving into a brief passage of vehemence. The next section (Deciso) seems to give this suggestion of anger abruptly explicit expression. The solo instrument returns to the grief of the opening section, its line reformed more cohesively, as if the phrases have been fused together by the violent expression of the middle sections of the work.

(Program note courtesy of the Roger Covell)

Carl Vine's Café Concertino was composed specifically for the Australia Ensemble to perform during its first European tour. Vine is a gifted pianist and a consistent and dedicated performer of Australian contemporary music. The composer chose to describe Café Concertino in terms exclusively concerned with material and procedure, in a manner which might almost be regarded as a parody of a certain kind of program note. Such a description was calculated to obscure rather than illuminate. The fact that the Café Concertino, as its name implies, is a bright, sharply intelligent piece of music. It makes effective use of parody and quick-thinking changes of rhythmic pulse to produce an effect of light-hearted and civilised discourse.

(Program note courtesy of the Roger Covell)

Larry Sitsky

Larry Sitsky is recognised foremost as one of Australia's most eminent composers, but also as a pedagogue and pianist of note. He was born in China in 1934 of Russian-Jewish parents, immigrating to Australia in 1951. He began piano lessons at an early age and, after graduating from the NSW State Conservatorium of Music in 1955, he travelled to the US to study with Egon Petri. In 1966 he was appointed head of Keyboard Studies at the Canberra School of Music where he is now head of Composition Studies.

One of Larry Sitsky's great passions has been the music of Ferruccio Busoni which he has researched and written about extensively. He has also retained a strong link with his roots, returning numerous times to perform and be performed in various states of the former USSR and in China. He has been regularly commissioned by all major Australian music organisations and his compositions have been featured on many discs.



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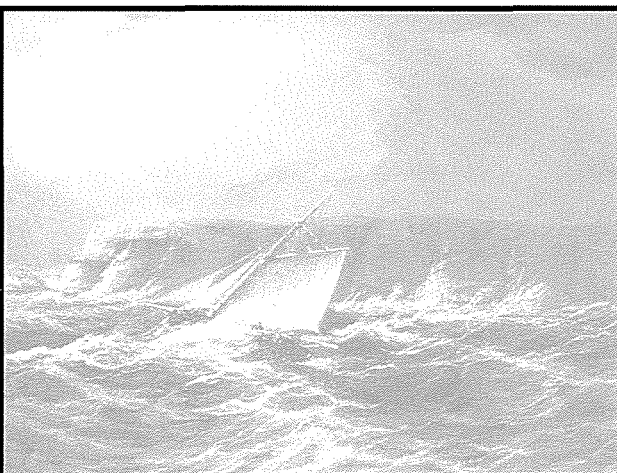
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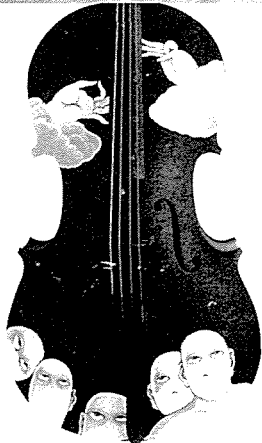
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Artistic Directors

Theodore Kuchar International Artistic Director

Theodore Kuchar is one of the most prolifically recorded conductors of the 1990's. From 1992 till 1994 he served as Principal Guest Conductor of the National Symphony Orchestra of Ukraine, being appointed Artistic Director and Principal Conductor in 1994 through to the end of 1999. Upon completion of that contract, he accepted the title of Conductor Laureate for Life.

In addition, he has served as Music Director and Principal Conductor of the Boulder Philharmonic Orchestra, and Professor and Director of Orchestral Studies at the University of Colorado at Boulder since 1996. He has been the Artistic Director of the Australian Festival of Chamber Music since 1990.

During the past two seasons, Kuchar has made his conducting debuts in major centres including Chicago, Hong Kong, London, Madrid, Mexico City, Prague and Sydney. His immense discography, numbering nearly 50 compact discs for the Naxos and Marco Polo labels, includes symphonies, concerti and large-scale orchestral works by composers including Antheil, Creston, Dvorak, Roy Harris, Piston, Prokofiev, Schnittke, Shostakovich and Tchaikovsky. Soloists with whom he has collaborated during this period include Sarah Chang, James Galway, Lynn Harrell, Yo-Yo Ma, Jessye Norman, Itzhak Perlman and Mstislav Rostropovich.

