



Australian Festival of Chamber Music 2002



FREE ADMISSION to all Strand Sunset Series Concerts, Masterclasses, Lectures and Pre-concert Talks.

EMERGING ARTIST CONCERTS – \$5 at the door.

Present your concert ticket for a **COMPLIMENTARY GLASS OF CHAMPAGNE** prior to concerts in the Cocktails and Sonatas Series.

A FESTIVAL BUS runs daily between selected hotels and concert venues. For information call the Civic Theatre on 4727 9797.

RECORDINGS of the Festival Artists will be available for sale at each concert.

WEDNESDAY 3 JULY

3.30pm **Masterclass** TAFE Theatrette E117

THURSDAY 4 JULY

11.00am **Emerging Artist Concert** Perc Tucker Gallery

3.30pm **Masterclass** Perc Tucker Gallery

FRIDAY 5 JULY

11.00am **Emerging Artist Concert** Perc Tucker Gallery

3.30pm **Masterclass** Perc Tucker Gallery

8.00pm **Chamber Classics Concert** Gala Opening Civic Theatre

SATURDAY 6 JULY

10.00am **Lecture Series** Fred Blanks "American Musicals Slaughter European Operetta" Masonic Centre

10.30am **Pre-concert Talk** Barbara Hebden Masonic Centre

11.00am **C20th Retrospective Concert** Masonic Centre

12.30pm **Masterclass** Perc Tucker Gallery

7.25pm **Pre-concert Talk** Barbara Hebden Civic Theatre

8.00pm **Chamber Classics Concert** Civic Theatre

SUNDAY 7 JULY

11.30am **Chamber Classics Concert** St James' Cathedral

4.00pm **Strand Sunset Concert** Strand Park

4.00pm **Strand Sunset Concert** Gregory Street Stage

5.55pm **Pre-concert Talk** Barbara Hebden Civic Theatre

6.30pm **Chamber Classics Concert** Civic Theatre

MONDAY 8 JULY

12.30pm **Emerging Artist Concert** Perc Tucker Gallery

3.30pm **Masterclass** Perc Tucker Gallery

5.30pm **Cocktails and Sonatas Concert** Civic Theatre

WEDNESDAY 10 JULY

11.00am **Emerging Artist Concert** Perc Tucker Gallery

3.30pm **Masterclass** Perc Tucker Gallery

5.30pm **Bach in the Cathedral Concert** Sacred Heart Cathedral

8.00pm **Bach in the Cathedral Concert** Sacred Heart Cathedral

THURSDAY 11 JULY

10.00am **Lecture Series** Fred Blanks "Poison at the Box Office" Masonic Centre

11.00am **C20th Retrospective Concert** Masonic Centre

1.30pm **Emerging Artist Concert** Perc Tucker Gallery

3.30pm **Masterclass** Perc Tucker Gallery

5.30pm **Cocktails and Sonatas Concert** Civic Theatre

8.00pm **Chamber Classics Concert** Civic Theatre

FRIDAY 12 JULY

10.00am **Lecture Series** Fred Blanks "Holocaust Composers"

11.00am **C20th Retrospective Concert** Masonic Centre

3.30pm **Masterclass** Perc Tucker Gallery

5.30pm **Cocktails and Sonatas Concert** Civic Theatre

8.00pm **Chamber Classics Concert** Civic Theatre

SATURDAY 13 JULY

10.00am **Lecture Series** Fred Blanks "Shakespeare's Top Twenty Songs"

11.00am **C20th Retrospective Concert** Masonic Centre

12.30pm **Masterclass** Perc Tucker Gallery

4.00pm **Strand Sunset Concert** Strand Park

4.00pm **Strand Sunset Concert** Gregory Street Stage

5.30pm **Cocktails and Sonatas Concert** Civic Theatre

8.00pm **Chamber Classics Concert** Mozart and Haydn

SUNDAY 14 JULY

11.30am **Chamber Classics Concert** St James' Cathedral

2 Australian Festival of Chamber Music



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4 Welcome Messages

MAYOR OF TOWNSVILLE TONY MOONEY

EACH YEAR WHEN THE GLORIOUS NORTHERN WINTER WEATHER arrives, Townsville people know it is Festival time.

The special magic of Townsville's sunny winters and the chance to spend evenings out under the stars is a quality that is highly attractive in itself.

But mix that tropical setting with some of the finest music and musicians in the world and the combination is irresistible.

Each year people from throughout the north, southern states and other parts of the world converge on Townsville to experience the Australian Festival of Chamber Music.

This year the Festival celebrates its 12th birthday and Townsville is once again gearing up for 12 days of performances by acclaimed musicians from Europe, North America, Asia, and Australia, playing the works of the world's masters.

On behalf of the Townsville City Council I would like to extend our sincere thanks to those involved in this year's Festival, and the warmest of welcomes to all visitors. I am sure both the music and the city will provide you with wonderful memories for years to come.



YOURS
SINCERELY
TONY MOONEY
MAYOR OF
THE CITY OF
TOWNSVILLE

THE HONORABLE MIKE REYNOLDS, AM MP

IN ITS 12-YEAR HISTORY THE AUSTRALIAN FESTIVAL OF CHAMBER Music has captured the hearts not only of Townsville people, but of music lovers all over the country and from beyond Australia's shores.

As a Townsville resident and as Festival Patron, I must say how pleased I am that the festival and our city have gained so much from each other. It has become a wonderful partnership. The Queensland Government acknowledges the Festival's achievements and its value to the State and continues to give strong financial support.

Congratulations to Theodore Kuchar, the Festival Board and Management for coming up yet again with another superb program of chamber music. To the celebrated artists, masterclass students and all visitors, welcome to Townsville. And to all festival supporters whether locals or from elsewhere, I am certain we can all look forward to another memorable occasion.

MIKE REYNOLDS MP
MEMBER FOR TOWNSVILLE
MINISTER FOR EMERGENCY
SERVICES AND
MINISTER ASSISTING
THE PREMIER IN NORTH
QUEENSLAND

THE CHAIRMAN AND GENERAL MANAGER

AS YOU MAY KNOW, MANAGEMENT OF THE FESTIVAL PASSED EARLIER this year to me as new Chairman and former Australian Chamber Orchestra General Manager, Jane Hickey as GM. Add Artistic Director Ted Kuchar, the Festival artists, the AFCM Board and our small but dedicated staff into the equation and you might ponder just how much energy, experience, talent and plain hard work drives this project and its success. Ted's vision for this Festival – the Tanglewood in Townsville vision – was, is, and will continue to be, the inspiration for all of us.

Proper funding is an ongoing concern for the Festival, but we are not alone in the arts in regional Australia in confronting this challenge. Jane and I took on our respective roles with the belief that the Festival was fundamental to the developing cultural profile of Townsville and Australia and we continue to hold fast to this belief. Of necessity, the Festival looks beyond its box office to a broad base of government, community and business patronage. To all our supporters, some of whom part with precious reserves and savings of their own, Jane and I extend our sincere thanks.

At day's end however, it is the audience presence in the concert halls and venues of Townsville between the 3rd and 14th of July this year, which will speak most eloquently about the reputation of the Festival and the value they place upon it. We cannot overstate the significance we attach to its character, diversity and number and our role in meeting its expectations. Almost uniquely, music performance cannot truly be consumed; lovers of music sometimes speak in spiritual terms about its impact on their lives. Our hope is that the 2002 Festival audience leaves Townsville with enough spiritual sustenance and inspiration to last them well into next year and beyond. Jane and I welcome you and, as newcomers to Townsville, look forward to meeting as many of you as we can over the twelve days of the Festival.

JUDY STEWART – CHAIRMAN
JANE HICKEY – GENERAL MANAGER

AUSTRALIAN FESTIVAL OF CHAMBER MUSIC

"TAKE A BOW, TOWNSVILLE. THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC IS EQUAL TO ANY EUROPEAN OR AMERICAN MUSIC FESTIVAL." – Sydney Morning Herald

The Australian Festival of Chamber Music (AFCM) is one of Queensland and Australia's premier chamber music events. Over the last twelve years, the Festival has attracted an array of distinguished international and Australian chamber musicians and soloists to Townsville for a twelve-day program of subscription concerts and masterclasses, as well as a series of free outdoor performances on the Strand.

Artistic Director, Theodore Kuchar's vision sees the Australian Festival of Chamber Music as an international chamber music festival, comparable to other internationally renowned events such as the Tanglewood (the summer home of the Boston Symphony) and Malboro Festivals in the United States and the Dartington Summer School and Festival in the UK.

The Australian Festival of Chamber Music has, in only twelve years, built an international reputation for artistic and creative excellence, professional vigour and diversity of repertoire. Recent evidence of the Festival's stature was the presentation in January 2002, in New York, of one of five prestigious Chamber Music of America/ WQXR Awards for a recording of Walter Piston's works, made and performed at the 1999 Festival.

The Festival is held in July to coincide with the European and North American summer festival circuit and such is its profile that many musicians return to perform in the tropics year after year. In 2002 Israeli pianist, Daniel Adni, and Russian cellist, Alexander Ivashkin are both returning for their eighth Festivals. Similarly, audiences can welcome the return of violinists, James Buswell and Mihaela Martin, cellists, Michael Goldschlager and Judith Glyde and fortepianist, Malcolm Bilson. Notable international soloists playing in the Festival for the first time in 2002 include Frans Helmerson (cello, Sweden), Maurizio Baglini (piano, Italy) and Roger Benedict (viola, UK) as well as some of Australia's finest, including The Macquarie Trio, clarinettist, Paul Dean and pianist Piers Lane.

The Festival also has a defined commitment to young artist development. Under the Direction of Judith Glyde, Professor of Cello at the University of Colorado, the Winterschool, comprising of Masterclasses and an Emerging Artist Concert Series, was established in 1998 to give soloists and ensembles intensive coaching with the Festival artists and performance opportunities during the Festival.

While the Festival profile is primarily an artistic and cultural one, it also ranks as a significant and one of a kind tourism and business event for the region.

THEODORE KUCHAR ARTISTIC DIRECTOR AND VIOLA

THEODORE KUCHAR IS ONE OF THE MOST PROLIFICALLY recorded conductors of the last decade, appearing on over 60 compact discs for the Naxos and Marco Polo labels. He has been the Artistic Director of the Australian Festival of Chamber Music since 1990.

His relationship with the National Symphony Orchestra of Ukraine has lasted for nearly ten years, having being appointed Principal Conductor in 1992 and serving in that position to the beginning of 2000. Upon completion of that contract, he was appointed Conductor Laureate for Life.

In addition, he has served as Music Director and Principal Conductor of the Boulder Philharmonic Orchestra since 1996. In August 2001 he received an additional appointment, as Music Director and Principal Conductor of the Fresno Philharmonic Orchestra. In recent years Kuchar has conducted in many major centres, including Chicago, Hong Kong, London, Madrid, Mexico City, Prague and Sydney.

His immense discography includes symphonies, concerti and large-scale orchestral works by composers including Antheil, Creston, Dvorak, Morton Gould, Piston, Prokofiev, Schnittke, Shostakovich and Tchaikovsky. Recognition has included the ABC's Best International Recording of the Year (1994), Gramophone magazine's Editor's Choice and Record of the Year nominations (1999) and the Chamber Music America/WQXR Record of the Year award for 2001. The recently released complete symphonies of Prokofiev are regarded by many critics as the most accomplished cycle available on record.

Soloists with whom he has collaborated during the past two seasons include Sarah Chang, James Galway, Lynn Harrell, Yo-Yo Ma, Jessye Norman, Itzhak Perlman and Mstislav Rostropovich. The past six months have seen Kuchar guest conducting in Amsterdam, Hong Kong, London, Madrid and Seoul, Korea and a series of conducting engagements with the Bournemouth Symphony Orchestra, including one of the first five-channel surround-sound orchestral recordings for the newly established recording label of the Bose Corporation.

Kuchar returns for the 2002 Festival after two weeks with the National Symphony Orchestra of Costa Rica and performances in London and Oxford including the premiere of Shchedrin's new cello concerto.



*Sponsored by
Bob and Kay Bryan and
Philip Bacon*



JAMES BUSWELL



TATIANA GRINDENKO



MIHAELA MARTIN



ALAN SMITH



MICHELE WALSH

JAMES BUSWELL – VIOLIN

USA

Violinist James Buswell is one of the most versatile artists performing today. He has performed with virtually all the major orchestras in the United States and Canada, as well as orchestras in Europe, Asia and South America. Mr Buswell appears frequently as a recitalist throughout the world, often combining his careers as performer, conductor and educator. His life-long study of the music of Johann Sebastian Bach has culminated in a recent recording of the six unaccompanied sonatas and partitas on the Centaur label as well as a major documentary film, *The Stations of Bach*, featured on the PBS Network and now available on video.

guest leader with the Elder Conservatorium Symphony Orchestra, University of Adelaide Chamber Orchestra, Barossa Festival Orchestra and the Melbourne Symphony Orchestra. He has been Associate Concertmaster with the Adelaide Symphony Orchestra and Concertmaster of the Adelaide Chamber Orchestra.

