



Australian Festival of Chamber Music



2-13 July 2003 | Townsville North Queensland | Festival Life in the Tropics

OUR GREAT BARRIER REEF

*"Everything we do
on the Reef,
along the shore
and even on the land affects
this diverse and fragile
ecosystem."*

let's keep it great



GREAT BARRIER REEF
MARINE PARK AUTHORITY

2-68 Flinders Street
PO Box 1379, Townsville QLD 4810
Telephone: (07) 4750 0700
Fax: (07) 4772 6093
Email: info@gbrmpa.gov.au

www.gbrmpa.gov.au

Festival diary



THURSDAY 3 JULY

2.30-4.30pm Masterclass (Perc Tucker Gallery)

FRIDAY 4 JULY

9am- 4.30pm Reef Talk – GBRMPA Reef Summit
1-2pm Emerging Artist Concert (Perc Tucker Gallery)
2.30-4.30pm Masterclass (Perc Tucker Gallery)
8pm Gala Opening Concert (Civic Theatre)

SATURDAY 5 JULY

10.30am Pre-Concert Talk with Barbara Hebden (School of Arts)
11am C20th Retrospective Concert (School of Arts)
1.30 -3.30pm Masterclass (ReefHQ Shark Tank)
4-5pm Reef Talk with Dr Sylvia Earle (MTQ)
5.30pm Cocktails and Sonatas Concert (Civic Theatre)
8pm Chamber Classics Concert (Civic Theatre)

SUNDAY 6 JULY

10-11am Reef Talk with Prof Ove Hoegh-Guldberg (MTQ)
11.30am Chamber Classics Concert (St James Cathedral)
4-5pm Townsville Bulletin Sunset Concerts (Gregory Street Amphitheatre on the Strand, Alma Bay Park on Magnetic Island & Riverside at Pioneer Park in Thuringowa)
6pm Pre-Concert Talk with Barbara Hebden (Civic Theatre)
6.30pm Chamber Classics Concert (Civic Theatre)

MONDAY 7 JULY

11am-12pm Reef Talk with Dr Chris Battershill (MTQ)
1-2pm Emerging Artist Concert (Perc Tucker Gallery)
2.30-4.30pm Masterclass (Perc Tucker Gallery)
5.30pm Cocktails and Sonatas Concert (Civic Theatre)

TUESDAY 8 JULY

All day Reef Talk Expeditions. Join an expedition to the Reef or to the Australian Institute of Marine Science. See Reef Talk page for details.
6pm Reef Talk Documentary Premiere (Strand Park)

WEDNESDAY 9 JULY

10-11am Reef Talk with Dr Alison Green (MTQ)
11.30-12.30pm Emerging Artist Concert (Perc Tucker Gallery)
2.30-4.30pm Masterclass (Perc Tucker Gallery)
5.30pm Bach in the Cathedral (Sacred Heart Cathedral)
8pm Beethoven in the Cathedral (Sacred Heart)

THURSDAY 10 JULY

9.45-10.30am Fred Blanks Talk (TAFE – E117)
11am C20th Retrospective Concert (School of Arts)
1-2pm Emerging Artist Concert (Perc Tucker Gallery)
1-2pm Reef Talk with Dr Carden Wallace (MTQ)
2.30-4.30pm Masterclass (Perc Tucker Gallery)
5.30pm Cocktails and Sonatas Concert (Civic Theatre)
8pm Chamber Classics Concert (Civic Theatre)

FRIDAY 11 JULY

9.45-10.30am Fred Blanks Talk (TAFE – E117)
11am C20th Retrospective Concert (School of Arts)
1-2pm Emerging Artist Concert (Perc Tucker Gallery)
1-2pm Reef Talk with Michael Kingsford (MTQ)
2.30-4.30pm Masterclass (Perc Tucker Gallery)
5.30pm Cocktails and Sonatas Concert (Civic Theatre)
8pm Chamber Classics Concert (Civic Theatre)

SATURDAY 12 JULY

9.45-10.30am Fred Blanks Talk (TAFE – E117)
11am C20th Retrospective Concert (School of Arts)
12.30-1.30pm Reef Talk – Documentary (MTQ)
1.30-3.30pm Masterclass (ReefHQ)
4-5pm Sunset Concerts (The Strand – Gregory St Amphitheatre and Rockpool)
4-6pm Masterclass (Pinnacles Gallery Thuringowa)
5.30pm Cocktails and Sonatas Concert (Civic Theatre)
8pm Chamber Classics Concert (Civic Theatre)

SUNDAY 13 JULY

11.30am Chamber Classics Concert (St James' Cathedral)

FRED BLANKS TALKS

Music journalist Fred Blanks will give lectures on Three Chapters of Music in Austria: Mahler's Correspondence (10 July), Richard Strauss-Composer and Opportunist (11 July) and The Vienna State Opera and The Anschluss (12 July). The talks are at the TAFE Theatre E117 at 9.45am, finishing in time for you to cross the street to the School of Arts for the C20th Retrospective concerts.

FESTIVAL BUS

The Festival Bus will depart one hour before concerts at the Civic Theatre from Rows Bay Caravan Park (Belgian Gardens) stopping at Aquarius Hotel (The Strand), Yotz (The Strand), Jupiters (Sir Leslie Thiess Drive), City Oasis Inn (143 Wills St), Townsville Plaza Hotel (Flinders St), Holiday Inn (Flinders Mall) and Quest (Palmer Street). Tickets \$3 one way to be purchased on the bus.

CONTACT DETAILS

Australian Festival of Chamber Music
PO Box 5871, Townsville, 4810
Ph. 07 4771 4144 Fax. 07 4771 4122
www.afcm.com.au

The programme is correct at time of printing. The AFCM reserves the right to change programmes and artists.

Welcome messages



Mayor of Townsville Cr Tony Mooney

I am delighted the Townsville City Council is again the presenting partner of the Australian Festival of Chamber Music, helping to deliver a top line up of international performances to our city in the wonderful month of July.

With performances by twenty-four artists in fifty public events and occupying Townsville's concert halls, galleries, arts spaces, the Strand and Magnetic Island, the 2003 Festival is set to be the biggest and best ever.

The Council has been a strong supporter of the Festival since it started in 1991 and this year we've lifted our contribution in line with the quality of the event and the benefits it is delivering to the city of Townsville.

In its 13 years, the Festival has played a key role in helping to create a cultural image for Townsville and Queensland. Coverage of the Festival on ABC Classic FM in past years has taken it all over the country and Townsville has become a household name for chamber music buffs.

I'm especially pleased that a growing percentage of those who attend performances are international and national festival devotees, who are visiting Townsville each year specifically for the Festival.

There is so much to look forward to this year with Chamber Classics, Cocktails and Sonatas, Bach and Beethoven in the Cathedral and a 20th Century Retrospective. Of course, the BHP Billiton Winterschool for emerging artists, Reef Talk and a series free outdoor concerts on the Strand and Magnetic Island will also take the Festival to a broader audience.

Townsville is set to enjoy a fantastic 12 days of performances in July. Please support our great Festival and get set to enjoy the works of some of the worlds most celebrated masters.

Cr Tony Mooney
Mayor of Townsville



The Honourable Mike Reynolds, AM MP

Townsville is many different things to many people, but premium lifestyle is a common thread.

This is a wonderful part of Australia in which to live, with abundant natural attractions and a broad range of artistic treats to enjoy. One of those treats, the Australian Festival of Chamber Music, has become very, very special and without it July would be almost unthinkable.

I am thrilled to be Festival Patron and to again welcome such distinguished musicians to Townsville for another great blend of tropics and the absolute best in chamber music.

On behalf of the Queensland Government, a strong financial supporter of the festival, I extend best wishes to everyone associated with this year's event. As with Festivals gone by, I have no doubt that audiences will experience a concert series they will long remember.

Mike Reynolds AM MP
Member for Townsville
Minister for Emergency Services
Minister Assisting the Premier
in North Queensland



Chairman Judy Stewart

Wrapped in Greg Barrett's beautiful photographs of Townsville, this year's Australian Festival of Chamber Music is, more than ever, about presenting great chamber music in one of the world's most heavenly tropical winter locations.

Significantly, this will be Artistic Director, Theodore Kuchar's thirteenth Festival. Together, Ted, the artists he brings each year and the Festival have played an important part in projecting a different image of Townsville to the world as a sophisticated regional city, an attractive home and place of work, a centre of scientific endeavour, a hub of industry and centre of tourism and recreation.

With this in mind, the new Reef Talk program aims to give Festival audiences a more comprehensive view of Townsville's role as home to an international scientific community who study, explore and manage the Great Barrier Reef. Through the BHP Billiton Western Tour, the Festival also acknowledges the city's role as gateway to both the Outback and the mining corridor and communities that contribute extensively to Australia's export wealth. In integrating these two stories with that of a chamber music performance program of international stature and aspirations, we at the Festival believe that we have created a truly unique event.

I would like to thank the sponsors of the Festival and all who have given their time and resources to help make it happen. I thank my fellow Directors for their efforts and also Jane Hickey, who leaves us in July as General Manager. We are delighted that she will join us as a member of the Festival Board. Georgia Rivers will take up the General Manager reins from Jane once the 2003 festival closes.

Enjoy the Festival and all it has to offer over the next twelve days.

Judy Stewart
Chairman



Australian Festival of Chamber Music

The Australian Festival of Chamber Music is an international chamber music festival held in Townsville over 12 days each July. Since its inception in 1991, the Festival has developed an international reputation for its distinguished artists, innovative programming across a range of chamber music styles and its unique tropical winter setting. Such is the Festival's profile that many of the world's best soloists and chamber musicians return to perform year after year. In January 2002, the Festival was awarded one of five prestigious Chamber Music of America WQXR Awards, for its recording of Walter Piston's works at the 1999 Festival.

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

Introduced in 2002, as a prelude to the Festival, the BHP Billiton Western Tour enables the Festival to tour a string quartet from the Winterschool to perform in regional and remote communities of north west Queensland including Mt Isa, Cloncurry and Cannington. 2003 will see the Festival embark on its second tour.

This year, as a complement to the music, the Festival will present Reef Talk, a series of talks by leading international marine scientists which celebrate the Festival's location on the edge of the Great Barrier Reef and the pivotal role Townsville occupies in the international world of marine science.

While the Festival profile is primarily an artistic and cultural one, it also ranks as a significant tourism and business event for the region and has partnerships with Townsville, Queensland and national government and business. The Festival attracts audience from Queensland, interstate and overseas. Concerts are broadcast across Australia, year round, on the ABC Classic FM and 4MBS Classic FM networks.



Theodore Kuchar Artistic Director and Viola

Theodore Kuchar has served as Artistic Director of the Australian Festival of Chamber Music since its inception in 1990. He is one of the most prolifically recorded conductors of the past decade, having recorded over 60 compact discs for the Naxos and Marco Polo labels.

Kuchar is the Conductor Laureate for Life of the National Symphony Orchestra of Ukraine, having served as Artistic Director and Principal Conductor between 1992 and 2000. Under his direction, this Orchestra has become the most frequently recorded orchestra of the former Soviet Union, winning many awards.

Since 1996 he has been the Music Director and Conductor of the Boulder Philharmonic Orchestra and in 2001 he was appointed Music Director of the Fresno Philharmonic Orchestra.

During the past several seasons, guest conducting engagements have taken him to major musical centres including Amsterdam, Chicago, Helsinki, Hong Kong, London, Madrid, Prague, Seoul and Sydney. Soloists with whom Kuchar has collaborated include James Galway, Jessye Norman, Lynn Harrell, Itzhak Perlman, Yo-Yo Ma, Sarah Chang, Mstislav Rostropovich and Frederica von Stade, among others.

Recently Kuchar has led two international tours with the NSO of Ukraine, to the United Kingdom and The Netherlands, and guest conducted the major orchestras of Amsterdam, London, Seoul and Costa Rica.

Through the 2003-04 season he is to conduct the opening subscription weeks and a three-week European tour with the Berliner Symphoniker and a 10 concert European Tour with the National Symphony Orchestra of Costa Rica.