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. Ms Gadd's first teacher was her mother, and her remarkable promise resulted in her being enrolled at the NSW State Conservatorium of Music.

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 a recipient of the Emma Feldman Award in Philadelphia. Charmian Gadd was also a foundation member of the Macquarie Trio.

Festival Artists



James Buswell



Steven Copes



Dimity Hall

Violin

James Buswell (USA)

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 and 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, James 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.

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Steven Copes (USA)

Praised by the Financial Times of London for his "flashing, often exhilarating vigour", violinist Steven Copes was the only American prizewinner at the 1992 Carl Flesch International Violin Competition in London. He has been soloist with the Philharmonia Orchestra, the Sofia Festival Orchestra, the Bournemouth Sinfonietta, and the Colorado and Curtis symphony orchestras. He was Concertmaster of the Colorado Symphony Orchestra from 1996-1998, and is presently Concertmaster of the Saint Paul Chamber Orchestra.

In addition to the standard masterworks, Mr 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 numerous 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 Bill Jackson.

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Dimity Hall (Australia)

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

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

Ms Hall's performances as Special Associate Artist with the Australia Ensemble in 1990 and 1991 led to the creation of a seventh permanent position in 1992. She is a founding member of the Goldner String Quartet.

Festival Artists



Violin

Carmel Kaine (Australia)

Carmel Kaine was born in Wagga Wagga and studied at the New South Wales Conservatorium of Music. She continued her studies at the Royal Academy in London and at the Juilliard School and was awarded first prize in the Vienna International Violin Competition in 1967. For ten years she was a member of the Academy of St Martin-in-the-Fields and her recording of Vivaldi La Stravaganza and the Mozart Concertina won international awards. She has given recitals for the BBC and has been soloist at major Festivals throughout England and Europe.

Carmel Kaine has been guest Leader of the Melos Ensemble, the Virtuosi of London and led the Quartet of London for 4 years. She was a Professor at the Royal Academy of Music for 12 years and also taught at the Yehudi Menuhin School. In 1982 she was made a Fellow of the Royal Academy of Music. She is now a Senior Lecturer in violin at the Queensland Conservatorium, Griffith University where she is also Musical Director of the Conservatorium Soloists.

Dong-Suk Kang (Korea)

Dong-Suk Kang, hailed for his outstanding artistry, musicianship and virtuosity has performed on five continents to extraordinary acclaim. Ormandy, Serkin, Menuhin, Francescatti, and other eminent musicians have praised him as one of the most outstanding violinists of his generation and a musician of the highest order.

Born in Korea, Dong-Suk Kang went to New York in 1967 to study at the Juilliard School and later at the Curtis Institute with Ivan Galamian. Following a debut at the Kennedy Center and an appearance with Seiji Ozawa, he went on to win top prizes in a number of international competitions including the Montreal, the Carl Fleisch in London and the Queen Elisabeth in Brussels.

Since then, he has appeared regularly with many great orchestras. His strong interest in chamber music has resulted in his frequent participation at various chamber music festivals such as Spoleto, Santa Fe and Kuhmo. As a guest artist with the Chamber Music Society of Lincoln Center in New York he has performed at the White House and toured extensively in the USA. His recordings have won critical acclaim and awards among which are the Grand Prix du Disque from both the Academie Charles Cros and the Nouvelle Academie du Disque.

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Oleh Krysa (Russia)

Oleh Krysa was long esteemed in the Soviet Union as one of that country's most distinguished soloists and chamber musicians. He was a student and protégé of David Oistrakh, eventually succeeding the late virtuoso as Professor at the Moscow Conservatory in 1975.

From 1977 - 1987 he was the first violinist with the Beethoven Quartet, one of the most accomplished ensembles to emerge from Russia. A champion of contemporary composers, he enjoyed a special relationship with composer Alfred Schnittke and has premiered and been the dedicatee of numerous works by Schnittke.