From 1983-85 Mr Smith was Concertmaster of the Rhineland Chamber Orchestra, Cologne. As leader of the Arioso Quartet, he studied chamber music with the Amadeus Quartet in Cologne and gave concerts in Germany, Austria, Italy and England. He is presently Co-Concertmaster of The Queensland Orchestra, with whom he also appears frequently as a soloist.

TATIANA GRINDENKO – VIOLIN

RUSSIA

Tatiana Grindenko is one of the most prominent violinists of the second half of the twentieth century produced by the former Soviet Union. She has performed as soloist with the most important symphony orchestras of Europe and the former Soviet Union, with some of the world's foremost conductors, including Kurt Masur, Temirkanov, Vladimir Ashkenazy, Heinz Holliger, Rozhdestvensky and Franz Bruggen. Ms Grindenko is well-known for her numerous collaborations with her former husband, the violinist, Gidon Kremer.

Sponsored by Dr. Michael Hickey

MICHELE WALSH – VIOLIN

AUSTRALIA

Violinist Michele Walsh is a former Concertmaster of the Australian Youth Orchestra and winner of the ABC Instrumental and Vocal Competition.

She has performed in festivals throughout Europe, UK and USA, has appeared as soloist with the major orchestras in Australia and is in demand as guest Concertmaster and violinist throughout Australia.

Since 1998 she has been a member of the acclaimed 'Griffith Trio', with whom she has made several national and international tours. Earlier this year the Trio returned to South-East Asia to perform in festivals in China and Thailand. Ms Walsh is currently Senior Lecturer in Violin and Head of Strings at the Queensland Conservatorium.

MIHAELA MARTIN – VIOLIN

ROMANIA

Romanian-born Mihaela Martin has achieved a reputation as one of the most outstanding violin virtuosos of her generation. Ms Martin is a highly sought after soloist and has performed with the BBC Symphony, Royal Philharmonic, Montreal Symphony, Salzburg Mozarteum and Leipzig Gewandhaus orchestras, with conductors such as Kurt Masur, Nikolaus Harnoncourt, Charles Dutoit and Neeme Jarvi. She has performed for radio and television and in 1996 recorded the Brahms Double Concerto with the cellist Frans Helmerson and the Bucharest Philharmonic with Cristian Mandeal conducting, for BMG. In 2000 she recorded the Enescu Sonatas with the pianist Roland Pertinen for BIS. Ms Martin has recently completed tours of China, Singapore and Europe including appearances with the Copenhagen Symphony at the Gran Canaria Festival.

ROGER BENEDICT – VIOLA

UNITED KINGDOM

Recognised as one of Britain's finest viola players, Roger Benedict's wide-ranging career encompasses work as a soloist, chamber musician, orchestral player and teacher.

As a recitalist and chamber musician, Roger Benedict has performed at London's Wigmore Hall and Purcell Room, as well as at major festivals and concert series in the UK. His chamber music partners have included Lorin Maazel, Sir Simon Rattle, Steven Isserlis, Ralf Gothoni, Michael Collins and the pianist Martin Roscoe.

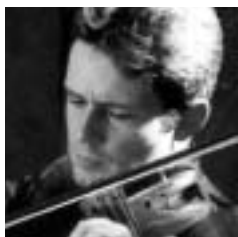
In January 2002 Mr Benedict commenced a special one-year contract with the Sydney Symphony Orchestra. He is the Orchestra's Principal Viola, Director of the SSO Young Artists Programme, and will appear as a soloist with the Orchestra.

ALAN SMITH – VIOLIN

AUSTRALIA

Born in Brisbane, Alan Smith has performed as soloist and

8 Festival Artists



ROGER BENEDICT



YVETTE GOODCHILD



FRANS HELMERSON



ALEXANDER IVASHKIN



JUDITH GLYDE

YVETTE GOODCHILD – VIOLA FRANCE/AUSTRALIA

Born with dual French/Australian nationality, violist Yvette Goodchild graduated from the NSW Conservatorium of Music with a Bachelor of Music with High Distinction. She has performed with the Melbourne and Sydney Symphony Orchestras and the Australian Chamber Orchestra.

Ms Goodchild has also studied at the Guildhall School of Music and Drama, Staatliche Hochschule für Musik in Karlsruhe and performed with the Staatphilharmonie Rheinland-Pfalz in Germany, European Community Chamber Orchestra and the London Symphony Orchestra. She also undertook Masterclasses with the Melos, Takas and Borodin String Quartets.

In 1997 she was appointed Assistant Principal Viola with the Sydney Symphony Orchestra.

FRANS HELMERSON – CELLO SWEDEN

Swedish cellist Frans Helmerson has performed with many of the finest orchestras around the world under the baton of some of today's greatest conductors.

He is the Artistic Director of the Umëea-Korsholm International Chamber Music Festivals in the north of Sweden and Finland. He also holds professorships at the Musikhochschule in Cologne, where he is based, and at the Escuela Superior de Musica Reina Sofia in Madrid. Mr Helmerson's recordings are available on the BIS label including his rendering of the Dvořák Concerto, hailed by critics as one of the finest recordings of the work. His recent recording for Chandos of the two Shostakovich Cello Concerti with the Russian State Symphony Capella, conducted by Valery Polyansky, has received acclaim from music critics around the world.

Sponsored by the Leong Family Trust.

ALEXANDER IVASHKIN – CELLO RUSSIA

As a soloist and chamber musician, Alexander Ivashkin has been a regular guest at many prestigious festivals around the world. He has collaborated with composers such as Cage, Crumb and Kagel, and is one of the three Russian cellists – the others are Mstislav Rostropovich and Natalia Gutman – for whom Alfred Schnittke wrote his cello works.

His most recent concert engagements include

performances of the Schumann Cello Concerto at the Amsterdam Concertgebouw, Shostakovich Cello Concerto with Südwestfälische Philharmonie in Germany, as well as solo recitals at London's Wigmore Hall. Mr Ivashkin is a critically acclaimed and award-winning recording artist on the Chandos and BMG labels, having recorded the complete works for cello by Schnittke, Prokofiev and Shostakovich. He is currently Professor of Music at the University of London. **Sponsored by Qantas**

JUDITH GLYDE – DIRECTOR OF THE FESTIVAL WINTERSCHOOL AND CELLO USA

Judith Glyde was a founding member of the Manhattan String Quartet, leaving to take up the position of 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. She has performed throughout the United States, Europe, Canada, Mexico and South America as well as 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 ESSAY, 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.

MICHAEL GOLDSCHLAGER – CELLO USA

New York born Michael Goldschlager is well known to Australian audiences as the cellist of the Macquarie Trio, the Australian Piano Quartet, a concerto soloist and a recitalist.

His New York highlights include appearances with the Chamber Music Society of Lincoln Center, New York City Opera, New York City Ballet and as a principal with the Orchestra of St Luke's. For two years he played Bach suites on stage as a musician/actor in over 1000 performances of the Broadway production of The Elephant Man with David Bowie.

Mr Goldschlager has given masterclasses and taught at the State University of New York, the University of Western



CAROL OU



PAUL DEAN



OLGA SHYLAYEVA



DANIEL ADNI



MAURIZIO BAGLINI

Australia, the Victorian College of the Arts, and was Head of Strings at the W.A. Conservatorium. In 2002 he was appointed to the position of 'mentor/teacher' for the cellists at the Australian National Academy of Music.

CAROL OU – CELLO

TAIWAN

Hailed by *The Republic* and *The Strad* magazine for her 'astounding tone and pitch' and 'incisive technique', Carol Ou has appeared as a guest soloist with the State Symphony Orchestra of Russia, the National Symphony Orchestra of Ukraine, the Contemporary Ensemble of Taipei and the Yale Symphony Orchestra. An avid chamber musician, Ms Ou frequently collaborates with celebrated artists such as Midori, James Buswell, members of the Juilliard and Cleveland String Quartets, Andras Schiff and Richard Goode. Recently she has appeared at the Santa Fe Chamber Music Festival, New Zealand Music Festival and the Marlboro Music Festival. The Chi-Mei Foundation of Taiwan has released three solo cello CDs recorded by Ms Ou in the past four years. The first contains 17 encore pieces, the second, concerti by Haydn and Tchaikovsky, and the third CD includes the Elgar Cello Concerto and other pieces for cello and orchestra.

PAUL DEAN – CLARINET

AUSTRALIA

Australian clarinetist Paul Dean is rapidly rising on the international music scene. As a soloist, recitalist and chamber musician, he has performed in Australia, Norway, England, Germany, Japan, China, the United States and Canada. His appearances include Guest Principal Clarinet with the Australian Chamber Orchestra during the Olympic Arts Festival, a concerto performance with Norway's Trondheim Symfoniorkester during their New Music Festival, performance of Weber's First Concerto at the Munich Philharmonie and as soloist with the Melbourne Symphony Orchestra and the China National Symphony Orchestra in Beijing.

He currently lives in Brisbane where he is Director of the outstanding Australian chamber ensemble, Southern Cross Soloists. He also regularly performs with brother Brett and pianist Stephen Emmerson, in the trio Dean Emmerson Dean. He was Principal Clarinet with the Queensland Symphony Orchestra from 1987 to 2000.

Sponsored by the North Queensland Day Surgery

OLGA SHYLAYEVA – FLUTE

RUSSIA

Olga Shylayeva is currently Principal Piccolo and Co-Principal Flute of the National Symphony Orchestra of the Ukraine. In 1995 she was appointed Principal Flute of the Kiev Symphony Orchestra. She has been a member of the Soloists Ensemble of National Symphony Orchestra of the Ukraine since 1996. As a soloist and chamber musician Ms Shylayeva has performed throughout Europe, in Spain, Italy, Switzerland, Germany and the Netherlands. She has also toured the USA as soloist in concertos by Mozart and Ibert.

Ms Shylayeva was appointed to the flute faculty of the Kiev Conservatory and the Kiev Institute of Culture.

DANIEL ADNI – PIANO

ISRAEL

Israeli-born pianist Daniel Adni has clearly established himself as a major international talent, in both performance and through recordings. Rave reviews followed his performances as soloist with the Berlin Radio Orchestra under Lawrence Foster, the Jerusalem Symphony under Sergiu Comissiona and the Tokyo and Hong Kong Philharmonics. Sir George Solti, Lorin Maazel and Zubin Mehta invited him to perform with the Chicago, Cleveland and Israel Philharmonic Orchestras respectively. In England he has performed and taught at the prestigious Dartington International Summer School.

Mr Adni has made more than twenty EMI recordings, with the repertoire spanning from Chopin to Gershwin. His recording of works by Percy Grainger, entitled *Country Gardens*, was nominated for a Grammy Award as best solo recording by an instrumentalist. **Sponsored by the Dragons**

MAURIZIO BAGLINI – PIANO

ITALY

Born in Pisa, Maurizio Baglini regularly performs at international festivals including 'Benedetti Michelangeli' in Brescia and Bergamo, Roque d'Anthéron, Lockenhaus, Rossini Opera Festival in Pesaro, Settembre Musica in Turin, Pianos aux Pyrénées in Barèges, Festival du Vigan. He has played in some of the world's great concert-halls including the Salle Gaveau in Paris, Bellini Theatre in Catania, Manoel Theatre in Malta, Kennedy Center in Washington, Amici della Musica di Palermo, Auditorium du Louvre à Paris and Steinway Hall in New York. His recordings, on the Phoenix Classics label, include a Chopin 27 Studies recording on

10 Festival Artists



PIERS LANE



IAN MUNRO



MALCOLM BILSON



THE MACQUARIE TRIO



CHARMIAN GADD

Steinway Piano, the Chausson Concerto for violin and piano with Pavel Berman, and the world first recording of the 27 Chopin Studies on original instruments.

Sponsored by Instituto Italiano di Cultura Sydney

PIERS LANE – PIANO

UK

Piers Lane is considered to be one of the finest concert pianists in the world. His wide-ranging repertoire of over 60 concertos has led to engagements with many great orchestras, including the London Philharmonic, Philharmonia, Royal Philharmonic, City of Birmingham Symphony, Halle, the six BBC Orchestras and the Australian Chamber Orchestra. Conductors with whom he has collaborated include Sir Andrew Davis, Richard Hickox, Sir Charles Mackerras and Maxim Shostakovich.