In 2005, he is to conduct a three week US tour with the Berliner Symphoniker. Additional engagements include collaborations in Amsterdam (Concertgebouw), Berlin, Bournemouth and Prague, among others, and six compact discs for the Naxos label, with the NSO of Ukraine.

Sponsored by
Robert and Kay Bryan
and Philip Bacon



Board

Judith Stewart – Chairman
Paul Martinez – Deputy Chairman
Fay Barker
Xavier Clarke
Don Gallagher
Jane Hickey
Michael Kern
David Mather

Patron

Mike Reynolds, AM MP

International Artistic Director

Theodore Kuchar

Australian Artistic Director

Charmian Gadd

Director of Winterschool

Judith Glyde

General Manager

Jane Hickey

Administrator

Georgia Rivers

Artistic Administrator

Sarah Turvey

National Publicist

Trudy Johnston

Accountant

Karen McGovern

Production Manager

Ian Johnson

Merchandising coordinator

Hannah Prydatkevych

Artists



JAMES BUSWELL violin

USA

Since visiting the Festival last year, James Buswell has been nominated for a Grammy for his recording of the Barber Violin Concerto. James has appeared with the major orchestras of the United States and Canada, as well as with orchestras in Europe, Asia and South America, with such distinguished conductors as Michael Tilson Thomas, Pierre Boulez, Andre Previn, Zubin Mehta and Leonard Bernstein. His lifelong study of the music of Bach led to a major documentary film, *The Stations of Bach*. He has given world premieres of works by Gian Carlo Menotti, Ned Rorem, Gunther Schuller and William Bolcom. He is regularly engaged by festivals on both sides of the Atlantic. Buswell has taught at the Indiana University School of Music and New England Conservatory of Music. He is frequently engaged as an Artist-in-Residence and Visiting Professor, most recently at Harvard University. Buswell studied at The Juilliard School and Harvard University. He won First Prize in the Merriwether Post Competition in Washington.

Sponsored by the Bank of Queensland



KERRY MCDERMOTT violin

USA

A First Violinist with the New York Philharmonic, McDermott has appeared as soloist with that orchestra on numerous occasions. She garnered prizes in the Montreal Competition and the Tchaikovsky Competition in Moscow, where she also received a special award for 'Best Artistic Interpretation'. She has performed with the Montreal, North Carolina and Taipei City Symphonies and the Moscow Radio and Budapest Chamber Orchestras. She has toured Holland with Reizend Muziek and North America with the Chamber Music Society of Lincoln Center and the Muir String Quartet. Festival appearances include Marlboro, Tanglewood, Mostly Mozart and Ravinia. This season, McDermott will give the World Premiere of Jose Raul Bernardo's *Concierto for Cubano Barroco* with the Miami Symphony. She is a member of the McDermott Trio (with her sisters Anne-Marie, pianist and Maureen, cellist) and was in the MGM motion picture *Fame*. She studied at the Manhattan School of Music and Yale College.

Sponsored by Samuel & Co.



DENE OLDING violin

Australia

Dene Olding is one of Australia's best-known violinists. He attended the Juilliard School in New York from the age of 14. He has won prestigious awards including Laureate of the Queen Elisabeth of Belgium International Violin Competition and has performed over forty concertos, including many world and Australian premieres. He joined the Australia Ensemble, resident at UNSW, in 1982 and has held the positions of Leader of the Australian Chamber Orchestra, Guest Concertmaster of the Melbourne Symphony Orchestra and is currently Concertmaster of the Sydney Symphony Orchestra. He is a founding member of the Goldner String Quartet. He has recorded numerous critically acclaimed performances of the chamber music repertoire and in 1994 won the A.R.I.A. award for Best Classical Recording and the prestigious Cannes Award. His recording of the complete Hindemith concerti was given a five-star rating by BBC Music Magazine.



ELMAR OLIVEIRA violin

USA

Among his generation's most honoured artists, Elmar Oliveira remains the only American violinist to win the Gold Medal at Moscow's Tchaikovsky International Competition. He is also the first violinist to receive the Avery Fisher Prize and won First Prizes at the Naumburg International Competition and the G. B. Dealey Competition. Oliveira has performed with many of the world's greatest orchestras, including the Zurich Tonhalle and Leipzig Gewandhaus Orchestras; the New York, Los Angeles and London Philharmonic Orchestras; and the San Francisco, Taiwan and Chicago Symphonies. He has toured Asia, South America, Australia and New Zealand. He has premiered works by such distinguished composers as Morton Gould and Andrzej Panufnik. A prodigious recording artist, Oliveira is a two-time Grammy nominee for his CD of the Barber Concerto with Leonard Slatkin. His best-selling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic won a Cannes Classical Award and has appeared on Gramophone's 'Editor's Choice' and other Best Recordings lists around the world. Of historical significance are three CDs featuring Oliveira performing on some of the world's greatest violins (15 Stradivaris and 15 Guarneri del Gesù) and a recording of short pieces highlighting the rare violins from the collection of the Library of Congress. He performs on an instrument known as the 'Stretton', made in 1729-30 by Giuseppe Guarneri del Gesù. He has served on the juries of some of the most prestigious violin competitions.

Sponsored by Yotz



GIORA SCHMIDT violin

Israel

Giora Schmidt is an American-Israeli violinist who has proven himself to be an outstanding young performer with a promising career ahead of him. He studied with Dorothy Delay at The Juilliard School in New York, where he currently works with Itzhak Perlman. As a soloist, Schmidt has performed with the Philadelphia Orchestra, New York Youth Symphony and the Haifa Youth Symphony in Israel, among others. Other performances include concerts for the Perlman Program in Weill Hall, and in Virginia at the estate of Lorin Maazel. In 1999, he performed with Itzhak Perlman and Pinchas Zukerman as soloist with the Israel Philharmonic at Carnegie Hall and at the season opening concert of the National Arts Centre in Ottawa, Canada. Schmidt is the winner of numerous prizes and awards, including first prizes in the Philadelphia Orchestra Albert Greenfield Competition, the Concerto Competition at Music Academy of the West, the Solo and Chamber Division of the Tri-County Competition in Pennsylvania, and the Kathryn E. McPhail Young Soloists Competition. He plays a Guarneri Del Gesù 1743 on loan from The Juilliard School.



ALAN SMITH violin

Australia

Alan Smith was born in Brisbane and studied at the Elder Conservatorium of Music in Adelaide. He was a finalist in the ABC Instrumental and Vocal Competition. In 1982 he began studies at the Robert Schumann Institute in Düsseldorf. Whilst in Germany, he toured as a member of the Chamber Orchestra of the Young German Philharmonic and 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. Smith returned to Australia in 1985 and joined the Adelaide Symphony Orchestra as Associate Concertmaster. He appeared as a soloist with the Adelaide Symphony Orchestra and the Adelaide Chamber Orchestra and gave many concerts with the Arioso Quartet, including a tour of New Zealand and Musica Viva concerts in Sydney, Melbourne and Perth. In 1991, he was appointed Concertmaster of the Adelaide Chamber Orchestra. In 1995, he returned to Brisbane to take up the position of Concertmaster of the Queensland Symphony Orchestra. He is presently Co-Concertmaster of The Queensland Orchestra. He plays a violin made by the Spanish maker Jose Contreras in 1770.



PAUL NEUBAUER viola

USA

Paul Neubauer was the first-prize winner of the Whitaker, D'Angelo and Lionel Tertis International Competitions and in 1989 became the first violist to receive an Avery Fisher Career Grant. As Principal Violist of the New York Philharmonic for six years he appeared as soloist with that Orchestra in over 20 performances. He has given world premieres of Henri Lazarof's Rhapsody for Viola and Orchestra, the revised Bartók Viola Concerto and concertos by Penderecki and Friedman. He has performed with the New York, Los Angeles and Helsinki Philharmonics, San Francisco and Bournemouth Symphonies, St. Luke's, Santa Cecilia and English Chamber and Beethovenhalle Orchestras. He is the director of chamber music at the OK Mozart Festival and has performed at the festivals of Verbier, Ravinia, Wolftrap, Hollywood Bowl, Marlboro, and Ljubljana. Highlights of this season include his concerto debut in Paris with the Ensemble Orchestral de Paris and the North American premiere of the Detlev Müller-Siemens Viola Concerto at Lincoln Center. Recent recording releases include the Walton Viola Concerto and *Soul Garden* by Derek Bermel. Paul Neubauer is on the faculty of The Juilliard School and is an Artist Member of The Chamber Music Society of Lincoln Center.

Sponsored by North Queensland Day Surgical Centre



IRINA MOROZOVA viola

Australia

Irina Morozova is considered one of the finest violists in Australia and has been Principal Viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra, and Guest Principal of the Sydney Symphony Orchestra. In addition, she is a foundation member of both the Australia Ensemble and the Goldner String Quartet and has recorded many works with them. She studied at the NSW State Conservatorium of Music and in Europe and the USA. She has appeared as a soloist with major Australian orchestras both here and overseas. In 1995, she gave the premiere performance of the Concerto for Violin and Viola by Richard Mills with Dene Olding. She has been invited to preside on the juries of the Melbourne International Chamber Music Competition, the Shostakovich International String Quartet Competition in St Petersburg and the Tertis International Viola Competition on the Isle of Man.



SANDRA ROBBINS viola

USA

Sandra Robbins studied at the Manhattan School of Music and with the Budapest String Quartet. She has been a member of the Ysaÿe Quartet, the Paganini Trio, and the Bronx Arts Ensemble, and has performed in chamber music concerts with such prominent artists as Nathaniel Rosen, Julius Baker and Elmar Oliveira. She has participated in the festivals of Aspen, Vermont Mozart, Seattle Chamber Music and Festival Musicades in Lyon, France. She is currently a member of the American Composers Orchestra and Westchester Philharmonic. She has taught viola and chamber music on the faculties of Cornell, SUNY Geneseo and Syracuse University. Robbins can be heard on the world premiere recording of Max Bruch's Viola Quintet in A minor.

Sponsored by Sunferries



ZUILL BAILEY cello

USA

Cellist Zuill Bailey is a powerful performer who dazzles audiences with his technical and artistic command of the cello. In the last two seasons he has performed with orchestras and given recitals all over the USA. Highlights include beginning the 2002/03 season performing with the Chicago Symphony and Itzhak Perlman and making his Carnegie Hall solo debut giving the US premiere of the Theodorakis Rhapsody for Cello and Orchestra. He stepped in to play Haydn's Cello Concerto in C Major at Ravinia for an indisposed Heinrich Schiff, and subsequently was invited to play a recital in Ravinia's Rising Stars Series. He premiered a work by Lowell Lieberman commissioned for his trio and performed at the Manchester International Cello Festival in England and for national broadcast on NHK-TV in Japan. Bailey is Artistic Director of the El Paso Pro Musica Chamber Festival. He studied at the Peabody Conservatory and The Juilliard School. He plays a 1693 Matteo Goffriller cello. Bailey enjoys collaborating on projects which encompass several areas of the entertainment industry. At Lincoln Center he played selections from the Bach Cello Suites with dancers choreographed by Igal Perry. For television, he recorded selections of soundtracks for the NBC drama series *Homicide: Life on the Street*, which led to his on-screen appearance as a murderous cellist in the television series, *OZ*.



JUDITH GLYDE cello

USA

Judith Glyde is Professor of Cello, Director of the String Quartet Program, and Chair of the String faculty at the University of Colorado. She studied with Bernard Greenhouse, formerly of the Beaux Arts Trio and at Hartt College of Music and Manhattan School of Music. She was a founding member of the Manhattan String Quartet. Now performing as soloist with orchestras and festivals (including the Adriatic Chamber Music Festival in Italy and the Fairbanks Summer Arts Festival in Alaska), Glyde is also Principal Cellist with the Boulder Bach Festival and is Director of the Takacs String Quartet Seminar. Formerly Artist-in-Residence at Town Hall in New York City; Colgate University, New York; and Grinnell College, Iowa, Glyde, performing over 100 concerts a year with the Manhattan Quartet, appeared throughout the United States, Europe, Canada, Mexico and South America. In the 1980s, at the height of the Cold War, the Quartet made several trips to the former Soviet Union at

Artists

the invitation of the U.S. State Department. Her discography includes over 25 recordings.