Oleh Krysa arrived in the United States in 1989 where his recitals at Carnegie Hall and the Kennedy Centre were met with exceptional critical acclaim, confirming his reputation as one of the leading violin virtuosos of this century. In September 1990 he became Professor of Violin at the Manhattan School of Music in New York and is currently Professor of Violin at Eastman School of Music, Rochester.

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Festival Artists



Violin

Dene Olding (Australia)

Dene Olding, one of Australia's best-known violinists, has already achieved a distinguished career in many aspects of musical life. He attended the Juilliard School in New York from the age of fourteen as a scholarship student of Ivan Galamian and Margaret Pardee. 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 and conductors.

Dean Olding joined the Australia Ensemble in 1982 and has been Leader of the Australian Chamber Orchestra and Concertmaster of the Sydney Symphony Orchestra. He is a founding member of the Goldner String Quartet.

He has recorded numerous critically acclaimed performances of the chamber music repertoire including works by Mozart, Schoenberg, Shostakovich, Schubert and Sculthorpe and Edwards, and in 1994 won the A.R.I.A. award for "Best Classical Recording" and the prestigious Cannes award.

Dene Olding has a busy schedule of travelling, performing and conducting. He recently gave the Australian premiere performance of Hindemith's Violin Concerto and recorded the complete Hindemith concerti. In 1999 he gave the Australian premiere of the Philip Glass Violin Concerto with the Sydney Symphony Orchestra.

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William Terwilliger (USA)

William Terwilliger received his doctorate from the Eastman School of Music, where he studied with Svi Zeitlin and Donald Weilerstein. Formerly, he was first violinist of the acclaimed Augustine String Quartet, which, under the direction of such world-class quartets as the Cleveland, the Juilliard, the Tokyo, and the Emerson, performed extensively throughout North America.

In 1994 William Terwilliger, as a United States Information Agency Cultural Specialist, was invited to judge the National String Competition of Bolivia, to present recitals and master classes in that country, and to perform several concerts as soloist with the Orquesta Nacional.

Dr Terwilliger has served as Associate Professor of Violin and Viola at the University of Toledo, violinist with the Toledo Trio, and conductor of the University of Toledo Orchestra. He is currently Associate Professor of Violin and Viola at the University of South Carolina in Columbia.

Michele Walsh (Australia)

Australian violinist Michele Walsh is a graduate of the University of Adelaide. She was national winner of the ABC Instrumental and Vocal Competition and concertmaster of the Australian Youth Orchestra. Ms Walsh studied in London with the distinguished violinist Szymon Goldberg during which time she performed extensively throughout the UK, Austria and France.

In 1978 Michele Walsh returned to Australia and joined the Queensland Symphony Orchestra as associate concertmaster. Since 1988 she has taught at 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.

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'.

Festival Artists



Viola

Yvette Goodchild (Australia)

Born with dual French/Australian nationality, violist Yvette Goodchild studied with Winifred Durie, graduating from the Conservatorium High School with an Associate of the NSW State Conservatorium of Music, followed in 1991 by a Bachelor of Music with High Distinction. In the same year she performed with the Melbourne and Sydney symphony orchestras and the Australian Chamber Orchestra.

Between 1992 and 1994 she studied at the Guildhall School of Music and Drama and performed with the London Symphony Orchestra. She also undertook masterclasses with the Melos, Takas and Borodin String Quartets. As a member of the European Community Chamber Orchestra she also gave concert and tours throughout Europe and Asia. The next two years were spent studying at the Staatliche Hochschule für Musik in Karlsruhe and performing with the Staatphilharmonie Rheinland-Pfalz in Germany.

In 1995 Ms Goodchild took up the position of acting co-principal viola at the Staatstheater Darmstadt until 1997 when she returned to Australia and was appointed assistant principal viola with the Sydney Symphony Orchestra.



Rainer Moog (Germany)

Rainer Moog belongs to a select group of violists who have successfully made a career as a soloist. A top prize winner at the ARD Competition in Munich in 1971, he was appointed solo violist of the Berlin Philharmonic in 1974, a position in which he served with distinction until 1978. During this time he was appointed Professor of Viola at the Hochschule für Musik, Cologne, which remains his current appointment.