Piers Lane has a discography of over 20 CDs, mainly on the Hyperion label, but also on EMI, BMG, Conifer, Unicorn Khanchana, Lyrita and the Redcliffe Edition. In 1998, his recording of the solo piano music of Eugene D'Albert was nominated for a Gramophone Award. As was his recording of the Delius Violin Sonatas with Tasmin Little, which was awarded a Diapason d'Or and featured as Record of the Month in Repertoire magazine.

Sponsored by Geoff and Lindsey Plante

IAN MUNRO – PIANO

AUSTRALIA

Ian Munro was awarded second prize at the Leeds International Piano Competition in 1987. 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. As a chamber musician, he has collaborated with artists including Ruggiero Ricci, Erich Gruenberg, Krzysztof Smietana and Leslie Howard. Ian Munro has taught masterclasses across Europe, Asia and Australia. He was invited for 10 consecutive years to give masterclasses at the prestigious Dartington International Summer Festival in the UK. He has also taught regularly at the National Academy in Melbourne.

MALCOLM BILSON – FORTEPIANO

USA

Malcolm Bilson has been at the forefront of the period instrument movement since the early 1970s. His

performances of Haydn, Mozart and Beethoven and Schubert on late 18th and early 19th century pianos have been a key contributor to the restoration of the fortepiano to the concert stage and to recordings of the 'mainstream' repertoire. Mr Bilson is a frequent soloist with leading early instrument orchestras at festivals such as Mostly Mozart in New York, the Salzburg Mozartwoche and the Budapest Early Music Weeks. He often tours with cellist Anner Bylsma, most recently in Italy, at the Bath Festival in England and in Switzerland, as well as their annual appearances in the United States. His recordings include Beethoven's Piano-Cello Sonatas with Anner Bylsma, on the Nonesuch label and Schubert's four-hand music with Robert Levin, on Deutsche Grammophon.

THE MACQUARIE TRIO

AUSTRALIA

The Macquarie Trio, comprising of Nicholas Milton (Violin), Michael Goldschlager (Cello) and Kathryn Selby (Piano), celebrates its 10th anniversary in 2002. Since its foundation, the Trio responded to huge popular demand by producing concert series throughout the country. This year concert series will be presented in Sydney, Melbourne, Canberra, Brisbane, Adelaide and regional Australia. Nominated as a finalist in the Best Classical Recording of the 2001 ARIA Awards, the Trio will finish recording the complete Brahms trios and a second Beethoven disc this year.

CHARMIAN GADD – AUSTRALIAN ARTISTIC DIRECTOR

AUSTRALIA

Charmian Gadd's international career has included solo performances with many of the world's finest orchestras, as well as recitals, chamber music and professorships at two United States universities. Her influences have been predominantly European and her most important mentors include Richard Goldner (Viennese), Josef Gingold (trained in Belgium) and Janos Starker. Ms Gadd won the ABC Concerto Competition in 1962 and has been a prizewinner in the Vienna International Violin Competition and the Emma Feldman Award in Philadelphia. She is also a foundation member of The Macquarie Trio.

12 Program Notes Chamber Classics Series

FRIDAY, JULY 5 AT 8:00PM

Gala Opening Concert Townsville Civic Theatre

Concert recorded by ABC Classic FM

LUDWIG VAN BEETHOVEN

(1770-1827)

PIANO QUARTET IN E FLAT

MAJOR, OP 16 (1797)

**(ARRANGED BY THE COMPOSER FROM
THE QUINTET FOR PIANO AND WINDS)**

I. Grave – Allegro ma non troppo

II. Andante cantabile

III. Rondo: Allegro ma non troppo

Malcolm Bilson, fortepiano

Alan Smith, violin

Roger Benedict, viola

Alexander Ivashkin, cello

BEETHOVEN ORIGINALLY COMPOSED THIS WORK AS A QUINTET FOR PIANO AND four winds (oboe, clarinet, horn and bassoon), modelled on Mozart's 1784 quintet (K 452) for the same combination. However, for publication in 1801 as his Opus 16, he prepared, additionally, this quartet arrangement for piano and three strings. Though Beethoven probably made this second version at the publisher's instigation, merely to boost sales by making the work available as well to string players, it has somewhat eclipsed the wind original. The two versions are virtually identical, the only major alterations being those required by the strings for technical reasons, while the reduction from five instruments to four called for surprisingly few changes. The first performance of the quintet took place in Vienna on 6 April 1797, with the composer at the piano. Beethoven played it again many times, on one notable occasion with an ensemble including Munich-based oboist, Friedrich Ramm (dedicatee of Mozart's Oboe Concerto), as recalled by Ferdinand Ries:

"The same night Beethoven played his Quintet with piano and wind instruments, with, among others, the famous oboist Ramm from Munich. You'll recall that in the last movement, there is a pause that occurs several times before the main rondo theme returns again. In one of the pauses Beethoven suddenly started improvising, and so entertained himself and his listeners for some time. But the other players were not so much amused as annoyed, and Ramm was even angry. It was laughable to see the musicians, expecting to resume again at any moment, repeatedly lifting their instruments, only to have to put them down again. But at last Beethoven was satisfied, and they were able to return to the Rondo. The audience was enchanted."

The first movement begins with a stately, fanfare-like introduction, marked Grave. The piano leads in the main Allegro, though occasionally dives under the surface to provide a bubbling triplet accompaniment the strings. The second movement (in B flat) is in five sections. In the first, the piano presents the graceful, Mozartian theme, later varied and ornamented in sections three and five. These frame two contrasting episodes in minor keys (sections two and four). The third movement, which follows the second without a break, is a rondo on a jaunty recurring theme.

ANTONIN DVOŘÁK (1841-1904)

PIANO TRIO IN E MINOR,

OP. 90 "DUMKY"

I. Lento maestoso – Allegro vivace, quasi doppio movimento – Tempo I – Allegro molto

II. Poco adagio – Vivace non troppo

III. Andante – Vivace non troppo –

Andante – Allegretto

IV. Andante moderato (quasi tempo di

marcia) – Allegretto scherzando –

Meno mosso – Allegro – Moderato

V. Allegro

VI. Lento maestoso – Vivace,

quasi movimento – Lento – Vivace

The Macquarie Trio

Kathryn Selby, piano

Nicholas Milton, violin

Michael Goldschlager cello

THIS WAS DVOŘÁK'S LAST WORK FOR THE PIANO TRIO COMBINATION. THE DUMKA (plural: dumky) derives originally from a Ukrainian folk-ballad form (duma), which in the 19th century attracted the attentions of a variety of composers including Tchaikovsky and Mussorgsky. Even as adapted by Dvořák, it is difficult to characterise, apart from mentioning its somewhat rhapsodic nature and its essential (and sudden) changes from dreamy melancholy to boisterous high spirits. Dvořák used the dumka as a movement within otherwise conventionally laid-out works, such as the Piano Quintet, Op. 81. In this Trio, however, he breaks away from classical schemes and produces a unique, full-scale chamber work consisting entirely of pieces based on the dumka. The Trio was composed in Prague in the winter of 1890-91, at the same time as Dvořák took up a new appointment as professor of composition at the Prague Conservatory (his first students including Josef Suk). It was first performed on 11 April 1891 with Dvořák at the piano, accompanied by Ferdinand Lachner (violin) and Hanuš Wihan (cello). The three later repeated it throughout Bohemia on a special farewell tour in 1892 before Dvořák left Europe to take up a new teaching post in New York. Its publication in 1894 marked the end of a long stand-off between Dvořák and his Berlin-based publisher, Simrock. Dvořák, holding out for better terms and conditions, finally offered the Trio to the publisher at 2000 marks. Simrock capitulated (in Dvořák words: "At last Simrock has eaten humble pie!"), and also agreed henceforth to issue all of Dvořák's works with their proper Czech titles (as well as German ones) on the cover.



The Trio is actually a suite of six independent and potentially free-standing dumky, each in a different key. Dvořák creates unity in performance, however, by directing that the first three dumky be played without any major break. These take us through the “sharp” keys of E minor, C sharp minor, and A major. The next three movements are in “flat” keys of D minor, E flat major (for a rather energetic scherzo-like Allegro), and C minor in which the work concludes. With such a structure, the Trio stands apart as one of the most remarkably individual works in the chamber music canon; and, because of Dvořák’s natural melodic gift (even Brahms was envious), one of the most widely popular. Each dumka (with the exception of the fifth) consists of two musical ideas, the first slower, the second faster, which are then alternated.

INTERVAL

JOHANNES BRAHMS (1833-1897) PIANO QUARTET IN G MINOR, OP. 25

I. Allegro

II. Intermezzo: Allegro, ma non troppo;

Trio: Animato

III. Andante con moto; Animato

IV. Rondo alla zingarese: Presto

Piers Lane, piano

Mihaela Martin, violin

Theodore Kuchar, viola

Frans Helmerson, cello

BRAHMS DRAFTED THE FIRST IDEAS FOR THIS QUARTET AS EARLY AS 1857, though the bulk of the piece was composed in Detmold in the Autumn of 1859. Thereafter, he stewed over it for almost two years, and every last shred of encouragement (even bullying) from his regular mentors, Clara Schumann and Joseph Joachim, was required to convince Brahms finally to let the work go. He reluctantly did so in September 1861, and Clara gave the premiere on 16 November that year. In 1856, Joachim described Brahms’s own piano playing as “so light and clear, cold and indifferent to passion” that it was second only to Liszt’s in his estimation. These same qualities are necessary, perhaps, to project the bare octaves of first movement’s opening theme (nevertheless marked *espressivo*). The strings add some mitigating warmth, but overwhelmingly the mood of the opening is implacable. A genuinely lyrical element comes in a broad new melody from the cello. Yet for much of the movement Brahms concentrates on developing the opening theme. Joachim expressed reservations about this choice of raw material, but was forced to admit to Brahms: “What you do with it is often magnificent!”

Brahms originally intended to label the second movement “scherzo”, but opted instead for Intermezzo. There is something driven, almost haunted, about the music. In the background, soft but insistent repeated notes tick away rapidly without a stop. The cello has them first, while the violin and viola play the theme. The simmering tension this tiny pulse creates evaporates in the major-key Trio, characterised by the bubbling energy of the piano part. Clara told Brahms that she felt herself being “tenderly transported into a dreamland” by this music, “... as if I were being rocked to sleep by the notes”. The opening of the third movement has such a classical feel, that Joachim referred to it as a minuet. But Brahms does not wallow in graceful tunefulness for long. Other ideas take over, less sing-able ones perhaps, but more urgent and more effective in pushing the music forward. Joachim once praised Brahms for the way his smallest ideas “broaden out as they progress ... until they take possession”, and this is precisely what happens here.

On a concert tour of Hungary in 1852-53 with violinist Ede Reményi, Brahms experienced first-hand traditional Gypsy music-making. Later, he capped off several of his works with a mercurial “Gypsy” finale. In this case Joachim, born and trained in Hungary, told him: “You have beaten me on my own territory”. The G minor rondo theme is the first of a series of clearly contrasted dance tunes. Later there is a sort of running dance, in which the piano unwinds a thread of rapid semiquavers to the accompaniment of the three strings pizzicato. Then there is a noisy, syncopated new theme, strutting and swaggering, half in G major, half in G minor. The many sudden changes in gear between these various building blocks enhances the mood of strenuous excitement, right up to the tumultuous string trills and piano tremolos that prepare the final reprise of the rondo theme.

Program notes © by Graeme Skinner

14 Program Notes Chamber Classics Series

SATURDAY, JULY 6 AT 8:00PM
Townsville Civic Theatre



Concert recorded by ABC Classic FM

WALTER PISTON (1894-1976) **QUINTET FOR FLUTE AND** **STRING QUARTET**

I. Allegro moderato grazioso
II. Andantino con espressione
III. Vivace e leggero
IV. Allegro non troppo
Olga Shylayeva, flute
James Buswell, violin I
Michele Walsh, violin II
Roger Benedict, viola
Judith Glyde, cello

WALTER PISTON WAS UNDOUBTEDLY ONE OF AMERICA'S MOST SIGNIFICANT musical figures of the twentieth century. Although his catalogue of compositions is as diverse as it is large, he is, unfortunately, best remembered as a great pedagogue. From 1926 until his retirement in 1960, Piston was a member of the faculty at Harvard University, where he was, from 1951, the Walter W. Naumberg Professor of Music. His students, one of the best known being Leonard Bernstein, agreed that Piston brought to the classroom musical scholarship, humanity, wit and empathy, making him one of the most significant musical educators of his time. In Piston's Flute Quintet, the flute emerges as a soloist in various situations, whether isolated as a contrapuntal part in its highest registers or in the unaccompanied nine-bar cadenza in the second movement. Otherwise, the flute remains an equal partner to the other four instruments, only its natural tonal characteristics separating it from the four stringed instruments. The Quintet was completed in 1942 in Belmont, Massachusetts, commissioned by and dedicated to the American League of Composers. The work was first performed in New York December 9, 1942, by the Budapest Quartet and the flautist Ruth Freeman.