Sponsored by Macair Airlines



ALEXANDER IVASHKIN cello Russia

Alexander Ivashkin is one of today's most distinguished cellists. As soloist, he has performed at the Royal Festival Hall and Wigmore Hall, London; Concertgebouw, Amsterdam; Queens Hall, Edinburgh; Vredenburg, Utrecht; Philharmonie Hall, Cologne; Dvorak Hall, Prague, Moscow Conservatory Hall and St Petersburg Philharmonia Hall. He is Professor of Music, Head of Performance studies and Director of the Centre for Russian Music at the University of London. He also teaches in conservatories in Australia, USA and New Zealand and is involved in the Adam Australasian International Cello Competition. Many of the great composers of our time have collaborated with Ivashkin, including Cage, Kagel, Penderecki, Crumb, Pärt, Kanchevli, Shchedrin, Gubaidulina and Schnittke. His CD of Schnittke received the 'Diapason D'Or' Award in France and his recording of Rachmaninov's Cello Sonata won a top award at the New York International Recording Competition. His recordings have been chosen as The Strad Choice disc, BBC Music Magazine's 'pick of the month' and 'best CD of the year' by Gramophone magazine. He plays a 1710 Joseph Guarneri cello.



CAROL OU cello Taiwan/USA

Cellist Carol Ou has performed as a soloist with State Symphony of Russia, Taipei District Symphony Orchestra, Louisiana Philharmonic, Nashua Symphony, Contemporary Chamber Players of Taipei, Louisiana Philharmonic and Berkeley Chamber Players; she has been a participant at the Santa Fe Chamber Music Festival, La Jolla Chamber Music Festival, and the Marlboro Music Festival. Ou took top prizes at the National Federation of Music Clubs' Young Artist Competition, Irving M. Klein International String Competition, and Byrd String Competition. She has recorded two CDs.



JULIAN SMILES cello Australia

Julian Smiles studied at the Canberra School of Music and Indiana University. After success in various competitions, he became Principal Cellist with the Australian Chamber Orchestra. He is a member of the Australia Ensemble and the Goldner String Quartet and has performed and recorded an extensive amount of chamber music repertoire, both within Australia and internationally. Outside those groups, he appears regularly as a soloist, guest artist and teacher. Highlights include performing a Bach Cello Suite for the Sydney Festival, touring as soloist and Guest Principal with the Australian Chamber Orchestra, performing a Beethoven cello sonata in the Sydney Symphony Orchestra's Beethoven Festival and instructing young musicians at National Music Camp and at the National Academy of Music. Smiles regularly performs as Guest Principal Cellist with the Sydney Symphony Orchestra. He plays an 18th century Italian cello.

Sponsored by Harvey World Travel



NATHAN WAKS cello

Australia

Nathan Waks studied at the NSW Conservatorium of Music. In 1968, after winning the ABC National Concerto Competition, he studied at the Moscow Conservatorium with Mstislav Rostropovich and in Paris with Paul Tortelier. As a member of the Sydney String Quartet for 10 years he toured 50 countries. He was also a founding member of the Australian Chamber Orchestra and the Australian Music Centre, and has directed many music festivals. His career has encompassed composition and arrangements for films including *My Brilliant Career* and *Kangaroo*. He has produced recordings for guitarist John Williams and has directed concerts for such popular artists as Frank Sinatra and Rod Stewart. In 1993 he was appointed Director of Music at the Australian Broadcasting Corporation where he worked full-time until 1998, when his desire to continue performing saw him significantly reduce his ABC commitments to take up a contract as Co-Principal Cello with the Sydney Symphony. He is Chairman of the Music Fund and Councillor of the Australia Council.



MAX MCBRIDE bass

Australia

Max McBride is one of the most widely respected musicians in Australia. He became the youngest full time member of the Sydney Symphony Orchestra in 1969 and became Co-Principal of the bass section in 1973. After two study leaves in Austria, he returned to Australia in 1979 to take up the position of Principal Double Bass with the Australian Chamber Orchestra. He also became the regular bass player of the Australia Ensemble. In 1992, Max took up a full-time teaching position at the Canberra School of Music, but has kept up a busy performing schedule. He is the regular bass player of the Brandenburg Orchestra and has been guest principal with the Tasmanian and Sydney Symphony Orchestras. In 1996, when on study leave in Vienna, he was invited to play with the Vienna State Opera Orchestra and the Vienna Philharmonic Orchestra under Daniel Barenboim. In 1998 and 2000, he was again invited to play at the Vienna State Opera. Max has also had an active conducting career, working with most of the professional orchestras in Australia.



OLGA SHYLAYEVA flute

Ukraine

Olga Shylayeva is Principal Flute with the Boulder Philharmonic Orchestra. She was Principal Piccolo, Co-Principal Flute and member of the Soloists Ensemble of the National Symphony Orchestra of the Ukraine until 1998. As a soloist and chamber musician she has performed throughout Europe and America. Ms Shylayeva teaches at the Kiev Conservatory and the Kiev Institute of Culture and is Principal Flute of the Kiev Symphony Orchestra.

Sponsored by Pickard Associates



CATHERINE MCCORKILL clarinet

Australia

Originally from Perth, Catherine McCorkill graduated with the Performance Prize from the Canberra School of Music, studying with Donald Westlake, after which she received a 1984/5 Churchill Fellowship to study in Europe and the USA. In 1985, she became Principal Clarinetist of the Queensland Philharmonic Orchestra, subsequently taking up positions at the WA Conservatorium of Music and the Victorian College of the Arts. In 1995 she joined the Australia Ensemble

and has toured to the USA, Canada, UK, South America, Asia and New Zealand. McCorkill has performed as soloist with the Australian Chamber Orchestra and most of the Australian Symphony Orchestras. Principal Clarinetist with the ACO since 1994, she has also appeared as Guest Principal with the Melbourne, Sydney and West Australian Symphony Orchestras. She toured nationally with the Australian String Quartet in 2002.

Sponsored by Great Barrier Reef Institute of TAFE



DANIEL ADNI piano

Israel

Daniel Adni has established himself as a major international talent, in both performance and 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 Dartington International Summer School. Adni has made more than 20 EMI recordings, with repertoire spanning from Chopin to Gershwin. His recording of works by Percy Grainger was nominated for a Grammy Award.



MAURIZIO BAGLINI piano

Italy

Born in Pisa, Maurizio Baglini studied at La Spezia Conservatory and at the Incontri col Maestro Piano Academy in Imola. He has been awarded prizes in various international piano competitions, including the Busoni in Bolzano, Chopin in Warsaw and William Kapell in Maryland and in 1999 he won the World Music Piano Masters in Monte Carlo. He is undertaking research into the performance of classical repertoire on historic pianofortes. His discography includes two recordings of Chopin Studies on a Steinway Piano and original instruments. Baglini has taken part in prestigious international festivals including the 'Benedetti Michelangeli' in Brescia and Bergamo, Roque d'Anthéron, Lockenhaus, Rossini Opera Festival in Pesaro, Yokohama Festival in Japan and Pianos aux Pyrénées. He has performed in concert halls including the Salle Gaveau in Paris, Bellini Theatre in Catania, Manoel Theatre in Malta, Kennedy Center in Washington, Auditorium du Louvre à Paris and Steinway Hall in New York. Orchestras he has appeared with include the Orchestra RAI di Torino, Barcellona Symphony Orchestra y de Catalunya, Fresno Philharmonic Orchestra, Zurcher Kammer Orchestra, Baltimore Symphony Orchestra and Seoul Philharmonic Orchestra.

**Sponsored by Dante Alighieri – Italian Cultural Society
Townsville, Istituto di Cultura Italiana Sydney,
and the Italian Consulate Brisbane**



BERNADETTE HARVEY-BALKUS piano

Australia

Since her return from America in 1997, where she performed and taught for ten years, mainly in Boston, Bernadette has given concerts in all States of Australia and in New Zealand as soloist for Musica Viva. With her brother Michael Kieran Harvey she formed the highly acclaimed Australian Virtuosi in 1998 and released her first CD The Glass House. Australian Virtuosi won the 1999 Australian Entertainment Industry's 'Mo' award for best classical music performance

of the year with a stunning performance of Messiaen's Visions of the Amen and won the award again in subsequent years. In the years 2000, 2001 and 2002 Bernadette had a full round of engagements for Musica Viva which included performances with the Adelaide Symphony Orchestra, the Australian Chamber Orchestra, CD recordings, recordings for the ABC, solo recitals and performances with the Australian Virtuosi. At present her work is focused on collaboration with Musica Viva in a new project involving singer Sara MacIver and Rachel McDonald, producer of the concert version of the film Captain Corelli's Mandolin and in October she will give the world premiere of Melbourne composer Tim Dargaville's first piano concerto.



MICHAEL KIERAN HARVEY piano

Australia

Michael Kieran Harvey is the first Australian to win a major international piano competition, the 1993 Ivo Pogorelich International Solo Piano Competition, the world's richest competition for piano. He maintains a busy international performing career, with repertoire including many new works commissioned by him from local and international composers as well as authoritative performances of the traditional repertoire. A Fellow of the Faculty of Music, Melbourne University, and currently Artist in Residence at the Victorian College of the Arts, Michael Kieran Harvey is co-founder, with his sister Bernadette Harvey-Balkus, of the group Australian Virtuosi. His numerous awards include four consecutive Australian Entertainment Industry 'Mo' awards for the category 'Best Classical Performer'. In 1999 he received the Australian Music Centre award for Best Performance of an Australian Work. He is passionately committed to Australian music and in 1994 he recorded the works of 42 Australian composers. In 2000 he premiered Westlake's Piano Concerto with the Melbourne Symphony Orchestra and Carl Vine's Piano Concerto with the Sydney Symphony Orchestra. He has also composed numerous works.

Sponsored by Brazier Motti



JEFFREY SIEGEL piano

USA

Jeffrey Siegel has been soloist with the world's great orchestras including the Berlin Philharmonic, London Symphony, Philharmonic and Philharmonia, Moscow State Symphony, Bayerischer Rundfunk (Munich), Orchestra of La Scala, NHK Symphony of Japan, New York Philharmonic, Chicago Symphony, Cleveland Orchestra and Boston Symphony Orchestras. He has worked with such eminent conductors as Claudio Abbado, Pierre Boulez, Charles Dutoit, Neeme Järvi, James Levine, Lorin Maazel, Zubin Mehta, Leonard Slatkin and Michael Tilson Thomas. In addition to solo piano works of Rachmaninoff, Hindemith and Dutilleux, Jeffrey Siegel has recorded Gershwin's complete works for piano and orchestra with Leonard Slatkin and the Saint Louis Symphony. He is also an experienced conductor and has served as Music Director of the Mainly Mozart Festival in Arizona.

Sponsored by Dr Michael Hickey

NAVAH PERLMAN

had to withdraw from the Festival due to illness. We are grateful to Bernadette Harvey-Balkus for stepping in at late notice.

Gala Opening Concert Friday 4 July, 8pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Ludwig van Beethoven (1770-1827)

Piano Trio in D major, Op. 70/1,
'Geister' (Ghost) Trio

I Allegro vivace e con brio
II Largo assai ed espressivo
III Presto

Michael Kieran Harvey, piano
Giora Schmidt, violin
Carol Ou, cello

Beethoven's D major trio is a highly concentrated work, tense, energetic and both mysterious and humorous. Beethoven probably completed it at Heiligenstadt during the summer of 1808. At the time, he was staying at the home of Countess Marie von Erdödy, to whom the trio was dedicated. However, because of a quarrel with the Countess, her name was removed from the dedication, replaced with that of the Archduke Rudolph von Hapsburg and then, the dispute resolved, the original dedication was restored.