His masterful recordings as a soloist and chamber musician and participation in numerous international festivals have placed him at the forefront of the world's violists.



Irina Morozova (Australia)

Irina Morozova is considered to be one of the finest violists of this country and has held many principal positions including principal viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra, and guest principal of the Sydney Symphony Orchestra.

In addition, she is a foundation member of the Australia Ensemble and foundation violist of the Goldner String Quartet.

Ms Morozova began violin and viola studies with Richard Goldner and Robert Pikler at the NSW State Conservatorium of Music and continued with further studies in Europe and the USA. She regularly appears as a soloist with major Australian orchestras both here and overseas. 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, Ms Morozova was 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.



Judith Glyde



Carol Ou



Julian Smiles

Cello

Judith Glyde (USA)

Judith Glyde studied with Bernard Greenhouse, formerly of the Beaux Arts Trio, receiving her degree at the Hartt College of Music in Connecticut, and in 1969 a Masters at the Manhattan School of Music, New York City. In 1970 she was a founding member of the Manhattan String Quartet but 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. She is also principal cellist with the Boulder Bach Festival.

As soloist and cellist with the Manhattan Quartet, Ms Glyde was Artist-in-Residence at Colgate University in New York, Grinnell College in Iowa, and at Town Hall in New York City, and has performed 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".

Carol Ou (USA)

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" and "masterful" playing (The Republic).

Born in Taiwan, Miss Ou came to the United States when she was ten and began studying the cello with Gretchen Geber in Los Angeles. She 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.

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

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Julian Smiles (Australia)

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.

Success in this genre has lead to him being in constant demand as a chamber musician and contributed to his receiving an invitation to join the highly acclaimed Australia Ensemble in 1991. He is also foundation cellist of the Goldner String Quartet.

Julian Smiles has 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.

Festival Artists



Cello

Markus Stocker (Switzerland)

Markus Stocker studied the cello, viola da gamba and conducting under August Wenzinger at the Basel Academy of Music, Switzerland. He furthered his studies in Paris with Andre Nararra, Pierre Fournier and Paul Tortelier. His awards include the Grand Prix at the International Cello Competition in Paris, held in 1972 in the memory of Maurice Marechal, whose instrument he now plays.

After some years as principal cellist in the Winterthur Symphony Orchestra and in its String Quartet, in 1976 he was appointed Professor at the Conservatories of Zurich and Winterthur. After his successful debut recitals in London, Berlin, Vienna and New York he pursued a busy concert career with regular tours in Europe, Russia, Israel, North America, South Africa and the Far East. He has been invited to many Festivals, including Salzburg, Lucerne, Marlboro, and Lockenhaus and he has performed with eminent musicians such as Rudolf Serkin, Sandor Vegh, Martha Argerich, Wanda Wilkormirska and Gidon Kremer.

During a guest appearance in 1993 Markus Stocker was offered a full-time position at the Queensland Conservatorium and he moved to Brisbane in 1995. Since then he has performed and lectured in all capital cities and returns regularly to Europe for concerts and masterclasses.



Nathan Waks (Australia)

Australian cellist Nathan Waks studied at the NSW State Conservatorium with Lois Simpson and Robert Pikler. In 1968 he was winner of the ABC's National Concerto Competition and subsequently travelled overseas to spend two years at the Paris Conservatoire studying with Paul Tortelier. In 1969-70 he was a member of the BBC Symphony Orchestra before returning to Australia to take up the position of principal cellist with the Sydney Symphony Orchestra and then with the Elizabethan Trust Orchestra.

From 1975 until 1985 he was Artist-in-residence/Lecturer as cellist with the Sydney String Quartet at the NSW State Conservatorium of Music and subsequently at the Hong Kong Academy as a member of the Academy Trio.

Mr Waks has held the position of Director of Music for the Australian Broadcasting Corporation, and Managing Director for Symphony Australia.

In 1999 Nathan Waks returned to the position of principal cello with the Sydney Symphony Orchestra, a position he still holds. He is current Chair of the Music Fund and a Councillor for the Australian Council for the Arts, Music Advisor for the Canberra Chamber Music Festival and Director of the Board of the Australian National Academy of Music.