ANTONIN DVOŘÁK (1841-1904) **PIANO TRIO** **IN F MINOR, OP. 65**

I. Allegro ma non troppo – Poco piu mosso, quasi vivace
II. Allegro grazioso – Meno mosso
III. Poco adagio
IV. Finale: Allegro con brio –
Meno mosso – Vivace
Daniel Adni, piano
James Buswell, violin
Alexander Ivashkin, cello

DVOŘÁK COMPOSED HIS PIANO TRIO IN F MINOR, OP. 65, THE THIRD OF FOUR works he was to compose for this combination, in February and March of 1883. Its overall character is most likely influenced by the death of his mother several months earlier, in December, 1882, yet the grief expressed is mixed with strong nationalistic elements. Dvořák revised the work on several occasions prior to its first performance in October, 1883; the position of the second and third movements were interchanged while only 15 of the 71 measures making up the development of the first movement were left in their original form. A strong influence of Brahms is evident, a composer who was greatly helpful and encouraging yet the melodic content, of especially the first movement, is unmistakably Czech.

INTERVAL

ROBERT SCHUMANN (1810-1856) **PIANO QUARTET IN E FLAT** **MAJOR, OP. 47**

I. Sostenuto assai –
Allegro ma non troppo
II. Scherzo: Molto vivace –
Trio I – Trio II
III. Andante cantabile
IV. Finale: Vivace
Ian Munro, piano
Mihaela Martin, violin
Roger Benedict, viola
Frans Helmerson, cello

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

SUNDAY, JULY 7 AT 11:30AM St James' Cathedral

Concert recorded by ABC Classic FM

BOHUSLAV MARTINŮ (1890-1959)

MADRIGAL SONATA H. 291 (1942)

I. Poco allegro

II. Moderato – Allegro –

Tempo I – Allegro

Olga Shylayeva, flute

Alan Smith, violin

Ian Munro, piano

IN 1937, MARTINŮ WAS PREOCCUPIED WITH TWO LARGE-SCALE VOCAL WORKS. These included the opera based on Georges Neveux's play "Julietta" and the folk cantata "Kytice" (Bouquet of Flowers). The composition of the opera greatly influenced his future writings toward forms of free fantasia, which he preferred. The cantata allowed Martinů to work with poetry and music predominantly influenced by his Czech heritage, beginning a new phase in his output, and signalling an intentional return to his cultural roots. Martinů composed the Madrigal Sonata for Flute, Violin and Piano in 1942. Rather than being limited by strict sonata form, the composer appears to be primarily interested in the interaction of the three instruments. The work is composed in three short movements, the second and third performed without pause, very much in the character of the earlier opera "Julietta." The entire work is extremely "listener friendly" without ever plunging into any deep form of heartfelt expression.

FELIX MENDELSSOHN (1809-1847)

STRING QUINTET NO. 1 IN

A MAJOR, OP. 18

I. Allegro con moto

II. Intermezzo: Andante sostenuto

III. Scherzo: Allegro di molto

IV. Allegro vivace

James Buswell, violin I

Michele Walsh, violin II

Roger Benedict, viola I

Theodore Kuchar, viola II

Carol Ou, cello

MENDELSSOHN WAS CALLED BY SCHUMANN "THE MOZART OF THE 19TH century," and certainly in terms of precocious talent and speed of writing, the parallel is accurate. At the age of sixteen, young Felix produced his astonishing Octet for Strings in E flat major, and the following year, 1826, he composed that other masterpiece, the Overture to A Midsummer Night's Dream, and this sunny and good-natured String Quintet. At the end of his career, in 1845, he wrote a second quintet which is equally fresh and original, but the first is pure fun, and displays an amazing security in handling the strings for a seventeen-year-old. The opening Allegro con moto is typical of the work as a whole, and one of the most attractive textures is a pizzicato section in F sharp minor. The coda dies away gracefully to lead the way to the second movement. This Intermezzo was added to replace an earlier minuet as an epitaph for Eduard Rietz, a violinist Mendelssohn greatly admired. The Scherzo is reminiscent of the Midsummer Night's Dream Overture and is another example of the unearthly lightness and brilliance so typical of its creator. The Finale extends the high spirits to a frenetic level and ends with great energy.

INTERVAL

EDWARD ELGAR PIANO (1857-1934)

QUINTET IN A MINOR, OP. 84

I. Moderato

II. Adagio

III. Andante – Allegro

Piers Lane, piano

James Buswell, violin I

Alan Smith, violin II

Theodore Kuchar, viola

Carol Ou, cello

THIS FINE QUINTET BY EDWARD ELGAR (1857-1934) 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 created. 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. In the words of the British chamber music scholar W.W. Cobbett, "The outer movements 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."

16 Program Notes Chamber Classics Series

SUNDAY, JULY 7 AT 6:30PM

Townsville Civic Theatre

Concert recorded by 4MBS FM

LUDWIG VAN BEETHOVEN (1770-1827)

VARIATIONS ON "ICH BIN DER SCHNEIDER KAKADU", OP. 121A

The Macquarie Trio

Kathryn Selby, piano

Nicholas Milton, violin

Michael Goldschlager, cello

BEETHOVEN'S VARIATIONS IN G MAJOR FOR PIANO TRIO, OP. 121A ARE BASED on the tune 'Ich bin der Schneider Kakadu' from the singspiel *Die Schwestern von Prag* by the once-popular Viennese theatrical composer, Wenzel Müller (1767-1835). Müller's comedy opened at the Leopoldstadt Theatre in Vienna in 1794, two years after Beethoven's arrival in the city, and was revived in 1806, 1813 and 1814. That Beethoven wrote his Variations earlier, rather than later, in this 20-year period is suggested in a letter he wrote in July 1816, offering the Variations, which he described as belonging 'to my early works, but not poor stuff', to the publisher Gottfried Härtel. Härtel turned them down, and it was a full 8 years before Beethoven managed to sell them to Steiner, who published them in May 1824. This accounts for high opus number, which would otherwise seem to put the work (unthinkably) into roughly the same period as the Ninth Symphony and the *Missa solemnis*.

It would be difficult to overestimate the banality of Müller's awful little tune. As first presented, it sounds childishly limited in range and poorly formed, in stark contrast to Beethoven's own themes which were characteristically reworked to the brink of perfection. But it was within this primitive simplicity that Beethoven obviously recognised the potential for an original and interesting musical structure. Had the chosen theme been more sophisticated, for instance, his solemn and not-at-all humorous *Introduzione* could have proved superfluous. As it is, however, the introduction's erudite musical weightiness seems to require just such an antidote as Müller's untutored melody provides. Then, in the variations, Beethoven goes about 'educating' Müller, gradually applying layers of subtlety and finesse, and even some contrapuntal learning. In Variation IX, however, the 'pupil' turns and apes with mock solemnity his master's *Adagio* introduction. The academician, thus chastened, acknowledges the value of the student's exuberant simplicity, and the Artful and the Artless join in the outrageously gay G major *Presto*, which is the tenth and last variation. Beethoven, having exhausted the musical potential of Müller's tune, then assimilates the latter's far-from-flagging spirit in his own long and elaborate Coda. © Musica Viva Australia

ANTON ARENSKY (1861-1906)

PIANO TRIO NO. 1 IN D MINOR, OP. 32

I. *Allegro moderato*

II. *Scherzo: Allegro molto*

III. *Elegie: Adagio*

IV. *Finale: Allegro non troppo*

The Macquarie Trio

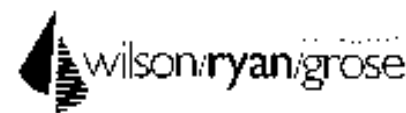
Kathryn Selby, piano

Nicholas Milton, violin

Michael Goldschlager, cello

ANTON ARENSKY (1861-1906) WAS A CHILD PRODIGY WHO HAD BEEN AWARDED virtually every honour possible by the time he had graduated from the St. Petersburg Conservatory, in 1882, as a student of Rimsky-Korsakov. Very shortly after, he became a professor at the Moscow Conservatory, where his students included Rachmaninov and Scriabin, and he developed a close friendship with Tchaikovsky who, 21 years the senior of Arensky, was as much a mentor as a friend. It may be more than coincidence that both Arensky and Tchaikovsky chose the combination of the piano trio to commemorate those closest to them; in the case of Arensky, his Op. 32 Trio, which dates from 1905, serves as a tribute to their mutual friend, Davidov (to whom Tchaikovsky dedicated his "Pathétique" Symphony – that is a story too long for these pages to cover). Davidov was a cellist and the depth and intensity of the work's opening theme clearly portray the cellist in his decline. The waltz of the second movement presents a warm nostalgia recalling the composer's friendship with the cellist. Although the third movement depicts the pain and anguish of death, the finale concludes with a bravura and energy normally associated with Tchaikovsky.

INTERVAL



Concert Sponsor

FELIX MENDELSSOHN (1809-1847)

PIANO TRIO NO. 1 IN

D MINOR, OP. 49

I. Molto allegro ed agitato

II. Andante con moto tranquillo

III. Scherzo: Leggiero e vivace

IV. Finale: Allegro assai appassionato

The Macquarie Trio

Kathryn Selby, piano

Nicholas Milton, violin

Michael Goldschlager, cello

MENDELSSOHN'S ONLY TWO PIANO TRIOS (DISREGARDING AN EARLY WORK for piano, violin and viola) were written during his mid to early thirties, close to the end of his short life. The Trio in D minor, op 49, is the earlier of the two, and was begun in February 1839. At this time Mendelssohn was at the pinnacle of his success as conductor of the Leipzig Gewandhaus Orchestra. His output of compositions had abated somewhat due to pressure of work, but, as the Trio demonstrates, his imagination remained fertile as ever. In this case, it may have been assisted by a summer holiday in Frankfurt-am-Main and the Rhenish country, for the beginning of the new season in September saw the work complete.

It is interesting that Mendelssohn, who was very much under the spell of Beethoven in the composition of his string quartets, is nearer to Schubert in his trios, at least in respect of the sweeping melodies and a general reliance on a contrast of key-feeling rather than contrast of rhythm and texture. In the painstaking correcting and improving to which he customarily subjected his trio sketches however, Mendelssohn achieves a directness of utterance inevitably more reminiscent of Beethoven. Reflecting Mendelssohn's ability as a pianist, the piano part of the work reaches, at times, a concerto-like brilliance. This is balanced by many moments of more melodic writing for the violin and cello, and contrapuntal motivic work shared by all three instruments.

The Molto allegro ed agitato is an extended sonata-form movement and makes full use of the potential of its two highly melodic main themes (both of which are first stated by the cello): the opening D minor melody, with its extended chain of questioning and answering phrases; and the main second subject idea, which appears initially in A major. Both are used in the long Development section, and the first receives a final, more forceful statement in the Coda.

The second movement is in similar lyrical vein to Mendelssohn's 'Songs without Words'. The B flat major main section, each of its two halves first stated by the piano alone and then repeated in richer texture by all three instruments, is followed by a middle-section in B flat minor which, after only one short paragraph given to the piano alone, keeps all the players involved throughout. The main section then returns, but is now scored for all three instruments.

Both the Scherzo and the Finale are in sonata form. The Scherzo, in D major, introduces a lighter, more playful mood reminiscent of several earlier scherzos by the composer (such as that in his music for A Midsummer Night's Dream). Not of the usual epigrammatic scherzo type, with an equally short trio middle-section, it is as weighty in content as it is fleet-footed in mood, with an extensive development section as its central feature.

The D minor Finale begins, on dominant-seventh harmonies, with a principal theme consisting of an opening phrase (repeated several times) and an answering phrase. This provides enough thematic substance to support the structure of a lengthy main section gradually turning to F major, dwelling there for a while and then turning back to D minor. In the midst of this a transitory B flat major chord, often heard before and passed over, is suddenly halted and turned to new, unexpected purpose. It links up with the beginning of a broad B flat major cantilena on the cello, soon joined by the violin and then answered by the piano. The main section then makes a considerably abbreviated return after which the B flat major cello melody appears again, turning to bright D major for a radiant close.