Given the significant role of the piano in this trio, it may be noted that it was composed at a time when the more highly developed piano provided Beethoven with such benefits as additional tonal strength, enlarged compass and wider keyboard spacing, stronger treble and bass, wider range of dynamics and colour and sustained high and low trills. In the very first bar of the work, for example, the pianist's hands are three octaves apart, the strings occupying the inner octaves, whilst in the slow, second movement quasi-orchestral effects (keyboard tremolandi, sustained high and low trills and octave rolls in the bass) help to convey the grim atmosphere that prevails. Such 'dramatic' elements are present, in fact, in all three movements. For instance, the first movement may be described as a drama of contrasts – as evidenced in the abrupt contrast between the first two thematic elements: an explosive theme in octaves and a lyrical, tender melody. This contrast is enhanced in the terseness of other parts of the exposition and the development and recapitulation, notably, in the wide-ranging, imitative passages derived from the opening bars which impart an element of strife to the drama. The conflict is eased, however, by 'conciliatory' piano scales later in the recapitulation.

The second movement is characterized by an atmosphere of thick mystery (from which the trio earned its 'Geister' sobriquet), but it is remarkable also for its structure and key scheme as well as its novelties of scoring. Set in D minor, the movement is based on two short melodic ideas stated consecutively in the opening bars; the first, on the strings, is a three-note figure in octaves, the second, an undulating figure with chordal accompaniment on the piano – both motifs are heard frequently but, usually, with new scoring. Structurally, the movement has a sonata scheme though the second subject is set in the 'irregular' key of C major, which is a strong hint at the 'tonal drama' to come. At the end of the exposition, a wandering, chromatic bass imparts a sinister character to the simple cadence that follows. After a brief transition, a full recapitulation in D minor with a drum-like repetition of notes on the strings convey, Basil Smallman says, "a sense of ruin and destruction," whilst the piano, in its lowest register, continues with the prevailing atmosphere of gloom and mystery. With further regard to the 'dramatic' content noted earlier, this movement is said to have been prompted by Shakespeare's Macbeth since its main thematic ideas appear in two sketches Beethoven had produced for the witches' music in the first scene for a projected Macbeth opera.

The finale is another sonata form movement and is said to have been completed with unusual speed, which may explain why it is often considered as lightweight or trifling, humorous and even eccentric; the eminent musicologist Joseph Kerman, for instance, describes it as "Beethoven's Musical Joke without Mozart's malice." The movement is, indeed, an amalgam of wit, high spirits and good humour. The opening phrase, for instance, comes to an abrupt halt on the remote chord of F# minor and then returns to the tonic. Similarly, a rather strange passage in the coda, with high pizzicati and distant tonality of Bb minor, may seem odd, but as a whole, the movement serves a dual purpose – as both a scherzo and a sonata form finale. Also, there are, as in the first movement, various noteworthy details in the scoring: a very low piano bass line; widely-spaced passages (three, even four octaves apart) for piano and strings. Beethoven, perhaps, is reminding us that the 'drama' need not be always highly charged.

Johannes Brahms (1833-1897)

Piano Trio in B Major, Op. 8

I Allegro con brio
II Scherzo (Allegro molto)
III Adagio
IV Allegro

Maurizio Baglini, piano
Dene Olding, violin
Julian Smiles, cello

For Brahms, the impetus to compose piano trios began with his own playing among friends and in public and, of course, with the compositions he had already written for the piano; the first piano trios, in fact, date from the time of those early piano works. Among those trios is what is often designated 'Opus 0' – a large-scale work in A major that was not discovered until 1924. It has since been recognized as an early work with which he had been dissatisfied and, typical of Brahms, suppressed. Also typical of Brahms was his habit of producing, in close succession, two works in similar settings. For instance, the Piano Trio in B major of 1854 (and which, in 1890, he pruned considerably) has a number of similarities with the A major Trio, also from 1854: both have broad, sonorously treated themes and long stretches of 'scholarly' writing – incorporated in the recapitulation is a sort of secondary development in the form of a fugato; and both, of course, were youthfully exuberant. The 1890 revision of this trio, which affected each movement, entailed a reduction in the youthful and 'Romantic' excess and produced a tighter, more cogent work. It is only fair to add, however, that not all the 'youth' is lost, for though more aesthetically satisfying, perhaps, the spontaneous freshness is retained.

The first movement, which has five distinct themes, begins with an extended lyrical theme on the piano – an arched, yearning and 'romantic' period of some 50 bars before a transition, a very active figure of triplet quavers, leads to the second subject which, with its crotchet figuration and descending arpeggio patterns, provides a simple contrast. The subsequent development provides more contrast and more complex and richly scored passages with brief references to the main theme against a flowing commentary of off-beat chords on the piano that eventually lead to the

recapitulation. Here, the 'tightening' of the revisions are particularly evident – the original is reduced by half, the fugato removed and earlier themes and figures (the triplets, for example) are more cogently exploited before the coda – tranquillo – brings back motifs from both principal themes and the relaxed, lyrical mood of the movement's opening.

The melody of the Scherzo movement is based on a French folk song (*Il était une bergère*). Its Ländler-like trio section is bittersweet, light and boisterous, whilst the whole movement is characterized by contrasting sections of deft and fleeting passages that alternate with thunderous outbursts of exuberance. With regard to the revisions Brahms made, the Scherzo is the only movement to receive his 'mercy', the coda alone being modified.

The simple, stately phrases of a chorale set the mood for the sustained, intense Adagio third movement. The original second theme that bore, albeit inadvertently, a strong resemblance to Schubert's song *Am Meer* (from the *Schwanengesang* cycle) was replaced by an undulating, eloquent cello melody in G# minor – an admirable foil to the opening hymn-like theme. In contrast, the breathless character of the main theme of the complex rondo finale endows the movement with a sense of restlessness and anxiety. Again, the 'excesses' of invention in the earlier version are reduced – for the original tempo indication of the finale, *Allegro molto agitato*, for example, he deletes the *molto agitato*. Altogether, though this work lost more than a third of its original length in the revised version, as well as some of its youthful, embattled ardour and turmoil, it gained enormously in its more vigorous, tighter concentration.

Interval

César Franck
(1822-1890)
Piano Quintet in F minor
I Allegro
II Andante
III Allegro

Jeffrey Siegel, piano
Elmar Oliveira, violin
Kerry McDermott, violin
Paul Neubauer, viola
Julian Smiles, cello

Under the spell of Wagnerism and the popularity of operas by Massenet, Gounod and others, French instrumental music had suffered an almost total eclipse towards the middle of the 19th century. It remained for a Belgian, César Franck, born in Liège but educated in France, to lead the restoration of instrumental music in France. Despite the fact that his music, characterized by contrapuntal skill, formal innovation and religious idealism, found little favour among the majority of the French, his influence upon the course of French music was considerable – among his students, for instance, were Vincent d'Indy, Ernest Chausson and Gabriel Pierné.

Franck's creative output, moreover, was relatively small and his contributions to chamber music include only four piano trios, one string quartet and one piano quintet. The piano quintet in F minor, composed in 1879, some forty years after his early piano trios, belongs to the final phase of Franck's career. During the long interval between the composition of his trios and this quintet, Franck had been developing an harmonic style characterized by rich modulations and chromatic wandering, the result, a restless and colourful music but with a loose harmonic structure. The piano quintet exemplifies such a style. But insofar as thematic resources and integration are concerned, few of his works are so tightly knit. Here, for instance, Franck's cyclical principle is carried to its limits. One theme, the cyclical theme of the entire composition, appears in various guises throughout the work: as second theme and coda theme of the first movement; in the development section of the second movement; and as the theme of the finale's extended coda – each time appropriately altered in tempo and considerably modified rhythmically. The theme also plays an important part in providing inner unity between the contrasting, shifting sections of the various movements – truly an example of thematic economy. Outwardly, each of the three movements is in sonata form – exposition, development, recapitulation – plus an introduction and coda in the outer movements. But the thematic transformations accompanied by abrupt changes of tempo and mood, sequential modulations of melodic fragments, themes stated in remote keys, an abundance of *molto ritardando* and *molto crescendo* are all features that contribute to an ebb and flow or lack of continuity in the music, to, one might even say, an absence of a sense of direction.

The opening to the first movement is introductory and well integrated and also large and theatrical in style. Marked *drammatico* and *ff*, the strings, in C time, launch the movement with a vigorous descending theme which leads to a soft expressive solo piano section in 12/8. When the exposition proper begins, the first section of its main theme, on the strings, clearly derives from the introductory bars, while the second, in quiet dotted rhythms on piano, is related to the first keyboard entry and partly to the shape of the approaching second subject – a theme comprising two, four bar phrases the second of which is an inversion of the first and tends to revolve around a single note (Eb).

In order to attain structural unity, Franck adopts a fairly transparent system of cyclic returns, special emphasis being placed on the second subject which, in various guises, appears as a 'motto' theme in all three movements. The slow movement, the most integrated of the three, begins with a long theme in A minor for first violin; it is pieced together in fragments over repeated chord patterns in triplets on the piano. The movement ends with a tenuous grip on A minor.

For the third movement, Franck provides an assertive opening, a rapid ostinato pattern in repeated semiquavers around A, against which the piano and strings re-establish the home tonic of F major/minor and build up a rhythmic motif which is to become the principal subject. In the following piano accompaniment, triplet patterns create momentum and excitement to the point where a final, *ppp* reference to the motto theme returns.

C20th Retrospective Saturday 5 July, 11am

School of Arts

Carl Vine

(1954-)

Piano Sonata No. 2

Michael Kieran Harvey, piano

Carl Vine is one of the best-known Australian composers of his generation. His list of compositions is extensive and includes ballets, symphonies, concertos, film and television scores, chamber music and a number of large works for piano. As Vine himself writes, his first Piano Sonata and Piano Concerto were written for, dedicated to and premiered by Australian pianist, Michael Kieran Harvey. It was Harvey, in fact, who asked Vine to compose a second sonata for the 1998 Sydney Festival which, along with Graeme and Margaret Lee and Michael Harvey, commissioned the work. Vine says that he wanted this new work to have a far more solid structure than the first sonata, which evolves organically over its entire span. Overall, the music may be described as rhapsodic, expansive, texturally varied and virtuosic. After a declamatory introduction, Vine says, the first movement is in two clear halves: the first relies on a perpetually roving left hand part over which a variety of gestural material is developed; the second half is a slowly repeating 'ground bass' which accompanies bell-like sonorities and free-form melody in the right hand. The second movement features fast motoric rhythms with a strong jazz influence and jarring syncopations. The centre of the movement drops suddenly to half tempo to explore the 'dreamier' side of the same material before returning with a climactic recapitulation.

Erwin Schulhoff

(1894-1942)

Sonata for flute and piano

Olga Shylayeva, flute

Daniel Adni, piano

Schulhoff was born in Prague. Upon the advice of a family friend – none other than Antonín Dvořák – at the age of eight he began piano studies at the Prague Conservatoire and later, in Vienna. He also studied composition with Reger and briefly, Debussy who, along with Richard Strauss, Scriabin, Bartok, Hindemith and Stravinsky as well as jazz and his interest in Slavonic, especially Moravian music, were to remain seminal influences upon his music. After World War I, in which he fought on both Russian and Italian fronts, he gained a reputation as both a jazz and concert pianist as well as composer. From 1935 to 1938, Schulhoff worked for Czech Radio and in 1939 became a Soviet citizen – to avoid arrest – though because of his communist political views, Jewish origins and possibly his *Symphonia Germanica* (a parody on the German national anthem), he was arrested anyway and imprisoned in Wülzburg, Bavaria where he died from tuberculosis and exhaustion.

Schulhoff's friendship with flautist René Le Roy resulted in three works for flute. This four-movement sonata is written in a neoclassic idiom but with elements of Impressionism, folk music and jazz alongside. Not surprisingly, therefore, the influence of Debussy and Stravinsky are evident. It is, in fact, the first movement that most clearly reflects Debussy's influence, especially in the employment of ostinatos, quartal and quintal harmonies, streams of parallel 4ths and 5ths, whilst syncopation and slow improvisatory sections for the flute and cross rhythms, as in the opening theme for flute, for example, suggest the presence of jazz. The second movement is a scherzo in ternary form and as well as Impressionist and jazz characteristics it also features elements of folk music. The third movement, also ternary in form, begins with a quaver ostinato in the piano that is in eight but slurred in threes. The absence of a real downbeat in the opening flute theme and the syncopated and 'blues' character of the flute line in general, again suggest a jazz presence. The fourth movement is in rondo form and features folk elements within a framework of quartal harmonies, Slavonic modal influences, the intervals of the fourth and tritone and a fondness for 'synthetic' scales, as in the flute line (which is based on a synthetic scale of G, A B, C#, D, E, F, G) – all suggesting Bartok's influence.