Fortepiano

Malcolm Bilson (USA)

Since the early 1970s Malcolm Bilson's performances of Haydn, Mozart and Beethoven and Schubert on late eighteenth and early nineteenth century pianos have been a key contributor to the restoration of the fortepiano to the concert stage and to recordings of the "mainstream" repertory. He has brought fresh insights to the interpretation of the piano works of those masters in solo, chamber music and concertos.

Alongside numerous recordings, he has toured extensively with the English Baroque Soloists, the Academy of Ancient Music, the Philharmonia Baroque, Tafelmusik of Toronto and more recently with Concerto Koln in addition to other early and modern instrument orchestras around the world.

Since the mid-1980s Malcolm Bilson has been focusing his attention increasingly on the piano literature of the nineteenth century with works by Beethoven, Schubert, Schumann, Mendelssohn and Brahms figuring prominently in his most recent European and US tours.

Mr Bilson teaches and lectures extensively around the world. As the Frederick J. Whiton Professor of Music at Cornell University, he directs keyboard studies in eighteenth century Historical Performance Practice. In 1991 he was awarded an honorary doctorate by Bard College, and is a Fellow of the American Academy of Arts and Sciences.

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Piano

Sergei Babayan (Russia)

Sergei Babayan was born in Armenia to a musical family and started to play the piano at the age of three. He began his musical studies at the Moscow Conservatory and completed post-graduate work there in 1989 as a student of Professor Vera Gornostaeva. He also studied privately with Lev Naumov in Moscow.

He is the winner of four first prizes in international piano competitions including the 1989 Robert Casadesus Competition in Cleveland (marking the first time a Soviet artist had competed without government sponsorship), the Palm Beach Competition (1990), the Hamamatsu Competition in Japan (1991), and the Scottish Competition (1992). He is also a Queen Elizabeth Competition Laureate, (Brussels), and a winner of the Busoni (Italy), and the Esther Honens Competitions (Calgary, Alberta).

After making his New York recital debut in 1990 at Alice Tully Hall to great critical acclaim, Mr Babayan embarked on a busy schedule that has included solo appearances with the Cleveland Orchestra, the Calgary Philharmonic Orchestra, the Osaka Symphony, the National Orchestra of Belgium, the BBC Scottish Symphony Orchestra, the Warsaw Philharmonic, the Slovenska Filharmonia of Bratislava, the Brno Philharmonic, the Bergamo Symphony, the New World Symphony, and Orchestre National de Lille.

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Andrew Cooperstock (USA)

Andrew Cooperstock holds degrees from Juilliard, Peabody, and the University of Cincinnati, where he studied with Abbey Simon, Walter Hautzig, and David Bar-Illan, as well as with collaborative pianist Samuel Sanders.

Winner of the National Federation of Music Clubs Young Artists Competition, he has performed in most of the fifty states of the US. Recent engagements have included performances for the Lincoln Centre Mozart Bicentennial Tribute, a recital at the United Nations, and concerto appearances with such orchestras as the Chautauqua Symphony, New York's Jupiter Symphony, the Oklahoma City Philharmonic, and the Orchestre Universitaire d'Auvergne.

A sought-after juror, he has participated on juries of many national and international piano competitions. Formerly Robert Glenn Rapp Professor of Piano at the University of Oklahoma, Dr Cooperstock has recently joined the faculty of the University of Colorado at Boulder.

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Ian Munro (Australia)

Born in Melbourne, Australia, Ian Munro completed his early studies under 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.

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 Ruggiero Ricci, Erich Gruenberg, Krzysztof Smietana, and Leslie Howard amongst other great artists.

Ian Munro has taught masterclasses across Europe Asia and Australia. He was invited for ten consecutive years to give masterclasses at the prestigious Dartington International Summer Festival in the UK and was one of the Master Teachers at the National Academy program in Brisbane. He has taught regularly at the National Academy in Melbourne, as well as run the National Music Camp piano program.