18 Program Notes Chamber Classics Series

THURSDAY, JULY 11 AT 8:00PM

Townsville Civic Theatre

Concert recorded by ABC Classic FM



Concert Sponsor

WOLFGANG AMADEUS MOZART

(1756-1791)

PIANO QUARTET IN

G MINOR, K. 478

I. Allegro

II. Andante

III. Rondeau

Malcolm Bilson, fortepiano

Mihaela Martin, violin

Theodore Kuchar, viola

Carol Ou, cello

MOZART WAS SOLELY RESPONSIBLE FOR CREATING A NEW FORM OF CHAMBER music with his two new piano quartets. There had been earlier works involving this combination of instruments, but they could better be classified as concertante works where the piano occupied a solo role, with the other three instruments as accompanists. Mozart was the first composer to approach the principle of “equal rights for all” in such a combination. The Piano Quartet in G minor, K. 478 has been described as one of Mozart’s most personal works; the first movement is dominated by a single, sombre theme which is stated emphatically at the outset. In Mozart’s output, the key of G minor was the key for personal statements of drama and passion. Neither the second theme, traditionally a point of relaxation, nor the coda, succeed in establishing a positive resolution. The second movement provides a stark contrast in instrumental writing, utilising the piano in a more soloistic capacity, while the strings serve as a foil to that which has preceded. The G major finale continues in a character totally removed from that of the first movement, in a healthy, vigorous atmosphere, treating the technical demands on all four instruments equally.

JOHANNES BRAHMS (1833-1897)

PIANO TRIO IN C MAJOR, OP. 87

I. Allegro

II. Andante con moto

III. Scherzo: Presto –

Poco meno presto

IV. Allegro giocoso

Daniel Adni, piano

Tatiana Grindenko, violin

Alexander Ivashkin, cello

NEWS OF BRAHMS’ PIANO TRIO IN C MAJOR, OP. 87, ALONG WITH YET ANOTHER one in E flat major, first appeared in a letter in June 1880, from Brahms to his friend, Theodore Billroth, a surgeon and amateur musician who was the dedicatee of the two string quartets making up his Opus 51. Billroth was sent copies of the first movement of each of the two new works and expressed a great enthusiasm for both. Only one of the two works was to see life; the C major Trio was not completed until July, 1882 while the E flat Trio fell victim to Brahms’ terrible self-criticism. From the opposite extreme, Brahms was rarely as satisfied as he was with the entire C major Trio and wrote to his publisher, Simrock “You have not so far had such a beautiful trio from me and very probably have not published one to match it in the last ten years.”

INTERVAL

CESAR FRANCK (1822-1890)

PIANO QUINTET IN F MINOR

I. Molto moderato quasi

lento – Allegro

II. Lento, con molto sentimento

III. Allegro non troppo ma con fuoco

Daniel Adni, piano

Alan Smith, violin I

Michele Walsh, violin II

Roger Benedict, viola

Judith Glyde, cello

FRANCK’S PIANO QUINTET, COMPOSED IN 1878, FEATURES HIS MOST important compositional characteristics. The audience present at the premiere of the work in 1880 in a concert of the Societe Nationale in Paris may have noticed Franck’s tendency to cyclically connect the different sections of the work. This technique of thematic combination is also characteristic of his great Symphony in D minor and of the Violin Sonata. In the Piano Quintet, this trait of Franck’s writing is used to blend common material in each of the movements. In the first movement, the theme is firstly presented by the violin above a syncopated piano accompaniment. In the second movement, the theme reappears, in varied form, in the D flat middle section. In the finale, the composer gives even more time to this theme and delays the return until the beginning of the coda. According to Franck’s pupil, Vincent d’Indy, the Paris premiere so satisfied Franck that he congratulated the pianist in the performance, Camille Saint-Saens, and dedicated the work to him. Apparently, Saint-Saens pulled a contemptuous face and left the hall without the manuscript Franck had offered him as a gift.

FRIDAY, JULY 12 AT 8:00PM Townsville Civic Theatre

Concert recorded by ABC Classic FM



Concert Sponsor

LUDWIG VAN BEETHOVEN (1770-1827) PIANO TRIO IN E FLAT MAJOR, OP. 38 (AFTER THE SEPTET, OP. 20)

- I. Adagio – Allegro con brio
- II. Adagio cantabile
- III. Tempo di Menuetto – Trio
- IV. Tema con Variazioni: Andante
- V. Scherzo: Allegro molto e vivace – Trio
- VI. Andante con moto alla Marcia – Presto

Piers Lane, piano

Paul Dean, clarinet

Judith Glyde, cello

DURING HIS "EARLY PERIOD", BEETHOVEN COMPOSED NUMEROUS CHAMBER works incorporating woodwind instruments. The Piano Trio, Op. 38 is a direct transcription, made by the composer, of his very popular Septet, Op. 20, certainly the most ambitious work Beethoven had composed at that time. The work's enormous popularity resulted in a number of arrangements, some by Beethoven and some not. The present version, the only arrangement certainly by Beethoven, was published in 1803 with the composer's designation as a Trio for Violin (or Clarinet), Cello and Piano.

MAURICE RAVEL (1875-1937) PIANO TRIO

- I. Modere
- II. Pantoum (Assez vif)
- III. Passacaille (Tres large) -
- IV. Final (Anime)

Ian Munro, piano

James Buswell, violin

Frans Helmerson, cello

MAURICE RAVEL WAS THOROUGHLY FRENCH IN BACKGROUND AND temperament. He moved to Paris as an infant and was educated solely in the French tradition. Although interested in impressionism, he never adopted it as strictly as Debussy. With Ravel, melodic line is almost always more obvious to the listener; his harmonic progressions are more clearly based on the past – the dependence on classical traditions is always apparent. The Piano Trio in A minor was written at the outbreak of World War I. Ravel was psychologically destroyed by not being able to serve in the French military as a result of a frail physique. After numerous applications, he was finally admitted to the ambulance corps and he hurried to finish the Trio, then in progress, before leaving. In four movements, Ravel demands equal virtuosity of all three instruments. The work seems ideal in its understanding of the potential of the violin, cello and piano, both soloistically and within the ensemble.

INTERVAL

ERNEST CHAUSSON (1855-1899) CONCERTO FOR VIOLIN, PIANO AND STRING QUARTET, OP. 21

- I. Decide – Anime
- II. Sicilienne
- III. Grave
- IV. Tres anime

Mihaela Martin, violin

Maurizio Baglini, piano

Alan Smith, violin I

Michele Walsh, violin II

Yvette Goodchild, viola

Michael Goldschlager, cello

THE CONCERTO, OP. 21 OF ERNEST CHAUSSON WAS BEGUN IN 1889 AND IS considered by many to be his masterpiece. Although there is the school that refers to the work as a great romantic sextet, there are those who have described it as an 18th century concerto grosso, with its concertante treatment of the string quartet and ripieno treatment of the violin and piano concertino. Such an interpretation may be slightly misleading as the quartet play, although quite separately, an equally active role in the work's overall structure. The work's introduction begins extrovertly with the principal three-note theme, first stated by the quartet and subsequently developed by the solo violin. Vincent D'Indy called the second movement one of imaginative tenderness, like the "charming, fanciful gardens of Faure." The third movement contains what some have described as the most anguish-stricken pages in all of chamber music.

The finale builds upon a single idea treated in variation form, principally in D minor, although the contrasting character of D major closes the work. Chausson is reported to have remarked, upon the work's completion, "Another failure!" The masses would have found him wrong.

SATURDAY, JULY 13 AT 8:00PM Townsville Civic Theatre



Concert recorded by ABC Classic FM

Concert Sponsor

JOSEPH HAYDN (1732-1809) PIANO TRIO NO. 27 IN C MAJOR

I. Allegro
II. Andante
III. Finale: Presto

Malcolm Bilson, fortepiano

Tatiana Grindencko, violin

Michael Goldschlager, cello

JOSEPH HAYDN SYMPHONY NO. 94 IN G MAJOR "SURPRISE" (ARR. SALOMON) (AUSTRALIAN PREMIERE)

I. Adagio – Vivace assai
II. Andante
III. Minuetto: Allegro molto – Trio
IV. Allegro di molto

Olga Shlyayeva, flute

James Buswell, violin I

Michele Walsh, violin II

Yvette Goodchild, viola

Carol Ou, cello

Malcolm Bilson, fortepiano

INTERVAL

WOLFGANG AMADEUS MOZART (1756-1791) SIX VARIATIONS ON A THEME FROM THE CLARINET QUINTET, K. 581 K. ANH. 137

Maurizio Baglini, piano

WOLFGANG AMADEUS MOZART CLARINET QUINTET IN A MAJOR, K. 581

I. Allegro
II. Larghetto
III. Minuetto – Trio I/II
IV. Allegretto con Variazioni

Paul Dean, clarinet

Mihaela Martin, violin I

Michele Walsh, violin II

Roger Benedict, viola

Frans Helmerson, cello

INTERVAL

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 of the extreme popularity of so many of Haydn's works. They exist in arrangements by Haydn himself, anonymous arrangers or as, in the present cases, by figures such as Salomon, who took advantage of the immense public success of works such as the Symphonies Nos. 94 "Surprise" and 101 "Clock" and extended the possibilities for performance by arranging them for chamber-like proportions. The Symphony No. 94, composed in 1791 and first performed 23 March 1792, is certainly the most popular of Haydn's symphonies. The nickname "Surprise" refers to the loud tympani-stroke/orchestral chord which disrupts the principal theme of the second movement. The joke does not do complete justice to the substantial nature of the symphony. The entire symphony is a unique combination of writing popular with substance for the discriminating, for experts and for amateurs. As in the "Surprise" Symphony, the Symphony No. 101 "Clock" derives its name from the second movement, from the tick-tock rhythm opening the movement and pervading throughout.

Haydn composed 45 trios for piano, violin (in three instances, flute) and cello. In spite of all attempts to strengthen the role of the violin and cello in the piano trio, the piano remained dominant. "Sonatas for Piano, which may equally well be played solo, or accompanied by violin and cello." ... such was the significant title of a work published in 1775. The C major Trio, No. 27 was first published in 1797. Initially, it appeared as a sonata for the pianoforte with an accompaniment for the violin and cello.

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

JOSEPH HAYDN SYMPHONY NO. 101 IN D MAJOR "CLOCK" (ARR. SALOMON) (AUSTRALIAN PREMIERE)

I. Adagio – Presto
II. Andante
III. Minuetto: Allegretto – Alternativo
IV. Finale: Vivace

Olga Shlyayeva, flute

Tatiana Grindencko, violin I

Alan Smith, violin II

Theodore Kuchar, viola

Judith Glyde, cello

Malcolm Bilson, fortepiano

SUNDAY, JULY 14 AT 11:30AM St James' Cathedral

Concert recorded by ABC Classic FM

WOLFGANG AMADEUS

MOZART (1756–1791)

STRING QUINTET IN

C MAJOR, K. 515

I. Allegro

II. Andante

III. Minuetto: Allegretto – Trio

IV. Allegro

Tatiana Grindenko, violin I

Alan Smith, violin II

Yvette Goodchild, viola I

Roger Benedict, viola II

Judith Glyde, cello

MOZART COMPOSED HIS FIRST STRING QUINTET, K. 174 IN 1773, WHEN HE WAS only 17 years old, but did not return to the combination until 1787, at which time he was interested in a court position at Potsdam. Frederick the Great had made this a major musical center and his son, Friedrich Wilhelm II, was an accomplished cellist, carrying on the tradition of his father after his death. The son appointed Boccherini as the court composer in 1786. Mozart's decision to compose a set of six quintets with the same combination as in K. 174, instead of Boccherini's standard combination of one viola and two cellos, may have been a gesture of respect to his senior colleague; in the words of Alfred Einstein "the Royal part suffers no rivals." The prominence of the cello in the opening of the C major Quintet implies that Mozart had the King in mind when beginning the work. There has been doubt about the order of the work's inner movements, as a result of manuscripts left to us in a hand other than Mozart's. By analogy with the manuscript of K. 516, Mozart's intention was to depart from the customary sequence and to place the minuet before the slow movement. The ingeniously ornamented Andante brings us into the world of "Don Giovanni", also from 1787 and in complete evidence in the finale.

JOHANNES BRAHMS (1833-1897)

CLARINET TRIO IN A

MINOR, OP. 114

I. Allegro

II. Adagio

III. Andante grazioso

IV. Allegro

Ian Munro, piano

Paul Dean, clarinet

Michael Goldschlager, cello

THE ART OF MANY A GREAT PERFORMER HAS SERVED AS THE INSPIRATION FOR many a great composer. In the case of the final creative period of Brahms' life, his admiration and respect for the clarinetist Richard Muhlfield served as the inspiration for the Clarinet Trio, Op. 114, the Clarinet Quintet, Op. 115 and the two Clarinet Sonatas making up his Op. 120. Muhlfield was a member of the court orchestra at Meiningen, which had given early and distinguished performances of the symphonies. When Brahms again heard his playing in the early-1890s, he was so impressed that he composed each of the works mentioned above. The Trio and Quintet were premiered by Muhlfield the same day, and although the Quintet has today become the more often performed of the two, it was the Trio which Brahms preferred.