Bohuslav Martinů

(1890-1959)

Duo No. 2

James Buswell, violin

Carol Ou, cello

Martinů was born in Bohemia. His musical talent was revealed early and his townsfolk supplied a fund for his studies at the Prague Conservatoire. Unfortunately, he was not a great success there; in fact, he was expelled several times for minor infractions; he also failed several examinations and never received a diploma. In 1922 he re-entered the Conservatoire then, in 1923, he went to Paris where he stayed for sixteen years and gained a considerable reputation for his music, which includes the orchestral work, *Half Time* (inspired by a football match between Czech and French teams). When the Nazis took Paris, he escaped to the USA where he became an American citizen and wrote some of his most successful compositions. In 1946 he returned to Czechoslovakia where, ironically, he was appointed professor of composition at the Prague Conservatoire.

The music of Martinů was subject to two prominent influences: his attraction to the Baroque concerto grosso structure and to Czech folk elements which he used subtly and, at times, elusively rather than directly. A third influence was the music of Stravinsky which accounts, perhaps, for his interest in rhythmic features such as cross accents and phrases written across bar lines. Overall, his style was one of clarity, economy, refinement, precision and amiability.

As with much of his music, the three movements of Duo No.2 provide a virtuosic romp, very active, with ingenious doubling of lines, sudden octaves and unisons, rich harmonies, measured trill passages and Martinů's typically amiable gestures. As William Zagorski says, "it is a particularly tasty piece offered by a composer of tasty pieces."

Georges Enesco

(1881-1955)

Violin Sonata No. 3, Op. 25

James Buswell, violin

Michael Kieran Harvey, piano

Enesco was born in Liveni-Virnav in Rumania. A local teacher gave him violin lessons as a child and aged only 7, he was admitted to the Vienna Conservatoire; there, he met Brahms, whom he came to admire and, at times, imitate. Later, at the Paris Conservatoire, he completed his studies and from there he forged a brilliant international career as both composer and virtuoso violinist. Coming from Rumania and thus a people who inhabit the borderline between West and East, he developed a deep interest in Oriental music. Indeed, his most popular works are those in which the personality of his native Rumania is reflected through the confluence of the vivid harmonic schemes, the oriental atmosphere and the irresistible dance rhythms of Rumanian folk music. In such a style are found not only Enesco's two most famous works (the Rumanian Rhapsodies) but also this Violin Sonata. Not all of his music, however, is in a national style; many early works are, in fact, Brahmsian and post-Romantic, even neoclassic and experimental. Although this sonata is a Western composition in its sonata form, the piece exudes the rhythmic and improvisatory atmosphere characteristic of the Rumanian gypsy violinist with cimbalom accompaniment. Indeed, as Yehudi Menuhin remarks, it may even be described as an example of folk music engendering a composition in an evolved Western form and goes on to say that the sonata "could only have come from the mind and heart of one born and bred of a union between the intuitive world of the East and the consolidated world of the West."

The following programme analysis is by Enesco: "The mood of the first movement is...mainly of plaintive melancholy. The undulating figure introduced by the piano at the outset, with its characteristic interval of the augmented second, so familiar in gypsy music, may be regarded as the principal theme. The violin replies to this with a phrase ending in mournful cadences. Presently, the piano introduces a new theme and energetic motive, which the violin also answers in the same manner as at first. These various thematic ideas are all treated in free rhapsodic style, with many elaborations of cadence and subtleties of nuance.

"The character of the first part of the second movement...is that of a nocturne, with its delicate wisps of sound for both instruments. Beginning with right-hand tremolandi for the piano, against harmonics for the violin, the music, while keeping its soft elusive character, gradually becomes more elaborate, with vague, fanciful figures. Eventually, the violin begins a melodic line, finally expanding into an impassioned utterance, and after a big climax the movement ends almost as calmly as it began.

"The finale is in free rondo form, upon the jaunty freakish little tune given out by the piano, while open fourths and fifths from the violin give a hint of the carousal suggested above. The rhythm is kept going energetically, until we come to an ingenious variation, a poco meno mosso, where the violin transforms it first into a declamatory recitative, then into a new dance figure. The movement increases in animation with the various returns of the rondo tune, and finally broadens out into a largamente, where eloquent and impassioned phrases for the violin are heard over an elaborate piano accompaniment."

Cocktails & Sonatas Saturday 5 July, 5.30pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Concert sponsored by



Fryderyk Chopin

(1810-1849)

Polonaise in C minor, Op. 40, No. 2

Waltz in Ab, Op. 42

Edvard Grieg

(1843-1907)

Homage to Chopin, Op. 73, No. 5

Erotik, Op. 43, No. 5

At the Cradle, Op. 68, No. 5

Wedding Day at Troldhaugen

Keyboard Conversations® with Jeffrey Siegel, piano

The Romance of the Piano

Created and performed by pianist and commentator Jeffrey Siegel, Keyboard Conversations® programs feature a unique 'concert with commentary' format. Siegel opens by discussing each piece in the program, and plays excerpts that illustrate elements in the compositions. With wit and insight, Siegel may explore anything from the historical context of the work to little known anecdotes about the composers. For the second portion of the program, he performs the works in their entirety, and he finishes by fielding questions from the audience.

Franz Liszt

(1811-1886)

Bagatelle without Tonality

Hungarian Rhapsody No. 10



A World-Class Cultural Event

"Stanwell Corporation Limited supports the need to ensure that world-class cultural events are featured outside Australia's capital cities.

There is no other musical event in regional Australia that can match the AFCM for the calibre of its performers and the diversity of its programme.

The Festival is an important international event that provides great social, cultural and economic benefits to the regional economy and the whole of Australia."

Ross Rolfe
CEO – Stanwell Corporation Limited

**We are proud to be a Sustaining Major
Sponsor of the**

**Australian Festival of Chamber Music
from 2001 – 2003**

Chamber Classics Saturday 5 July, 8pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Sergei Rachmaninov
(1873-1943)
Piano Trio No. 1 in G minor

Maurizio Baglini, piano
Giora Schmidt, violin
Judith Glyde, cello

This trio was composed within the space of only three or four days in 1892 and is a single-movement, sonata-form work of rather modest proportions. The reason for its 'elegiac' sobriquet is not known, but its general air is appropriately gloomy. Coming from such a relatively young composer, it is not surprising that many consider the work to be 'immature', mainly because the musical material lacks the substance to sustain its high emotional content, the twelve changes of tempo and the repetitions to which it is subjected, particularly in the recapitulation, and also because there is a lack of balance between the instruments, the strings being dominated by the power and brilliance of the piano part – which, except for some contrapuntal writing in the central development section, is almost entirely chordal. If one can forgive these youthful 'offences', there is still much to please: the work has a sensitive and expressive opening; the influence of Tchaikovsky is never far away – the main theme is akin to his 'Elegiac Trio' to the memory of Nicolai Rubinstein and another theme bears traces of his 'Manfred' symphony. The coda, as befits an elegy, is marked 'Alla marcia funebre' and is best described, perhaps, as a funeral cortège that moves away into the distance and silence. But this is really a musical gesture suited to the title of elegy and not related to the loss of someone.

Johannes Brahms
(1833-1897)
Piano Quartet in C minor, Op. 60
I Allegro non troppo
II Scherzo: Allegro
III Andante
IV Finale: Allegro comodo

Daniel Adni, piano
Dene Olding, violin
Sandra Robbins, viola
Julian Smiles, cello

Since sketches and earlier versions of this work were destroyed by Brahms, there is much about the history of the C minor quartet that is not known. What is established is that the first two movements, composed in 1874/1875 are a reworking of a Piano Quartet in C# minor composed between 1855 and 1856; also, Brahms, in his own catalogue of his works, tells us that the third and fourth movements were entirely new additions completed in 1875.

The essentially sombre and tragic character of this work is underlined at the very beginning by a low-pitched phrase, a version of the so-called 'Clara' (Schumann) theme – a descending curve of C, B, A, G#, A – with which the strings respond to the piano's imperious, opening octave C. After a repeat of the answering phrase in Bb minor, there emerge puzzling E naturals in pizzicato octaves on viola and violin which add a sense of mystery and unease to the already sombre work before a powerful return to the tonic. It is interesting that the violinist, Joachim objected to the discord and Brahms replied "I cannot part with the pizzicato E...the long cadence to G, the quiet repose of the passage and the continuation will create the effect I want" to which Joachim, like any good friend, replied, "The E at the beginning doesn't bother me any more." The second subject, in Eb major, is an 8-bar theme that is subjected to four variations in different instrumental combinations. Then, a restrained start to the development is swept aside by a stormy treatment of the second theme and then a return of the opening in the tonic.

The Scherzo, in C minor, is equally disturbing with its urgent, pounding 6/8 patterns which dominate the opening. Briefly, a calmer motif but with disquieting accentuation, intercedes before a return to the first theme which, through a long crescendo, eventually reaches a powerful climax.

The slow movement is in the remote key of E major (rather than the customary Eb major). Simple in outline, the movement is shaped along broad sonata form lines with a rich supply of themes, especially in the second section. The opening of the movement supplies the first of these themes when a long (16 bars), graceful line on the cello with piano accompaniment sets a contemplative atmosphere. Apart from the movement's unusual home key of E major, tonally, there are few surprises, though at the reprise of the opening, in alternating passages between piano and strings, a return to the tonic is effected by a colourful, modulatory path that progresses by way of G major, C major, C minor and G# minor.

The finale is announced by an even longer (34 bars) violin melody with an accompanying but thematically important quaver figure on the piano; for example, this figure, in augmentation, plays a significant role at the opening of the second subject which leads to a chorale-like theme for the strings. In the subsequent development, apart from the prevailing air of subdued drama, the most remarkable feature of this movement is the 'false' recapitulation – the first theme appearing on the violin in B minor (a semitone 'too low') while the piano plays a double diminution of it as accompaniment. For the second subject, however, the major key returns and with it, a lighter mood; but eventually, the original dark mood returns – the descending chromatic scale in octaves on the piano – which in Smallman's words, "suggest nothing less than ruin and dissolution."

The tragic nature of this work is due to personal problems Brahms had been experiencing, among them: his friend, Schumann's attempted suicide and commitment to an asylum; the deep but unhappy attraction he had for Clara Schumann. These and other problems are all encapsulated in a letter to his publisher in which he wrote: "On the cover you must have a picture, namely a head with a pistol pointed at it. Now you can form some idea of the music. I will send you my photograph for the purpose."

Interval

Dmitri Shostakovich
(1906-1975)

Piano Quintet in G minor, Op. 57

I Prelude: Lento

II Fugue: Adagio

III Scherzo: Allegretto

IV Intermezzo: Lento

V Finale: Allegretto

Michael Kieran Harvey, piano

James Buswell, violin

Alan Smith, violin

Irina Morozova, viola

Judith Glyde, cello

Although Shostakovich's fifteen string quartets dominate his chamber music output, among that output the Piano Quintet in G minor holds an important position, not only for its musical qualities but also for the fact that it was composed in 1940 during the repressive cultural climate of Stalin's Russia and completed just before Hitler invaded Russia. Moreover, at its premiere, where it was performed at the end of the concert in which three other Soviet works were premiered, the quintet, according to his Russian biographer, Dmitri Rabinovich, "revived the audience to wild enthusiasm"; indeed, the Scherzo and Finale were encored – a practice which, continued at subsequent performances, led to the work being described as "having five movements of which there are seven." The work also met with official approval and was awarded the Stalin Prize. Among its few detractors was Sergei Prokofiev who felt that the work lacked enterprise. This perhaps, is because the 'modernist' approach Shostakovich had adopted during the late 20s and 30s was gradually being replaced by a more tonal language and more traditional structures. The five movements present a wide variety of moods that include the rhetorical, sentimental, majestic, meditative, boisterous and humorous. Despite the variety, the work as a whole, displays a remarkable unity due, in part, to the new 'consistency' of style as well as thematic cross reference.