Festival Artists



Max McBride

Double Bass

Max McBride (Australia)

Max McBride studied at the NSW State Conservatorium of Music under Nancy Salas (piano), and Charles Gray and Walter Sutcliffe (double bass). Further studies took him to Vienna, where he studied with Frieda Valenzi and Roswitha Heintze (piano), Ludwig Streicher (double bass), and Karl Osterreicher and Otmar Suitner (conducting). From 1973 to 1978, Mr McBride was associate principal double bass with the Australian Chamber Orchestra and from 1979 to 1991 with the Canberra Symphony Orchestra. He has performed internationally under conductors such as Kurt Woess, Heinz Wallberg, Walter Weller, Zsolt Deaky and Edo de Waart, and in 1996 performed with the Vienna Philharmonic Orchestra under Daniel Barenboim in a performance of *Die Walküre* at the Vienna State Opera.

A passion for chamber music has seen Max McBride perform extensively nationally and internationally with the Australia Ensemble, Australian Chamber Orchestra, Brandenburg Orchestra and at numerous festivals, including Mittagong, "Music in the Hunter", Mostly Mozart and the Australian Festival of Chamber Music. He has been conductor for the Australian Broadcasting Corporation since 1979, working extensively with the Sydney Symphony Orchestra, the West Australian Symphony Orchestra and the Queensland Philharmonic Orchestra amongst others. Max McBride is presently both Lecturer in Double Bass and Conducting at the Canberra School of Music.



Geoffrey Collins

Flute

Geoffrey Collins (Australia)

Geoffrey Collins was born in Adelaide, and studied at the NSW State Conservatorium of Music with Nancy Salas (piano) and Victor McMahon, James Pellerite and Margaret Crawford (flute). In 1982, whilst Lecturer in Flute at the Queensland Conservatorium of Music, he was awarded a Churchill Fellowship to study in Europe with William Bennett, Michel Debost and Peter Lukas-Graf.

First place at the First National Flute Competition in 1976 established Geoffrey Collins as one of the foremost instrumentalists in his generation. He has held a number of the country's most coveted flute positions, including those of resident flautist since 1983 with the Australia Ensemble, associate principal flute in the Sydney Symphony Orchestra and for many years has been the principal flute in the Australian Chamber Orchestra. He has been a concerto soloist with most of Australia's leading orchestras and has played with many contemporary groups such as AZ Music, ACME, the Seymour Group and Flederman.

During 1995, his third solo compact disc, "Spinning", featuring contemporary Australian works, many of them commissioned especially for him was released. Other recent recordings include the complete Mozart flute quartets with the Australia Ensemble and a duo recital with Australian Harpist Alice Giles, *Enchanted Dreams – Exotic Dances*.



Catherine McCorkill

Clarinet

Catherine McCorkill (Australia)

Catherine McCorkill joined the Australia Ensemble, resident at the University of NSW, in 1995. Since 1994 she has played with the Australian Chamber Orchestra as principal clarinet touring nationally, and recently appeared as a soloist with ACO in Melbourne at the Heidi Museum of Contemporary Art.

Ms McCorkill has a diverse background in both performing and teaching. She was Lecturer in Clarinet, both at the Victorian College of the Arts and previously at the WA Conservatorium where she was a member of the resident Ensemble Vasse. She was principal clarinet of the Queensland Philharmonic Orchestra for four years as well as having worked with the State Orchestra of Victoria, the Tasmanian Symphony Orchestra, the West Australian Symphony Orchestra, (WASO), and the WASO Twentieth Century Ensemble. Catherine McCorkill appears regularly as a recitalist and has toured nationally and internationally playing chamber music. In 1984/85, she was awarded a Churchill Fellowship to study in Europe and the USA after graduating with the student prize from the Canberra School of Music. Originally from Perth, she now lives in the Blue Mountains, NSW.



Bassoon

Yoshiyuki Ishikawa (Japan)

Yoshiyuki Ishikawa, bassoonist, is an active soloist, chamber musician and pedagogue who has performed and presented master classes in Japan, Great Britain, Germany, the Netherlands, New Zealand and throughout the United States. He is a recipient of grants and awards for touring, commissioning and recording including the US government agency, the National Endowment for the Arts.