INTERVAL

PETER TCHAIKOVSKY (1840-1893)

PIANO TRIO IN A MINOR, OP. 50

I. Pezzo elegiaco: Moderato assai –

Allegro giusto – In tempo molto

sostenuto – Adagio con duolo e ben sostenu-

to – Moderato assai

II. Tema con variazioni:

Andante con moto

Piers Lane, piano

Mihaela Martin, violin

Frans Helmerson, cello

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 the trio in time for the first anniversary of the death of the composer and pianist Nikolai 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 elegiaco* 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 miniature piano concerto with string accompaniment. This, however, would not take into account the extreme difficulty of the violin and cello parts, and the wide variety of colouristic devices that Tchaikovsky employs in a seemingly never-ending outpouring. The final variation and coda bring the work to a powerful, yet resigned, conclusion.

22 Program Notes Cocktails and Sonatas Series

MONDAY, JULY 8 AT 5:30PM

Townsville Civic Theatre

Concert recorded by 4MBS FM



LUDWIG VAN BEETHOVEN

(1770-1827)

SEVEN BAGATELLES, OP. 33

I. Andante grazioso,
quasi allegretto in Eb Major
II. Scherzo: Allegro in C Major
III. Allegretto in F Major
VII. Presto in Ab Major
Malcolm Bilson, fortepiano

AMONG BEETHOVEN'S MANY SHORT WORKS AND SINGLE MOVEMENTS FOR piano, there are twenty four to which he gave the title "Small Things (Kleinigkeiten) or Bagatelles". They were published in three stages: first, seven bagatelles, Op. 33 (in the year 1803); then the 11 new bagatelles, Op. 119 (20 years later); and shortly thereafter (in the year 1825) the "Six Bagatelles, Op. 126". The dates of publication, however, say next to nothing about the time in which the individual pieces of each collection was composed. Research into Beethoven's many sketch books has shown that problems and ideas from widely divergent creative periods are addressed and given form in these "small things", the Bagatelles.

CELLO SONATA NO. 2 IN G MINOR, OP. 5 NO. 2

I. Adagio sostenuto ed espressivo – Allegro
molto piu tosto presto
II. Rondo: Allegro
Alexander Ivashkin, cello
Malcolm Bilson, fortepiano

BEETHOVEN'S FIVE CELLO SONATAS WERE COMPOSED OVER A FAR LENGTHIER period than the violin sonatas, thus making them more representative of his overall output. The first two cello sonatas make up his Opus 5 and they constitute the first two works in the entire repertoire of significance for the combination. The Sonata No. 2 in G minor follows the same structural pattern as the first: in two movements, with the first beginning with a slow introduction and the second movement a fast rondo. Despite Beethoven's title for the work, it is clear from the beginning that he was changing the concept of the sonata for the entire future, putting the cello in an equal role to the dialogue established by the piano.

VIOLIN SONATA NO. 5 IN F MAJOR, OP. 24 "SPRING"

I. Allegro
II. Adagio molto espressivo
III. Scherzo: Allegro molto
IV. Rondo: Allegro ma non troppo
Alan Smith, violin
Malcolm Bilson, fortepiano

ALTHOUGH THE FACT IS OFTEN OVERLOOKED TODAY, 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. The Spring Sonata, Op. 24 is the first of the ten 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.

THURSDAY, JULY 11 AT 5:30PM

Townsville Civic Theatre

Concert recorded by ABC Classic FM

FRANZ SCHUBERT(1797-1828) **SONATA IN A MINOR, D 821 FOR** **ARPEGGIONE AND PIANO**

I. Allegro moderato
II. Adagio
III. Allegretto
Carol Ou, cello
Maurizio Baglini, piano

SCHUBERT'S SONATA IN A MINOR, D. 821, KNOWN AS THE "ARPEGGIONE" IS today a part of the standard literature for all cellists and violists, but was never conceived by Schubert, for either of these instruments. Originally written for arpeggione (a six stringed instrument with frets, as on a guitar), the Sonata in A minor is notoriously difficult to perform on the cello. These difficulties are more pronounced as the musical content represents a much more introspective side of Schubert's writing than is customarily found in his literature for solo piano, the string quartet and orchestra. The depth of this music can only be brought out by a cellist who is technically able to overcome Schubert's original concept for a six-string instrument and translate the content while hiding the technical realities on the modern, four-string cello.

THURSDAY, JULY 11 AT 5:30PM (continued) Townsville Civic Theatre

Concert recorded by ABC Classic FM

FRANZ SCHUBERT(1797-1828) FANTASIE IN C MAJOR, D. 934 FOR VIOLIN AND PIANO

I. Andante molto
II. Allegretto
III. Andantino – Tempo I
IV. Allegro vivace – Allegretto – Presto
James Buswell, violin
Daniel Adni, piano

SCHUBERT'S FANTASIE IN C MAJOR, D. 934 FOR VIOLIN AND PIANO WAS inspired by a meeting with the young Bohemian violinist Josef Slavik, in Vienna in 1826. The Fantasie is comprised of seven different sections, but all are interconnected with various sections reappearing though camouflaged in new forms. The work opens with a background of tremolando in the piano while the violin moves intensely through its highest registers. The Allegretto is a technical tour-de-force in which the main subject is treated canonically between the two instruments. The Andantino is a set of variations on Schubert's song 'Sei mir gegrüßt' and, after the return of the work's opening tremolando introduction, a heroic reappearance of the song and a very fast coda conclude the work.

FRIDAY, JULY 12 AT 5:30PM Townsville Civic Theatre

Concert recorded by ABC Classic FM

DMITRI SHOSTAKOVICH (1906-1975) CELLO SONATA IN D MINOR, OP. 40

I. Allegro non troppo
II. Allegro
III. Largo
IV. Allegro
Alexander Ivashkin, cello
Daniel Adni, piano

SHOSTAKOVICH'S CELLO SONATA WAS COMPOSED DURING THE SUMMER OF 1934, the same year as the premiere of his opera Lady Macbeth of Mtsensk and work leading to the cancelled premiere of his Fourth Symphony, regarded by many as the most original and ingenious work Shostakovich was to compose. Both works led to the most damaging attack Shostakovich was to experience in his lifetime, the article which appeared in Pravda "Chaos Instead of Music." In actual fact, the Cello Sonata represents one of the final works Shostakovich was to compose before the cultural purges which were to haunt him for the remainder of his life. The Sonata received its premiere in Leningrad on December 25, 1934 with the cellist Victor Kubatsky and Shostakovich as pianist.

SERGEI RACHMANINOV (1873-1943) CELLO SONATA IN G MINOR, OP. 19

I. Lento – Allegro moderato – Moderato
II. Allegro scherzando
III. Andante
IV. Allegro mosso –
Moderato – Vivace
Alexander Ivashkin, cello
Piers Lane, piano

RACHMANINOV COMPOSED A NUMBER OF MINIATURE WORKS FOR CELLO and piano, but the Cello Sonata in G minor, Op. 19 represents the only large-scale work he composed for that combination. Rarely, if ever, has the title "sonata" so clearly referred to the work in question as it does here – this is not only a "cello sonata", but a work containing a piano part as technically demanding as anything Rachmaninov composed for that instrument. He composed the sonata during the second half of 1901, shortly after what is now regarded as his most popular work, the Second Piano Concerto. Rachmaninov was experiencing what was, until then, probably the happiest period in his life. Political instability and revolution was still a way off; and the depression he had long suffered after the catastrophic premiere of his First Symphony four years earlier was all but erased by the tumultuous success of the concerto. Of even greater importance, he was in love with his cousin Natalia Satina, their engagement being announced early the following year. While he was not yet 30 years old, there is a technical assuredness and confidence in his music written at the turn of the century which allows the language of his most mature works to become evident for the first time.

24 Program Notes Cocktails and Sonatas Series

SATURDAY, JULY 13 AT 5:30PM
Townsville Civic Theatre

LUDWIG VAN BEETHOVEN (1770-1827)

VIOLIN SONATA NO. 4

IN A MINOR, OP. 23

I. Presto

II. Andante scherzoso, piu allegretto

III. Allegro molto

Mihaela Martin, violin

Maurizio Baglini, piano

OTHER THAN IN SEVERAL EXCEPTIONAL SITUATIONS, THE EIGHTEENTH CENTURY did not produce the conventional violin sonata, as we think of it today, but rather the "Sonata for Keyboard with the accompaniment of a Violin," as most works were titled. Beethoven's first three sonatas for this combination, his Opus 12, were titled "Three Sonatas for the Harpsichord or Fortepiano, with a Violin." Despite this, a far greater dependence was being given to the role of the violin, and by the time of Opus 23 and 24, it's role was becoming far more solistic. The Opus 23 Sonata in A minor is far less popular than its companion sonata of Opus 24, the "Spring" Sonata. Quite uncommonly for Beethoven, the first movement is a rapid 6/8 Presto, a designation the composer traditionally used in his final movements. The second movement, Andante scherzoso, piu allegretto, serves the dual function as a slow movement and scherzo while the Allegro molto serves as the traditional finale.

LUDWIG VAN BEETHOVEN

CELLO SONATA NO. 3

IN A MAJOR, OP. 69

I. Allegro, ma non tanto

II. Scherzo: Allegro molto

III. Adagio cantabile – Allegro vivace

Frans Helmerson, cello

Daniel Adni, piano

BEETHOVEN'S A MAJOR SONATA, OP. 69 IS A SINGLE WORK WHICH STANDS apart from the two sonatas of Op. 5 and the late two sonatas of Op. 102. It is a contemporary of the great Fifth Symphony, Op. 67 and is composed on a far greater symphonic level than virtually any other sonata Beethoven composed. The cello begins the sonata, playing the first theme unaccompanied and subsequently holds bass note, E, while the piano concludes it. Once the roles are reversed, the work takes off in the greatest of symphonic proportions, within a strict sonata form. The second movement is a scherzo, less melodic and based on syncopations. The middle section, an undesignated trio, is in A major and highly similar to the same passage of the symphony in the same key (the Seventh Symphony). The fact that the symphony's introduction lacks a slow introduction is compensated for by an E major Adagio cantabile which serves as an introduction to the Allegro vivace last movement.



26 Program Notes Bach in the Cathedral Series

WEDNESDAY, JULY 10 AT 5:30PM

The Bach Marathon – Part I Sacred Heart Cathedral

Concert recorded by ABC Classic FM



People Powering People

Series Sponsor

JOHANN SEBASTIAN BACH (1865-1750)

PARTITA NO. 1 IN B MINOR, BWV 1002 FOR SOLO VIOLIN

- I. Allemande
- II. Double
- III. Courante
- IV. Double
- V. Sarabande
- VI. Double
- VII. Bourree
- VIII. Double

James Buswell, violin

SONATA NO. 1 IN B MINOR, BWV 1030 FOR FLUTE AND KEYBOARD

- I. Andante
- II. Largo e dolce
- III. Presto

Olga Shylayeva, flute

Malcolm Bilson, fortepiano

THERE ARE VIRTUALLY NO WORKS OF A SIGNIFICANT TRADITION WHICH could have served as an example for Johann Sebastian Bach's Six Sonatas and Partitas for Unaccompanied Violin. In the words of the composer's son, Carl Philipp Emanuel, "in his youth, and until the approach of old age, he played the violin cleanly and powerfully." J.S. Bach's biographer, Philipp Spitta, described a violinist, a contemporary of Bach's, Nikolaus Bruhns, in the following words: "He attained such a proficiency in double-stopping that it seemed as though three or four violins were being played together ... then, he would sometimes sit down in front of the organ with his violin, and with his feet add a pedal-part to the full harmonies he elicited from the strings." Today, the Sonatas and Partitas of J.S. Bach represent the foundation of study and performing repertoire of every serious violinist. In the Partita No. 1 in B minor, Bach deviates from the pattern of the traditional French dance suite – each movement is followed with a variation and double, and the whole suite, or Partita, finishes with a bouree rather than the traditional gigue.