The Prelude, the introductory first movement, is in a modal-sounding G minor; it opens with imposing, solemn chords and a wide-ranging melody on the piano before the strings enter. With the *poco più mosso* the textures change to the piano's two-part writing and the strings, initiated by viola, build towards a powerful climax that brings back the opening material. An 'attaca' leads to:

The Fugue. Also in modal G minor, its slow, enigmatic and muted subject on muted strings is derived from the melodic material of the Prelude. It is joined by the piano in its lowest register in octaves and builds to an impressive climax. The fugue, in fact, has a perfectly regular exposition with the subject on first violin answered at the fourth by second violin and then with subject and answer entries on cello and viola. At each entry the subject is joined by a countersubject which, at times, is used as an independent theme in its own right. Typical of Shostakovich, after the strings have removed their mutes, a mildly dissonant passage builds towards an elaborate central climax which involves a descending chromatic figure in the strings followed by a brief reference to the opening chord of the work – a semitone higher – on the piano and a short cadenza for cello. Also typical is the way in which, somewhat later, a Phrygian version of the subject is heard on the cello then second violin while the piano provides, in vividly contradictory flat keys and with a tensely bitonal effect, diminutions of the theme's first two bars. Finally, as the movement approaches its *pp* close, the strings recall, in double-note values, the expressive motif heard near the beginning of the first movement.

The Scherzo is a complete contrast in both tonality and expression. Set in 'remote' B major, it is a lively, rustic dance, ironic and humorous with full, often crude scoring and passages of operatic pastiche – it is Shostakovich in an 'impish' mood. Also, an attractive, brief and easy-going main theme which is partnered at times by an acerbic, prickly theme on the violin and the prevailing light textures from the piano, often in bare octaves or with accompanying 'strumming' chords, all contribute to the overall 'popular' nature of the movement. Only at its climax, when an excited, restless melody, in octaves in the high register of the piano, cuts into powerful chords for double-stopped strings, does a moment of tension occur.

The Intermezzo provides another change of mood with its 'operatic' melodic lines and ostinato-like bass (slightly varied at each recurrence). There are also cross-references to earlier movements here: for example, when the piano bass line recalls the ascending scale passage from the beginning of the work and later, a change to B major recalls the key and mood of the Scherzo. An 'attacca' leads to:

The Finale, which proceeds along the lines of a classical sonata movement, though in a delightfully humorous fashion; it is also, with a sense of reconciliation, perhaps, for several earlier parts of the work are recalled, for example, the humour of the Scherzo or a version of the short pattern for the strings alone, from the Prelude and later, the Fugue movements. Victor Seroff describes this movement as "ballet music with a march rhythm" for one of the themes is a traditional melody of the Russian circus, announcing the approach of the clowns.

Chamber Classics Sunday 6 July, 11.30am

St James' Cathedral
Recorded by ABC Classic FM

Ludwig van Beethoven
(1770-1827)
Serenade in D Major, Op. 25
I Marcia: Allegro
II Adagio
III Menuetto: Allegretto
IV Adagio
V Scherzo: Allegro molto
VI Tema: Andante quasi-Allegretto
VII Marcia

Between 1796 and 1797 Beethoven produced a group of, for him, 'lesser' compositions, among them, the Serenade, Op. 8 for violin, viola and cello and the Serenade Op. 25 (originally for flute, violin and viola). It was probably composed before Op. 8 and published first by Cappi in 1802 and later, by Hoffmeister, as Op. 41, in an arrangement for piano and flute or violin. In essence this Serenade in C, like many works in this genre, is a lightweight divertimento that features a number of attractive and varied dance or similar movements, an equal number of attractive ideas and at times, as in the Scherzo movement, wit and cleverness. But of particular interest in this work is the return of the entire opening movement, an Allegro march, at the very end to reveal that the theme of the preceding variation movement (no. VI) is a variant of the march, but the return seems less a reminiscence than a bookend.

Olga Shylayeva, flute
James Buswell, violin
Sandra Robbins, viola

Alexander Glazunov
(1865-1936)
String Quintet in A Major, Op. 39

Elmar Oliveira, violin
Alan Smith, violin
Sandra Robbins, viola
Judith Glyde, cello
Carol Ou, Cello

Throughout his life, Glazunov saw, heard and knew composers such as Mussorgsky, Prokofiev and Stravinsky who were adventurously striking out in new directions. To all these new styles, however, he closed his ears. For example, when Prokofiev's Scythian Suite was introduced in 1916, Glazunov is said have rushed out of the concert hall holding his hands over his ears to deafen them to the dissonances. Nevertheless, he retained a considerable reputation and influence as a composer, teacher and director of the St Petersburg Conservatoire. But before the outbreak of World War I, he went into decline as a composer and produced little of stature and lasting interest. Though he was not in sympathy with the Revolution, he remained in Russia, even holding official positions, till 1928 when he moved to Paris – where he died.

The form of the first, Allegro movement is difficult to define in that rather than the conventional two contrasting subjects of a sonata structure, the contrasts that do exist derive from the treatment of one principal subject only, a treatment that depends upon development by variation and thematic transformation. Similarly, the tonal plan is unconventional, though interesting (recalling a favourite practice of Beethoven, in fact) for its modulations are to keys a third apart. The principal theme, a 12-bar phrase, in fact, comprises several motifs suitable for variation or transformation. Structurally, the first section in A major, is the equivalent of an exposition; a second section in C major introduces a new motif (derived from the principal theme) which may be considered as the second subject. From it are derived two episodic motifs, both of them recurring in C major in the coda. With a metre and tempo change to 9/8 and poco più sostenuto another motif, derived from near the beginning of the principal theme, is introduced and shortly afterwards a modulation to D major brings back the main subject. A subsequent repetition of this theme, beginning in D, eventually returns the tonality to the tonic, A. The next modulation is to F major in which key the motif from the earlier C major section returns and then recurs in A major. From here on, most of the motifs heard so far return in this key and lead to the coda and eventual conclusion of the movement. Despite the unconventional sonata structure, then, the relationship between keys and motivic patterns are not only of interest but provide a formal scheme to consider.

By contrast, the structure of the Scherzo is quite conventional. A 13-bar introduction prepares for the arrival of the main subject – a delightful theme comprising pizzicato triplets and quavers in alternating ascending and descending patterns. A trio section in G minor, andante sostenuto, is essentially a long, melodically sustained example of ternary (ABA) form. The main theme is quite similar to that of the first movement and is treated in similar fashion.

The finale is a rondo in form. The main theme is typically Russian in colour and rhythm – that of a lively folk dance. Growing out of this theme are two episodic themes: the first, beginning sedately but quickly taking on a more whimsical turn of phrase; the second, decidedly more humorous upon both its first and subsequent appearances. Both motifs, in fact, recur in considerably varied forms.

Interval

Ernest von Dohnányi
(1877-1960)
Serenade in C Major for
String Trio, Op. 10

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

A brief biographical note on Dohnányi appears in the programme notes for the evening concert on 10 July. This Serenade, though an early and relatively slight work, makes a significant contribution towards the composer's attainment of the more mature style of his later works. Whether or not Dvorák's terzetto for two violins and viola had any deep influence on Dohnányi, there is little doubt that the set of variations in the finale of the terzetto had some influence, at least, on Dohnányi, for, among other features, he produced a similar, charming set of variations in the fourth movement of this Serenade. Apart from that, Dohnányi's own skill, technique and wit are too resourceful to take such parallels or influences any further.

The opening March is both dramatic and witty; indeed, it is difficult to think that a march would be adequate substitute for the role it has as the da capo (repeat) after a trio at the end of this first movement. The finale, by contrast, is a fully developed rondo and ends by bursting into the

trio of the march. This dies away, however, and the work ends with the same figure as the march, but without alluding to the first theme. The wit, or humour, here, lies in the fact that Dohnányi is following the precedent of the Classical serenades and cassations which began and ended with a march (as in Beethoven's *Serenade* Op. 25 – on the programme of the 6 July morning concert).

Each movement of this serenade has some point of form or style peculiar to Dohnányi's later works. The second movement, a *Romanza*, for example, ends on the dominant with a modal effect that has been likened to the tendencies of Spanish music (*Goyescas* of Granados, for instance). The third movement is a *Scherzo* in quasi-fugal style in which a trio-like theme is eventually combined with the first theme in double fugue. The key is D minor, though the movement ends in D major. From D major the music flows into the G minor of the fourth movement, the beautiful *Theme and Variations* mentioned earlier; this movement is also the most serious and romantic part of the work. Ending in G major, it provides an admirable antecedent to the witty, rondo-like finale in C major and its mocking vein and 'indignant' end with the trio of the opening *March*.

Gabriel Fauré
(1845-1924)

Piano Quartet in C minor, Op. 15
I Allegro molto moderato
II Scherzo (Allegro vivo)
III Adagio
IV Allegro molto

Jeffrey Siegel, piano
James Buswell, violin
Theodore Kuchar, viola
Carol Ou, cello

Between 1876 and 1921, Fauré made a very significant contribution to French chamber music. He concentrated almost exclusively on works for piano and strings, among them, this *Piano Quartet in C minor* composed between 1876 and 1879 and premiered in 1880.

Remarkable both for its dramatic vitality and lyrical charm, the first movement has a fairly conventional sonata form. Its opening agile string phrase punctuated by off-beat chords on piano, provides rhythmic cells that dominate much of this movement whilst simultaneously, its modal inflections implants a Gallic rather than the Teutonic sound that prevailed at this time. A smooth, second subject is introduced by viola and echoed in imitative sequences on violin and cello, then by piano in its high register. During the wide-ranging development, this theme is linked with a modified version of the opening, first theme. Meanwhile, the piano continues with contrasting, pliant background figures and imitative, melodic passages whilst the strings, with their individual lines entwined, create an integrated three-part ensemble in which, typical of Fauré and despite the full, rich sonority, the delicate melodic threads can be clearly followed.

The prevailing lightness of the *Scherzo* is established at the beginning with an ostinato pattern of quiet pizzicato chords against the piano's dance-like theme that hovers between Eb major and C minor; it is restated immediately by the piano, the right and left hands an octave apart. The strings then introduce a duple-time version of the theme and the subsequent altercation between strings and piano as to its correct version is settled 'diplomatically' with dual duple metres, piano and violin adopting 6/8 time and the lower strings, 2/4; yet another, simpler version follows this to the seeming content of both 'sides'. In the closing bars, 'contrast' (rather like the earlier tonal ambiguity) is provided by the alternation of the tonic (Eb major) and 'darker' Gb. In the central section muted strings present a chorale-like theme in a modally inflected Bb against the piano figuration, with its two-bar patterns and triplets, recalls the essence of the original *scherzo* idea.

In the *Adagio* a mood of serenity prevails. Following a preludial opening of ascending motifs, a central melody in Ab is delivered by the violin; it increases intensity through the interlocking of many short ascending and descending phrases over a varied harmonic background and the persistent rocking figure of triplets and duplets on piano. Eventually, both earlier sections return, the preludial idea discreetly, and the exalted central theme, now in C minor, that rises higher and higher on the piano over a sustained chordal accompaniment in the strings. Any sorrow or conflict in the movement is relieved by the conciliatory, peaceful coda.

Out of the quiet ending of the *Adagio*, the finale begins pp with triplet quaver arpeggios on piano, against which the viola extends the opening scalic idea of the third movement. After a peaceful climax, with the strings in octaves against rich piano scoring, an elegant, song-like second subject on viola passes through various keys; then a change of mood occurs with a limping figure on piano and 'growling' dotted rhythms in the strings. The return of the second subject on cello and the earlier triplet patterns on piano hastens the movement to its end; but suddenly, a short arpeggio cadenza for piano intercedes and serves as delightful preparation for the brilliant and exultant coda that ensues.