Mr Ishikawa founded the Sierra Wind Quintet in 1983 and served as its bassoonist and artistic director until 1991. He is a member of the Colorado Mahler Festival Orchestra and the Colorado Ballet Orchestra, and has performed with the Colorado Symphony Orchestra and the Colorado Music Festival. He served as the president of the International Double Reed Society (IDRS) from 1994 until 1997. Currently, he is the Professor of Bassoon at the University of Colorado College of Music in Boulder, a position he has held since 1991.

A native born Japanese, Yoshiyuki Ishikawa received his musical training in the US. He attended the University of Michigan, where he earned a Doctor of Musical Arts Degree in Bassoon Performance, and from Northwestern University, where he earned both Master of Music in Bassoon Performance and Bachelor of Music Education degrees.



French Horn

Richard Oldberg (USA)

Born In 1938 in Chicago, Illinois, Richard Oldberg attended Harvard University, where he was the Musical Director of the Harvard Opera Guild. He obtained his degree from Northwestern University summa cum laude in 1961, and five months later he joined the Chicago Symphony Orchestra. In the Autumn of 1964 he became 3rd Horn, a position he held until his retirement in 1993. During his tenure he played with four Musical Directors: Reiner, Martinon, Solti and Barenboim, as well as many famous guests, including Bernstein, Giulini, Abbado, Levine, Haitink, Szell, Hindemith and Tennstedt. He participated in over 450 recordings with the Chicago Symphony and was soloist several times including the first performance in Chicago of Richard Strauss' 2nd Horn Concerto.

He has lived in Estes Park, Colorado, since leaving the Chicago Symphony in 1993, and is at present the principal horn of the Boulder Philharmonic Orchestra. He has conducted the Boulder Philharmonic performances in performances of the Messiah and The Nutcracker and Sleeping Beauty for the Boulder Ballet.

This is Richard Oldberg's second visit to Australia: in 1989 he toured with the Chicago Symphony, playing with that orchestra in Perth, Adelaide, Melbourne, Sydney and Brisbane.



Special Guests

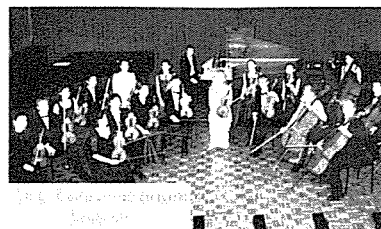
Australia Ensemble

Australia's foremost musicians combine their artistry in the renowned Australia Ensemble - the country's leading chamber group. Founded in 1980 and resident at the University of New South Wales in Sydney, it has performed extensively throughout Australia and in regular tours of Europe, the United States of America, Japan, China, the former Soviet Union, India, New Zealand, Hong Kong and South America.

The group has appeared in such premier halls as London's Wigmore and Queen Elizabeth Halls, Carnegie Recital Hall in New York, the Wiener Konzerthaus, Beethovenhalle in Bonn, Tokyo's Bunka Kaikan, the Concertgebouw Kleine Saal in Amsterdam, the Gulbenkian Museum Foundation in Lisbon and the Sydney Opera House.

Comprising a string quartet, flute, clarinet and piano, the Australia Ensemble is known for creating innovative programs that delight audiences of all tastes. Drawing from a prodigious repertoire of over three hundred works from classical to contemporary, the ensemble is equally at home with traditional favourites as with twentieth-century compositions in a variety of styles and instrumentations. The Australian Ensemble, resident at The University of New South Wales, consists of Dene Olding (violin), Dimity Hall (violin), Irina Morozova (viola), Julian Smiles (cello), Geoffrey Collins (flute), Ian Munro (piano), and Catherine McCorkill (clarinet).

Festival Artists



Special Guests

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. The group is named after the founder of Musica Viva Australia, Richard Goldner.

In 1997 the quartet made their debut at London's Wigmore Hall and appeared in music festivals around Australia and overseas. 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 appearance at the Australian Festival of Chamber Music, were some of the highlights of the 1999 concert season. The quartet also returned to the Huntington Festival in 1998 and made 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 program 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.