As the Baroque period entered its latest stages, the use of the recorder was diminishing and gradually the use of the transverse flute increased. Composers such as J.S. Bach and Telemann were most progressive in developing a repertoire which explored the extremes and potential of the new instrument. The Sonata in B minor BWV 1030, along with his second Orchestral Suite BWV 1067, represent Bach's most significant additions to the literature of the new instrument. The Sonata dates from 1736 and is the longest and most demanding of the flute sonatas, notable for the freedom and elaborate significance given to the keyboard part.

SUITE NO. 3 IN C MAJOR, BWV 1009 FOR SOLO CELLO

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourree I/II
- VI. Gigue

Alexander Ivashkin, cello

WEDNESDAY, JULY 10 AT 8:00PM

The Bach Marathon – Part II Sacred Heart Cathedral

Concert recorded by ABC Classic FM

JOHANN SEBASTIAN BACH (1865-1750)

SUITE NO. 4 IN E FLAT MAJOR, BWV 1010 FOR SOLO CELLO

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourree I/II
- VI. Gigue

Carol Ou, cello

SONATA NO. 2 IN D MAJOR, BWV 1028 FOR CELLO AND KEYBOARD

- I. Adagio
- II. Allegro
- III. Andante
- IV. Allegro

Michael Goldschlager, cello

Malcolm Bilson, fortepiano

INTERVAL

SUITE NO. 5 IN C MINOR, BWV 1011 FOR SOLO CELLO

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Gavotte I/II
- VI. Gigue

Frans Helmerson, cello

PARTITA NO. 2 IN D MINOR, BWV 1004 FOR SOLO VIOLIN

- I. Allemande
- II. Courante
- III. Sarabande
- IV. Gigue
- V. Chaconne

Tatiana Grindenko, violin

BACH COMPOSED HIS SIX SUITES FOR UNACCOMPANIED CELLO DURING THE period 1717-1723, while serving as Kapellmeister at Koethen and prior to his departure for Leipzig. There were two distinguished cellists in his court orchestra and it would seem likely that the Suites were intended for at least one of them. Although no autograph for these works exists, there is a copy written out by his second wife Anna Magdalena, in which all six suites appear as a set, yet it is likely that they were not conceived as such. In each of the Suites, the Prelude is followed by three dance movements – Allemande, Courante and Sarabande. The fifth movements were based on three different dances, the Menuet, Bourree and Gavotte with the concluding dance in each of the Six Suites a Gigue. Throughout the Suites, it is Bach's original melodic writing, within the traditional dance rhythms of the period, and combining foreign influences, from France and Italy, which have made each of these works staples of the cellist's repertoire, from the time of creation through to the present.

The Partita No. 2 in D minor for Unaccompanied Violin concludes with the cornerstone of the violinist's repertoire, the famous Chaconne. This concluding movement is longer in duration than the four preceding movements combined. The biographer, Spitta, wrote "From the grave majesty of the beginning to the thirty-second notes that rush up and down like the very demons – from the tremulous arpeggios that hang almost motionless, like veiling clouds above a dark revine to the devotional beauty of the D major section where the evening sun sets in a peaceful valley: the spirit of the master urges the instrument to incredible utterances ... This Ciacona is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."



SATURDAY, JULY 6 AT 11:00AM

Masonic Centre

Concert recorded by 4MBS FM

FRANGIZ ALI-ZADEH (B.1947)

HABIL-SAJAHY (1979)

(AUSTRALIAN PREMIERE)

Alexander Ivashkin, cello

Piers Lane, piano

FRANGIZ ALI-ZADEH WAS BORN IN 1947 AND EDUCATED IN BAKU, LATER moving to Turkey. "Habil-Sajahy", a single movement work composed in 1979, was inspired by Habil Aliyev, the Kemanche virtuoso. The composer writes: "Azeri musical tradition of Mugami – a secret language used in the 16th century to disguise emotions discouraged by Islam. Through Mugami, the ecstatic longing of a man for a woman could be expressed as the love of God. The Moslem world is under attack today. I quite openly want to show the cultural traditions of the Moslem people. I want people to sink into the beauty of a profound, new world." Ali-Zadeh is one of the most successful composers of her generation, having had commissions from Berlin Philharmonic, Kronos Quartet and Gulbenkian Foundation.

NINO ROTA (1911-1979)

TRIO FOR FLUTE, VIOLIN AND PIANO

(1958) (AUSTRALIAN PREMIERE)

I. Allegro ma non troppo

II. Andante sostenuto

III. Allegro vivace con spirito

Olga Shylayeva, flute

Alan Smith, violin

Maurizio Baglini, piano

THE ITALIAN COMPOSER NINO ROTA WAS BORN IN MILAN IN 1911 AND studied in Milan and Rome before graduating in composition from the Santa Cecilia Conservatory in 1930; his musical studies were continued at the Curtis Institute of Music, in Philadelphia. Despite pursuing a path as a traditional composer, his name today is legendary as a composer of some of the greatest film scores of the second half of the twentieth century, through his close association with Federico Fellini. The producer turned to Rota as the composer for each of his films, until the composer's death in 1979. The Trio for Flute, Violin and Piano was composed in 1958 and composed for the Trio Klemm-Cervera-Wolfensberger. The work is constructed in the traditional three movements, in a language which is immediately accessible, with a complete understanding of each of the three instruments' technical possibilities.

NIGEL WESTLAKE (B.1958)

URBAN MYTHS

The Macquarie Trio

Kathryn Selby, piano

Nicholas Milton, violin

Michael Goldschlager, cello

PRIOR TO COMPOSING "URBAN MYTHS", WESTLAKE WROTE TO THE MACQUARIE TRIO:

"Before I get started on the commission, I would welcome any input from the players that could be relevant (in any way at all) to the compositional process."

A RESPONSE FROM HERR GOLDSCHLAGER:

"My only thoughts about the commission are these: Our audience, as you have probably observed, is our only source of income. We rely upon their continued patronage and subscriptions. We are working at trying to expand our audience base, but, since we are none of us "young and beautiful" we are at a distinct disadvantage in the Australian market.

If I may be bold, I just hope that whatever you write will be something that is easily understood. Humour wouldn't go amiss, if that is your thing. It could have the "spoken word" in it, if that interests you ... Or a theatre piece in some sense ... Something tuneful, soulful and Aussie is about the best wish list I can generate. What do you make of that?"

RESPONSE FROM COMPOSER:

"I personally have always thought of you all as young & beautiful".

Seriously though ... I find it really important and somehow crucial to the compositional process to know for whom I am writing on both a musical and a personal level. Much of my work has been commissioned by or for musicians

SATURDAY, JULY 6 AT 11:00AM (continued)

Masonic Centre

Concert recorded by 4MBS FM

whom I have either played with at some time or happen to know quite well. I'm always interested in finding out what sort of piece might be useful in the context of their existing repertoire and what the expectations of their audience are.

Despite the absence of theatrics & spoken word, Michael Goldschlager's response actually played a significant part in informing my compositional approach towards this piece. It is primarily melodic & lyrical in nature, & hopefully the overall structure (slow/fast/slow) is simple & obvious enough to be "easily understood". "Urban Myths" is a single movement work of about 8 minutes duration & was commissioned by (& is dedicated to) the Macquarie Trio with generous financial assistance from Macquarie University, N.S.W. The Australia Council and Macquarie University will fund an expansion of this piece to be composed for the trio's 2003 subscription season around Australia. © Macquarie Trio

PAUL SCHOENFIELD (B.1947)

CAFÉ MUSIC

(AUSTRALIAN PREMIERE)

I. Allegro con fuoco

II. Andante moderato

III. Presto

Daniel Adni, piano

James Buswell, violin

Carol Ou, cello

THE COMPOSER PAUL SCHOENFIELD (B. 1947) WRITES: "THE IDEA TO compose 'Café Music' first came to me in 1985 after sitting in one night for the pianist at Murray's Restaurant in Minneapolis. Murray's employs a house trio which plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music – music which could be played at a restaurant, but might also (just barely) find its way into a concert hall. The work draws on many of the types of music played by the trio at Murray's. For example, early 20th century American, Viennese, light classical, gypsy and Broadway styles are all represented. A paraphrase of a beautiful Chassidic melody is incorporated in the second movement. 'Cafe Music' was commissioned by the St. Paul Chamber Orchestra and received its premiere during a SPCO concert in January, 1987."





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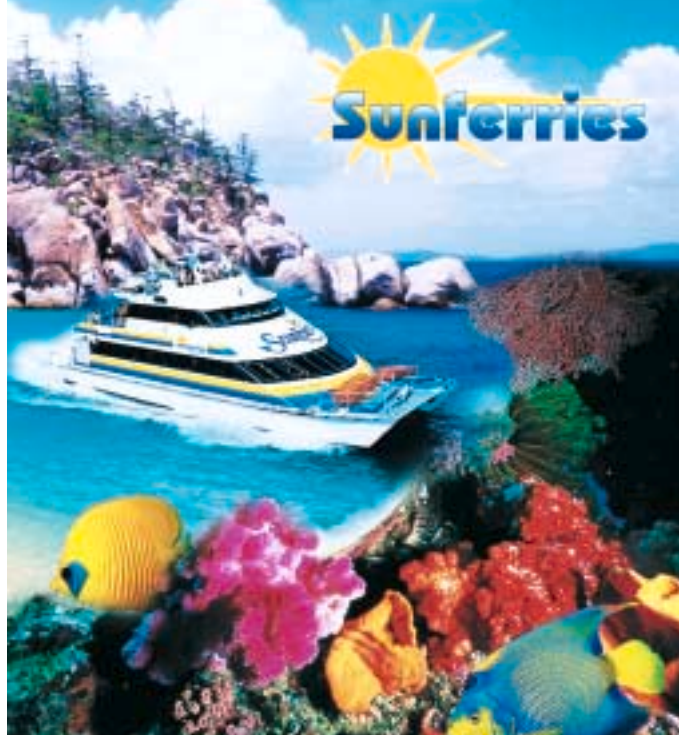
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32 Program Notes C20th Retrospective Series

THURSDAY, JULY 11 AT 11:00AM

Masonic Centre

Concert recorded by ABC Classic FM

PETER SCULTHORPE (B.1929)

DJILILE

Ian Munroe, piano

I HAVE BASED A NUMBER OF WORKS ON DJILILE, AN ABORIGINAL CHANT FROM Arnhem Land collected in the late 1950s by A.P. Elkin and Trevor Jones. The title Djilile means "whistling duck on a billabong." I have a special fondness for this melody having used it in my music for the feature film "Essington" (1974); for the string orchestra work derived from it "Port Essington" and more recently in the orchestral work "Kakadu". I made a piano arrangement of it which includes some additional material, mainly for my own pleasure and hopefully perhaps the pleasure of others. The 12 bar melody presented alone at the beginning is the basis for the whole piece."
© Peter Sculthorpe

JAMES MACMILLAN (B.1959)

CELLO SONATA NO. 2 (2001)

Alexander Ivashkin, cello

Piers Lane, piano

JAMES MACMILLAN IS ONE OF THE MOST SUCCESSFUL AND PROLIFIC COMposers of today. His Second Cello sonata was written in 2001, and first performed by Julian Lloyd Webber. The one-movement Sonata is written in a form of polyndrom (similar to Berg's 'Lyrische Suite') – the end being the retrograde of the beginning, with the cello and piano swapping their roles. Music is full of different stylistic allusions, including MacMillan's favourite Scottish songs and music of Alfred Schnittke, whom he admired.

WILFRED LEHMANN (B.1929)

CLARINET QUINTET

Paul Dean, clarinet

Alan Smith, violin 1

Michele Walsh, violin 11

Yvette Goodchild, viola

Michael Goldschlager, cello

WILFRED LEHMANN (B.1929), ONE OF AUSTRALIA'S MOST VERSATILE musicians, is an internationally acclaimed violinist, violin maker, conductor and composer. After his solo debut in London in 1952, he gave recitals throughout England, appeared frequently for BBC radio and television, and became a member of the Royal Philharmonic Orchestra under Sir Thomas Beecham. In 1958 he won first prize at the Carl Flesch International Violin Competition in London. Concerts in Europe, Japan and Australia followed, and at the invitation of David Oistrakh, he performed throughout the USSR. His conducting and composition career began in Japan, where he was resident for ten years, taking the Tokyo Philharmonic and the Tokyo Metropolitan Symphony on tour throughout Japan. During this time he returned to Australia periodically to play and conduct for the ABC. In 1972 he became Concertmaster and Assistant Conductor of the Queensland Symphony Orchestra, and has made frequent guest conducting appearances with all the ABC's orchestras. Lehmann has also recorded with the Queensland Symphony and other ABC orchestras. His Theme and Variations for Clarinet Quintet (1995) was written for Paul Dean and members of the Queensland Symphony Chamber players and received its first performance on ABC Classic FM's Sunday Live at the Brisbane ABC Studios. Starting with a simple limpid solo clarinet playing the theme, the piece ebbs and flows from stunning virtuosity to moments of inspirational tranquillity. Variation 5 is in homage to Tchaikovsky's Francesca Da Rimini's famous clarinet solo. The Epilogue is written with all parts completely independent leaving the listener transformed to an extremely peaceful place which seem an unlikely resting place during the ferocity of variations 2, 4 and 6. Lehmann's musical language all at once combines the extremes of Shostakovich, Messiaen and Lutoslawski while maintaining its focus of being a singularly unique voice.