Chamber Classics Sunday 6 July, 6.30pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Wolfgang Amadeus Mozart
(1756-1791)

Trio in Bb Major, K. 502

Maurizio Baglini, piano
Kerry McDermott, violin
Carol Ou, cello

In 1786 Mozart composed three piano trios in quick succession. The Bb trio reveals everything that Mozart had achieved in his compositions up to this point: gentle, brooding atmosphere combined with elements of brilliant display, perfection of form mixed with daring and unexpected turns of phrase, sublime melodies with strong dramatic contrasts, mature scoring and textures and 'responsible' roles for violin and cello. The three trios are all large-scale works, in three movements (fast-slow-fast) with a structural scheme normally comprising sonata – simple rondo – sonata rondo. All of them give a somewhat dominant role to the keyboard. Nevertheless, the string parts display greater independence and a subtler interrelationship with the piano and nearly all the thematic material is designed to be interchangeable between the instruments. Moreover, whilst in none of the works does the cello abandon entirely its traditional role of strengthening the bass, increasingly the instrument emerges as an individual voice – presenting melodies, enriching textures and contributing important counter-themes, as in the second movement of the Bb trio where the cello provides a finely crafted interior strand in the tenor register.

The new approach that Mozart took to thematic integration in earlier trios is also taken a stage further here – at the very beginning, in fact, of K. 502 which delivers a clearly etched, one-and-a-half bar phrase for piano, supported by a sustained Bb on the cello and answered immediately by a brief counter-motif from the violin. Subsequently, the short violin motif grows in importance to a dominating point in the transition to the second subject group and also plays a leading role in the development. Also, whilst principal theme and counter-motif are generally treated separately, on occasion, notably just before the recapitulation, the two are joined contrapuntally and wittily.

In the second and third movements, the influence of the piano concerto is clearly evident, both in their rondo form and their beginning which, typical of the concerto, has a thematic solo for piano followed by a restatement by the whole ensemble. In the slow movement the returns of the rondo theme are increasingly elaborated both in melodic detail and accompanimental texture. Particularly impressive is the second reprise where the decorated version of the main theme on the piano is enhanced by strong counter melodies in the strings and high cello line. In the finale, the concerto effect is still further enhanced by the agile, if not positively athletic piano part; but skilful contrapuntal treatment ensures that the strings are not neglected and a texture of notable strength and purpose results.

Robert Schumann
(1810-1856)

Piano Quintet in E flat major, Op. 44

I Allegro brillante

II In modo d'una marcia. Poco largamente

III Scherzo: molto vivace

IV Allegro ma non troppo

Daniel Adni, piano
Elmar Oliveira, violin
Alan Smith, violin
Sandra Robbins, viola
Judith Glyde, cello

Schumann had a habit of concentrating on one musical medium for an extended period. In 1842, it was the turn of chamber music; six of his ten chamber works were written in that year, including the piano quintet in Eb, Op. 44. A few months after the three string quartets were finished, Schumann conceived the idea that a string quartet might well be combined with piano. The result was this piano quintet. It is the first in a relatively short line of piano quintets by 19th-century composers and exhibits many features which were to influence subsequent works for this ensemble.

Scarcely any work by Schumann is so exuberant and vital. It has an array of compelling themes that, unusually for Schumann, are allowed to grow organically and a strong and subtle musical framework. The first movement is a model of formal clarity. The vigorous first theme, divided into six related phrases, is followed by a lyrical second and by a short codetta based on phrases from the first theme. The development, in sectional form, is concerned entirely with material from the exposition and the recapitulation is regular in structure. Thus, a classical sonata form results, an unusual achievement for Schumann.

The two inner movements, both episodic, have a symmetrical structure with contrasting subsections or trios set in different related keys. The second movement has the air of a funeral march and provides a splendid instance of the thematic integration that characterizes the whole work. Here, for example, the solemn descending scale passages in the development of the first movement are recalled and there is a discreet relationship between the themes of the agitato section and the basic march section.

The third movement is a scherzo with two trios, the first in Gb major, the second in Ab minor, plus a coda. Again, there is a connection with the first movement – in the calm descending fifths of the canonic theme in Trio 1 that reflects the leaping patterns at the opening of the work.

The finale is a type of ritornello movement in which the principal theme returns in a wide variety of keys whilst later, it becomes a fugue subject and then, in a modified form, as the countersubject in a double fugue based on an augmentation of the opening theme from the first movement. To counter this 'academic' scheme. Schumann interpolates lyrical episodes based on two scalic marching motifs in various keys. Again, the thoroughness with which the themes are manipulated demonstrates the strength and subtlety so characteristic of the work as a whole.

Interval

Johannes Brahms

(1833-1897)

Piano Quartet in A Major, Op. 26

I Allegro non troppo

II Poco adagio

III Scherzo: Poco allegro - Trio

IV Finale: Allegro

Jeffrey Siegel, piano

Giora Schmidt, violin

Paul Neubauer, viola

Julian Smiles, cello

The earliest mature examples of Brahms's keyboard chamber music are the two, closely connected Piano Quartets, Op. 25 in G minor and Op. 26 in A major, both completed in 1861. It was with these works that Brahms made his successful Viennese debut as a pianist.

The first movement Op. 26 has an extended form in which he makes an interesting experiment, namely, the inclusion of three variations of the principal theme in the development; though an experiment, it does no damage to an otherwise firmly built structure. There are several other features in the movement that immediately attract attention, notably, its flow of melodies, presented largely in pairs and contrasted scoring and the manner in which themes and motifs grow organically from each other. The first of these 'melodies' is an undulating triplet figure that also has a significant role later on; quickly following is a smooth melody for cello and, differently scored, an immediate repeat, during which the opening idea is heard in a richly harmonized passage for strings. There follow still more intriguing passages of interconnected ideas, including a delightful exchange in upper strings of two short motifs against a descending chordal passage on piano and then, telescoped into a single two-bar pattern and different scoring. Similar delights occur later; indeed, the whole movement is an intriguing display of thematic interchange, varied scoring, counterpoint and the logical and organic growth of its ideas.

The slow movement in E major has a sectional structure (in simple terms, a large-scale rondo). The main theme is first heard on piano with muted strings accompanying with slurred quavers. In the first episode the string quavers continue whilst diminished 7th arpeggios on the piano impart a mysterious air. In contrast, the second episode is robust and, as Joachim said, passionate, though its slurred quavers hint at the former solemnity. The movement closes calmly with a figure from the second episode, a tender, expressive motif in the strings and then, in varied form, on piano. The third movement, rather more sedate than the title Scherzo would imply, has a compact structure that, together with that of its trio, comprises two miniature sonata movements. Again, unifying devices are active, themes and their rhythms constantly appearing in new forms, with new counter-themes, accompaniments and scoring, whilst the trio provides interesting antiphonal exchanges for strings and piano with its simple, canon-like progress.

Though forthright in style and orthodox in structure, the Finale is an exhilarating movement with a wealth of ingenious technical details - the contraction of rhythms before the return of the main theme or the canonic treatment between piano and violin of the second subject, for example. And though the breathless Zigeuner element in the finale of the G minor work is enticing and colourful, so, in a different 'colour', is the leaning towards the Classical Viennese spirit here.

Winter by the Water

Preconcert quick & light menu available



OPEN 7 DAYS

Mon to Sunday 11am til late

Tel +61 7 4724 5488

Fax +61 7 4724 5477

reservations@yotz.com.au

www.yotz.com.au

Gregory Street Headland
The Strand, Townsville
Queensland 4810 Australia.
See METRO Bizlink E4 for location, page 10.

Yotz, Proud supporters of the Australian Festival of Chamber Music & Arts in North Queensland

FM 
MIX 106.3
T o w n s v i l l e

KARINA & TREV

FOR BREAKFAST

WEEKDAY MORNINGS FROM 6AM



Proud sponsors of the Australian Festival of Chamber Music

Phone: (07) 4724 1222 ■ Fax: (07) 4724 1888

Cocktails & Sonatas Monday 7 July, 5.30pm

Townsville Civic Theatre

Concert sponsored by



Edward Elgar

(1857-1934)

Violin Sonata in E minor, Op. 82

I Allegro

II Romance (Andante)

III Allegro non troppo

Elmar Oliveira, violin

Daniel Adni, piano

The composition of the Violin Sonata, Elgar's only example of the genre, was begun in 1917 when, after a period of disillusion and depression with the state of the war and his frequent illnesses, he eventually found peace living in Sussex and the energy to create. With the help of violinist, W.H. Reed, by October, 1918, the sonata was finished and, after several private performances, premiered in London, in 1919. The sonata was dedicated to a friend, Maria Joshua, who had recently died; as a tribute to her, Elgar inserted a reminiscence of the slow movement (Romance) just before the coda of the finale. The musical idiom of the work is conservative though, at times, he 'breaks the rules', albeit judiciously and gently. The first movement, for example, though the home key is E minor, begins and dwells for some time in A minor, whilst the second subject is in Bb major; such an unexpected tonal scheme gives a feeling of restlessness to an otherwise placid movement. The slow movement is typical of the 'lighter', salon and Spanish inflected pieces of Elgar's youth. Indeed, Reed attributes the 'fantastic' nature of the principal theme to Elgar's fascination with a cluster of dead trees which, struck by lightning, had "gnarled, twisted and eerie branches" and according to local legend, the trees were a metamorphosis of a fraternity of Spanish monks who had practised an ungodly ritual at this place. The finale is in E major and in it are heard traces of Elgar's second symphony and of Borodin in the violin and piano writing.

Robert Schumann

(1810-1856)

Five Pieces in Folk Style, Op. 102

I Mit Humor

II Langsam

III Nicht schnell, mit viel

Ton zu spielen

IV Nicht zu rasch

V Stark und markiert

Paul Neubauer, viola

Daniel Adni, piano

These five pieces by Schumann, originally composed for cello and piano, were composed in early 1849. They constitute a systematic exploration of the colouristic possibilities of the instruments and were all conceived as cycles of poetic miniatures and are in A minor. The Five Pieces are characterized by a melodic flexibility, subtlety of rhythm and construction and a passing of brief ideas from one instrument to another resulting in a lyrical and colouristic composite shared by both instruments; also, each of the five pieces has a ternary structure with middle sections of contrasting mood and key. This 'dialogue' between the instruments is evident in the four-square phrase groupings enlivened by irregular inner phrase lengths.

In the first piece, With humour – subtitled *vanitas, vanitatum* – this overall expressive indication manifests itself in the metrically irregular groupings of 1.5 + 1.5 + 1 within the four-bar phrases of the musical idea – a jaunty folk tune. In the second piece, Slow – a Lullaby – its sections are contrasting both tonally (F major and F minor) and melodically; yet these contrasts are bound together by an identical and unusual phrase structure where 7-bar units are divided in a 3+4 then a 4+3 pattern. The opening 6-bar idea of the wistful third piece 'Not fast/with much 'atmosphere' divides into two phrases of 2.5 and 3.5 bars respectively, its speech-like delivery enhanced by an arching melody in the viola and punctuating chords in the piano. The march-like fourth piece, Not too fast, maintains a generally straightforward metric profile of 5-, 6-, 2- and 4-bar units that end with a climactic finale, Strong and marked, underlined by triplet patterns.

Béla Bartók

(1881-1945)

Rumanian Folk Dances

Kerry McDermott, violin

Maurizio Baglini, piano

The intensive research in Rumanian peasant music which occupied Bartók for several years after 1909 brought into being a small group of piano pieces based on Rumanian tunes. Of these, the Rumanian Folk Dances, composed in 1918, must be Bartók's most frequently performed work, not only in the original version for piano but in the numerous transcriptions that have been produced, as, for example, that for violin and piano made by Zoltán Székely. All six pieces are based on collected fiddle tunes and all are written in 2/4 except for the fourth piece, which is in 3/4 and the fifth, which makes use of both metres; and all are cast in binary form and written in strict rhythmic tempo giusto style. The first piece, *Joc cu Bâta*, is a dance with sticks in which the syncopated folk tune is supported by a strict rhythm. The second, *Brâul*, is a waistband dance, performed by couples with a cloth belt held between them. In the third, *Pe Loc*, the stamping dance, the dancers remain in the same spot; this slow, steady rhythmic dance was accompanied by bagpipes. The fourth, the expressive *Buciumeana* or hornpipe dance, is the only piece of the set completely in 3/4. The fifth piece, *Poarca Româneasca* is a Rumanian polka – a fast children's dance in which the melody is divided rhythmically into consecutive groups of three beats, three beats and two beats. The final *Măruntel* or quick dance uses very small steps and quick movements.