Terwilliger-Cooperstock Duo

Winners of the prestigious United States Information Agency's Artistic Ambassador Auditions, violinist William Terwilliger and pianist Andrew Cooperstock have performed extensively across the United States and abroad. Under the auspices of USIA they made a six-week, thirty-engagement tour of Latin America, where, in addition to programming the standard repertoire, they featured works by American composers such as Aaron Copland, Robert Starer, and Paul Schoenfield. They have made repeated tours of Europe, performing throughout France, England, Scotland, Belgium, Holland, Sweden and Latvia. Other domestic engagements include performances as convention artists at national meetings of the National Federation of Music Clubs and Mu Phi Epsilon, and were presenters at a recent MTNA national convention. They perform frequently on the Faculty Arts Series at North Carolina's Brevard Music Center, where the duo has been in residence since 1991.

Equally interested in the recording of contemporary music, the duo has recently released their second compact disc, this one featuring the complete works for violin and piano by Aaron Copland on the Azica label. In celebration of the Copland centennial, the two performed the complete works program in New York at Merkin Hall.

Queensland Conservatorium Soloists

Igor Oistrakh said of the Queensland Conservatorium Soloists "during my masterclasses in the Queensland Conservatorium..., I was deeply impressed by the extremely high level of violin playing...". Sir Neville Marriner also highly commended the group, stating that "...the establishment of the Queensland Conservatorium Soloists is good news indeed. For many years European and American institutions have enjoyed the exploitation of gifted Australians. Such a group as the Queensland Conservatorium Soloists will add much lustre to the indigenous talent to be appreciated at home."

Of the members, Sarah Curro graduated from the Queensland Conservatorium with the Conservatorium Medal, and was leader of the Australian Youth Orchestra and leader of Camerata of Australia for 1995. Gregory Lee graduated from the Juilliard School of Music with a Bachelor of Music after 2 years of study there, and was selected for the Masters Course. Yu-Feng Huang won most Outstanding Instrumentalist in 1996 and the Bach String Prize in 1997. Tricia Grieving, Sarah Terlich and Cameron Waters were selected for the Australian Academy's Quartet program working with the Arditti Quartet and Peter Sculthorpe during the 1997 Brisbane Biennial. Anna Larsen was chosen for the National Academy String Program for 1996 and 1997, and Teresa Brix was selected for the Youth Music Camerata which performed at the Edinburgh Festival in 1997.

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Other things to do and see

Winter School and Masterclasses

Held in conjunction with the Festival, the Winter School and Masterclasses are a wonderful opportunity for tertiary level music students to experience invaluable coaching from many of the world's most acclaimed musicians. Under the tutelage of the Festival's esteemed artists, students participate in daily classes for solo and chamber music repertoire

BHP Masterclass Series

The BHP Masterclass Series is a series of public masterclasses and concerts held at the Perc Tucker Regional Gallery and TAFE City Campus. Times and venues are advertised daily in the Townsville Bulletin.

Applications for the Winter School and Masterclasses available by phoning (07) 4781 5131, email afcm@ultra.net.au or web www.ultra.net.au/afcm

Townsville Bulletin's Strand Sunset Serenades

Strand Sunset Serenades, sponsored by the Townsville Bulletin and Townsville City Council, will be a series of free twilight concerts held on Townsville's redeveloped Strand. The concerts will take place at sunset on 8 and 15 July from 4.30pm and will feature over 16 ensembles performing light classical music for all to enjoy.

Artful Cello 30 June-30 July Perc Tucker Regional Gallery

The Artful Cello Exhibition features 21 prominent Australian Artist who have each painted a cello with their distinctively individual style. Some of the artist include John Perceval, Judy Cassab, Malcolm Jagamarra. After the exhibition's national and international tour the cellos will be auctioned by Sotheby's to raise money for outstanding young Australian musicians. Free admission.



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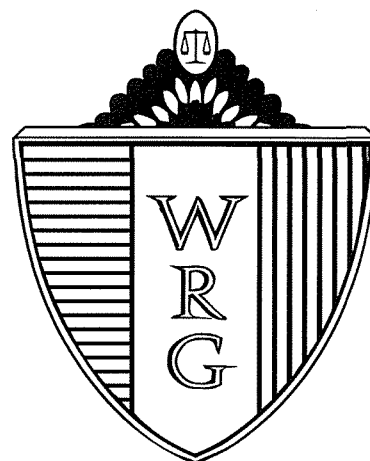


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