FRIDAY, JULY 12 AT 11:00AM

Masonic Centre

Concert recorded by ABC Classic FM

ERWIN SCHULHOFF (1894-1942)
DUO FOR VIOLIN AND CELLO
(AUSTRALIAN PREMIERE)

I. Moderato

II. Zingaresca: Allegro giocoso

III. Andantino

IV. Moderato

James Buswell, violin

Carol Ou, cello

The music of Erwin Schulhoff was all but forgotten until the violinist Gidon Kremer created a focus on his work at the Lockenhaus Festival in Austria during the mid-1980's. This was the first step in a renaissance of what was termed "degenerate music," music condemned and forbidden by the Nazis. Schulhoff was a prime target of this Nazi ideology, not only because he was Jewish but also because he was an open communist and Soviet citizen. Shortly after the German occupation of Czechoslovakia in 1939, his newly acquired Soviet status protected him from Nazi persecution for a short time, until the German invasion of Russia. Shortly after, he and his son were deported to the Wulzburg Fortress, where prisoners were Polish and Czech Jewish citizens of other states; Schulhoff died there of tuberculosis on August 28, 1942. The Duo for Violin and Cello was composed in Prague in February, 1925 and was dedicated to "Maestro Leos Janacek, in deep respect." Although it was Janacek's music which, to Schulhoff, displayed the fullest possibilities of integrating folksongs and dances into traditional chamber music, clearly an inspiration for the second movement of the Duo. In the outer movements, the work alternates between meditation and an excited conversation between the two instruments.

ROGER SMALLEY (B.1943)
TRIO FOR CLARINET, VIOLA
AND PIANO

Paul Dean, clarinet

Yvette Goodchild, viola

Piers Lane, piano

"THIS TRIO BELONGS TO A SERIES OF (MOSTLY) CHAMBER WORKS I HAVE composed since the 1990s, all of which are based on fragments of Romantic music. Thus far I have drawn upon Chopin, Schumann and Brahms. Perhaps it was the fact that Brahms's late sonatas are designated as being "for clarinet or viola" that turned my attention to them and in particular towards the opening of the first variation of the finale of the Sonata in E flat Op. 120 No. 2. The essence of this unusually sparse (even Weberian) passage is presented in the viola solo that opens the work. Everything which follows is derived from this; the Brahms is never heard in its original form.

Formally the Trio is in an expanded one-movement sonata design, with an energetic first subject (clarinet and viola, later joined by piano) and a lyrical second subject (clarinet solo). The recapitulation of the first subject overlaps the march that forms the second half of the development section. When the second subject is reached again (low piano) it becomes the theme of a set of variations, steadily increasing in volume and speed. At its climax the variation theme (the second subject, on piano) is combined with the first subject (clarinet and viola). After this the music suddenly collapses and fragments. The work is dedicated to another trio – Rachel, James and Molly". (Roger Smalley 1999)

OTTORINO RESPIGHI (1879-1936)
PIANO QUINTET (1902)
(AUSTRALIAN PREMIERE)

I. Allegro

II. Andantino -

III. Vivacissimo

Maurizio Baglini, piano

James Buswell, violin I

Alan Smith, violin II

Theodore Kuchar, viola

Carol Ou, cello

OTTORINO RESPIGHI WAS BORN IN 1879 AND TO THIS DAY IS REGARDED AS ONE of the great orchestrators of the first half of the twentieth century, this gift most remembered in his Roman trilogy of The Pines of Rome, Feste Romane and The Fountains of Rome. Respighi was a student of Rimsky-Korsakov and Bruch and the early Piano Quintet in F minor of 1902 is a conservative work in a middle romantic language which certainly appears to fall under the influence of Brahms. Although Respighi was not averse to composing chamber music, which included two string quartets and a violin sonata, none of these works came close to sharing the success of so many of his orchestral works.

SATURDAY, JULY 13 AT 11:00AM

Masonic Centre

Concert recorded by ABC Classic FM

ROSS EDWARDS (B.1943)

PIANO TRIO (1998)

I. Allegretto

II. Poco adagio e maestoso,
quasi recitativo

III. Allegro assai

Ian Munro, piano

Michele Walsh, violin

Judith Glyde, cello

ROSS EDWARDS: "MY PIANO TRIO WAS COMMISSIONED BY THE 1999 Melbourne International Chamber Music Competition as a test piece for the competitors. The David Thomas Foundation provided financial assistance. There are three movements. The first, lucid and calm, is related to my Guitar Concerto (1995) through its texture, modality and general ethos: I had in mind sunlight sparkling on the Arafura Sea, north of Australia. In the second, an adagio, an intimate dialogue between violin and cello is supported by the piano and the movement concludes with a brief quotation from my Second Symphony, completed the year before. The finale is an effervescent maninya (Australian dance/chant), whose characteristic shapes and patterns have their origin in the natural world." © Ross Edwards

PAUL HINDEMITH (1895-1963)

**SONATA FOR
FLUTE AND PIANO**

I. Heiter Bewegt

II. Sehr Langsam

III. Sehr Lebhaft, Marsh

Olga Shylayeva, flute

Ian Munro, piano

PAUL HINDEMITH ESTABLISHED A REPUTATION, FIRSTLY AS A HIGHLY accomplished violinist but later as what many regarded as the greatest living violist of the first half of the twentieth century. As a conductor, although not regarded with the same respect, engagements still took him to the greatest orchestras of the world, in most cases in concerts which included at least one of his own compositions. The Flute Sonata of 1936 is serene and ecstatic, showing no sign of his exhausting work setting up musical life in Turkey that year, nor of his uncertain position at home, where his works were first ignored, then welcomed, then banned by the National Socialist government. Many of Hindemith's works highlight various preoccupations many composers were experimenting with at this time – variations on traditional concepts of tonality, a jagged and angular rhythmic writing, equally influenced by both Stravinsky and jazz, not to mention placing equally demanding technical expectations on every instrument in the score. In the Flute Sonata, the first movement is centred around the juxtaposition of two separate themes while the middle two movements are based upon dance rhythms of contrasting character while the finale is a march culminating in an impressively virtuosic conclusion.

BELA BARTOK (1881-1945)

CONTRASTS

I. Verbunkos

II. Pihenő

III. Sebes

Maurizio Baglini, piano

Paul Dean, clarinet

Michele Walsh, violin

BARTOK COMPOSED HIS CONTRASTS AFTER A JOINT COMMISSION FROM THE violinist Joseph Szigeti and the clarinetist Benny Goodman. Upon completion of the manuscript in the autumn of 1938, the Rhapsody for Clarinet, Violin and Piano, as it was originally titled, was accompanied by a handwritten letter of apology from the composer – "Generally, the salesman delivers less than he is supposed to. There are exceptions, however – as for example if you order a suit for a two-year-old baby and an adult suit is sent instead – when the generosity is not particularly welcome." It was Benny Goodman's original intention that the entire work would fit on two sides of a single 78-rpm record. The initial two-movement version, premiered in Carnegie Hall on January 9, 1939, and exceeded that hope significantly. Subsequently, Bartok added the middle movement. The newly extended work was retitled Contrasts and premiered at Carnegie Hall on April 21, 1940. The opening Verbunkos, or Recruiting Dance, begins with a march-like figure played by the violin, expanding into a virtuosic essay of rapidly interplaying melodic lines. The concluding Sebes, or Fast Dance, opening with a vertically thrashing motif played on an intentionally mistuned violin, switching to a normally tuned violin after 30 bars. Though the keyboard writing contains numerous special effects, the composer has specifically limited the percussive, extrovert writing so typical of his solo piano music, creating more of a duo atmosphere between his two colleagues.

THE WESTERN TOUR – A PRELUDE TO THE FESTIVAL

IN THE PAST SIX WEEKS THE TANK STREAM QUARTET HAS BEEN TAKING THEIR music to opposite extremes. To the metaphoric heights of the international stage to a literal burrow, half a kilometre below the earth's surface in a silver, lead and zinc mine in north west Queensland. Recently TSQ scooped the grand prize at the prestigious Osaka International Chamber Music Competition. They took home a swag of international concert bookings, adding to the Grand Prize and the String Quartet Prize they took out at the second National Chamber Music Competition held in Melbourne in 2001. Not bad for a quartet that's only been around for two years.

The Quartet – comprising of Sophie Rowell (1st Violin), Anne Horton (2nd Violin), Sally Boud (Viola) and Patrick Murphy (Cello) performed for the Festival, kicking it off in grand style with a very unusual set of prelude concerts.

Clad in miners boots and protective gear, they scooted half a kilometre underground in the BHP Billiton owned mine at Cannington to perform.

BHP Billiton has contributed to the Festival's Winterschool in what could be best described as one of the most innovative sponsorship deals ever created in Australia between an arts organisation and a corporation.

Mick Roche, the ebullient spokesman for BHP's Cannington operation, has been a driving force behind these concerts. He says "the alliance between Cannington and the Festival enables us to provide an opportunity for young musicians to develop their skills in the Masterclass series. The future of our country, whether it is in science, industry or the arts, lies in our young people. We need to give them the opportunities today, that will help carve their contribution to this country tomorrow."

As part of the sponsorship, TSQ gave two performances at the Cannington mine on Monday 1 July. They played for miners above ground in the accommodation village and then in the mine, 450 metres below ground. They also played additional concerts in Cloncurry and Mount Isa as part of the Western Tour.

"Making music underground gives a whole new meaning to chamber music," Roche was quoted in The Courier Mail (1 June). "The acoustic is the thing that everyone is looking forward to. It will be totally different from what we're used to. The only equivalent I can think of is the Romans playing in the catacombs."

Festival Artistic Director Theodore Kuchar knows only too well the importance of business support. "Now in its 12th year, the Festival has been only able to achieve its high level of success because of the consistently strong support from the local community, the people of Queensland and companies like BHP Billiton."

The sponsorship also caught the attention of the Australian Financial Review Magazine. In the June edition they reported "CWK [Company We Keep] applauds a new deal between BHP Billiton and the Australian Festival of Chamber Music". At the end of the article Festival General Manager Jane Hickey was quoted "This project is telling the community story. It's telling the innovative corporate sponsorship story and the accessibility story. We'll literally go underground to keep expanding our audience."

By Trudy Johnston

MASTERCLASS & EMERGING ARTIST CONCERT MUSICIANS

TANK STREAM QUARTET – SYDNEY

Sophie Rowell – Violin

Anne Horton – Violin

Sally Boud – Viola

Patrick Murphy – Cello

YOUNG AUSTRALIAN CONCERT ARTISTS FROM THE AUSTRALIAN YOUTH ORCHESTRA – SYDNEY

Jessica Bell – Violin

Elizabeth Gormley – Violin

Stuart Johnson – Viola

Eve Silver – Cello

THE MORETON TRIO – BRISBANE

Nigel Bardsley – Violin

Katherine Brown – Cello

Leanne Swanson – Piano

STRING QUARTET – PERTH

Emily Thompson – Violin

Christian Read – Viola

Lisa Miller – Cello

Sarah Ellison – Violin

PIANO QUARTET – CANBERRA

Katherine Owen – Violin

Siu-Hay Yip – Violin

Clare Kahn – Cello

Marie Searles – Piano

THE FYRA STRING QUARTET – BRISBANE

Janet Anderson – Violin

Erin McCann – Violin

Anna Colville – Viola

Ji-Eun Lee – Cello

IVEN STREET TRIO – BRISBANE

Rachel Smith – Violin

Nathan Jasinski – Cello

Paul Hankinson – Piano

INDIVIDUALS

Nicole McMahon, Violin – Brisbane

Skye McIntosh, Violin – Brisbane

Alice Rickards, Violin – Brisbane

Leah Johnston, Violin – Dunedin, NZ

Emily Duffill, Cello – Sydney

Chloe Miller, Cello – Sydney

Clare Rowe, Cello – Sydney

Martin Smith, Cello – Sydney

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Ryan Daniel

Stuart Long (Assistant)

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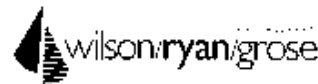
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johnhenrymartinDESIGN

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