Ottorino Respighi

(1879-1936)

Violin Sonata in B minor

I Moderato

II Andante espressivo

III Passacaglia: Allegro
moderato ma energico

James Buswell, violin

Maurizio Baglini, piano

This little-known and rarely performed sonata is the only sonata the Italian composer, Respighi, produced. It was composed during 1916-17, a period when his music wavered between contradictory stylistic possibilities; in fact, it harks back to 19th-century forerunners and is also cautiously modern. These years were also near the beginning of his most fertile and rewarding period, just before the first of his orchestral suites of *Ancient Airs and Dances* (1923) which transformed his reputation and his finances. The Violin Sonata is a lively, robust and expressive work in which emotional power is complemented with music of substance; and typical of his output, the work displays a crisp clarity of sound, colouristic variety and imaginative textures; it is also eclectic and, perhaps, of uneven quality. As far as musical politics were concerned, Respighi was a conservative, for even though he played a limited part in the activities of Casella's controversial Italian Society of Modern Music and his music responded to some extent to the innovative idiom of this society, he became a signatory of the '1923 Manifesto' that attacked the more adventurous trends of the time and urged a return to established tradition.

Bach in the Cathedral Wednesday 9 July, 5.30pm

Sacred Heart Cathedral
Recorded by ABC Classic FM

J.S.Bach
(1685 – 1750)

Partita for Solo Violin in D minor,
BWV 1004
I Allemande
II Corrente
III Sarabanda
IV Giga
V Ciaccona

James Buswell, violin

Johann Sebastian Bach's forms of composition often reflect the employment requirements of his successive postings. Thus, during his tenure as Director of Music at the Court of Prince Leopold of Anhalt-Cöthen (1717-1723), the bulk of his works were for keyboard or instrumental ensembles, music for domestic or court entertainment and some didactic works for the benefit of his growing family. The three first works of this evening's programme belong to this fecund period. The solo sonatas and partitas for violin and the suites for violoncello are structures of the utmost complexity. Bach's predecessors, Schmelzer, Biber, Matteis and others, had developed the technique of polyphonic string playing and purely instrumental music reached new heights of writing and solo virtuoso performance followed suit. In these works, Bach wrote long stretches of flowing lyrical music in which the interest was sustained by well-contrasted melodic lines forming harmonic and contrapuntal textures, the rich polyphonic language of the Baroque.

The partita in D minor is constructed in the traditional mould of the Italian dance suite. The last movement is arguably the most famous model of the genre and represents an artistic culmination of structural counterpoint. A theme of four bars is varied 65 times and all variations follow each other directly, mainly without interludes. The three-part design is based upon change of mode (minor-major-minor) rather than change of key.

Suite No. 1 for Solo Cello,
BWV 1007
I Prelude
II Allemande
III Courante
IV Sarabande
V Menuet
VI Gigue

Zuill Bailey, cello

The violoncello suite in G major also follows the normal pattern of the baroque suite but starts with a Prelude. Here too the melodic invention and rhythmic intricacies are masterly and combine in a totally harmonic context, demonstrating Bach's understanding of all the possibilities of stringed instruments.

Flute Sonata No. 5 in
E minor, BWV 1031
I Adagio ma non tanto
II Allegro
III Andante
IV Allegro

Olga Shylayeva, flute
Maurizio Baglini, piano

Editions of Bach's flute sonatas offer the four authentic sonatas and three others which are ascribed to him but sometimes attributed to his son, Carl Phillip Emmanuel. It has been said that, before joining the Court of Cöthen, he had not written yet for the transverse flute, an instrument which was emerging in popularity and superseding the recorder. The sonata BWV 1031 is written for flute and keyboard obbligato: the upper part of the keyboard forming a duet in counterpoint with the melodic line of the flute. The two outer movements are marked Allegro Moderato and Allegro and offer a virtuosic dialogue for both instruments, the middle movement is a simple and particularly lyrical Siciliana.

Viola da Gamba Sonata
No. 3 in G minor, BWV 1029
I Vivace
II Adagio
III Allegro

Carol Ou, cello
Maurizio Baglini, piano

The sonatas for viola da gamba and harpsichord have traditionally been viewed as works from Bach's Cöthen period, but recently scholars have suggested that, on stylistic grounds, they might date from a later period, from his stay in Leipzig. In an essay written circa 1790, Jean-Pierre Duport, a French cellist working in Berlin, wrote: "the conflict between the cello and the gamba was decisively won by the cellists and – if one may be permitted to say so – the cellists now can claim the spoils of the gamba literature as their own." The three gamba sonatas have therefore become very much part of the violoncello and piano repertoire. Just as for the flute sonata, in these works the keyboard part is no longer a continuo part, a mere chordal accompaniment, but a true partner.

The first movement of the G minor sonata resembles a concerto with unison ritornelli and was labelled "sonata auf concertenart" by J.A. Scheibe in *Kritischer Musikus*. With its anapaest rhythm and complex structure, this huge movement is reminiscent of the first movement of the Brandenburg concerto and might have originated from a concerto now lost. The second movement, an adagio, is in binary form and is of elegiac inspiration; it is followed by a presto and is written in fugal textures and the spirit of ritornello.

Beethoven in the cathedral Wednesday, 9 July, 8pm

Sacred Heart Cathedral
Recorded by ABC Classic FM

Ludwig van Beethoven
(1770 -1827)

String Trio in C minor, Op. 9 No. 3
I Allegro con spirito
II Adagio con espressione
III Scherzo: Allegro molto
IV Finale: Presto

Dene Olding, violin
Irina Morozova, viola
Julian Smiles, piano

Beethoven's music represents the apogee of the classical art of the 18th century. He expanded its forms and perfected them. He also projected music beyond its aristocratic confines to all humanity as he was very much affected by the new liberal and democratic spirit of his time. After five years in Vienna, by 1798, Beethoven had established himself as a piano virtuoso and composer of some stature; it was also a period that marked a new development in his creative process. His most significant works, still bearing the influence of Haydn, demonstrated his understanding of form and structure as well as part-writing involving string composition. The three trios op.9, published in 1798, were all dedicated to Beethoven's friend and patron, the Count Georg von Browne, whom he named "the first Maecenas of his Muse". The trio No.3 in C minor shows originality and dramatic musical imagination.

Variations from
The Magic Flute, Op. 66

Carol Ou, cello
Maurizio Baglini, piano

The Variations for Violoncello and Piano Op. 66 masterfully exploit Beethoven's borrowings of themes from Mozart operas and Handel oratorios and embody the traditional conventions of classical variation genre. The twelve variations were written on Papageno's song "Ein Mädchen oder Weibchen" from Mozart's opera *Magic Flute* as early as 1798, which suggests that the high opus number cannot be justified chronologically. The variations were written soon after Beethoven became acquainted with the well-known cellist Jean-Pierre Duport at the Court of Frederick William II in Berlin.

Piano Sonata, 'Moonlight',
Op. 27 No. 2
I Adagio sostenuto
II Allegretto
III Presto agitato

Michael Kieran Harvey

With regard to the sonata Op.27 No 2, the sobriquet "Moonlight Sonata" was not the composer's idea but was coined much later by Ludwig Rellstab. First published in 1802, it was dedicated to the Countess Giulietta Giucciardi and establishes a structural departure from tradition that justifies its original title of "Sonata quasi una Fantasia". The early 19th century piano possessed certain qualities and also certain problems which influenced his keyboard style, compass, level of sound and tone quality. Among the many developments which were affecting the piano at that time was the attention given to the increasing role of the pedal. Indeed, for Beethoven pedalling was integral to the sound effects he demanded, as is the case in this sonata; he was very clear about his interpretive intentions, he notated his works with minute care leaving no room for doubt. The first movement is an Adagio of unusual construction and is written harmonically rather than melodically, reflecting a heart-rending plaintiveness. The Allegretto which follows is in the enharmonic major key (D flat major) in which the melodic line is built in two four-bar phrases that are repeated in a varied, syncopated fashion. The last movement is a presto of extreme violence and dramatic interest, consisting mainly of arpeggios (based on the same musical cell as the first movement), scalic passages, ostinato pedal notes or other figuration with no clear melodic aspect.

Interval

Piano Trio in B flat Major, Op. 97
'Archduke'
I Allegro moderato
II Scherzo: Allegro
III Andante cantabile, ma
però con moto
IV Allegro moderato

Maurizio Baglini, piano
Kerry McDermott, violin
Judith Glyde, cello

The first of Beethoven's violin sonatas belonging to the first set of three works (Op.12), was written in 1797-1798 and dedicated to Antonio Salieri, Kappelmeister of the Imperial Court in Vienna. The first publication bore the inscription "Tre sonate per il Clavicembalo o Forte-Piano con un Violino". The suggestion of use by either keyboard must have been mainly for commercial opportunities as the keyboard part features an essentially pianistic idiom. The sonata in D major is really a duo-sonata with equal partnership of musical interest and technically demanding. It was seen by Gerald Abraham as a "charming rather outstanding specimen of early Beethoven". The first movement is an Allegro, the second, an Andante con moto with a structure of theme and variations showing intricate textures; and the third, a happy Allegro.

Violin Sonata in
D Major, Op 12, No.1

Giora Schmidt, violin
Bernadette Harvey- Balkus, piano

The Archduke Rudolf of Austria, the dedicatee of the Trio op.97, had been a generous patron of Beethoven and was known also to be a very fine pianist. Composed in 1810, it is arguably the grandest of Beethoven's piano trios. This genre had been developed by Haydn, followed by Mozart, who scored for a more equal presence of the three instruments in structure and content, leaving a lasting achievement in the trio form of great classical music. Written in four movements, Allegro, Scherzo (unexpectedly placed in second place) and Andante linked to a long Rondo movement, the trio exudes a powerful sense of unity as many of the themes are linked by a strong likeness and thematic metamorphoses abound as well as quotations of themes from previous movements; this work is a pure expression of stylistic balance.

C20th Retrospective Thursday 10 July, 11am

School of Arts

Arvo Pärt
(1935-)
Mozart Variations

Bernadette Harvey-Balkus, piano
Giora Schmidt, violin
Zuill Bailey, cello

Pärt was born in Paide, Estonia. After composition studies in Tallinn he worked as a recording engineer with Estonia Radio. In 1980 he and his family emigrated to Vienna before moving to Berlin. There are two, clearly evident phases in Pärt's works: until 1968, when he composed in serial and aleatoric idioms; he then experienced an artistic re-orientation, characterized by an intense occupation with medieval music, simplicity and mysticism. Another stylistic change, very different from the earlier idioms, is what Pärt describes as 'Tintinnabuli Style'. Since this style is unknown to a majority of people and since it plays a small part, at least, in the Variations, it may be of interest to know a little about it. It arose, he says, out of his search for answers, meaning and unity in his life, work and music, which may appear in many guises. "Tintinnabulation is like this. Here I am, alone with silence, even a single note or beat or moment of silence comforts us....I build with the most primitive materials – with the triad, with one specific tonality." During this period Pärt came to appreciate the special resonance of bells, particularly small bells of the tintinnabulum. It is, of course, a style quite removed from the premises of Western music and involves a complex of sounds, changing yet always the same and the relationship between horizontal and vertical (or melodic and harmonic) manifestations of pitch, indeed, a blend of sounds and tonalities.

With regard to Pärt's chamber music, as his reputation began to grow a number of ensembles, (the Kronos Quartet, for example) began to proffer commissions, resulting in several chamber works – some, versions of his larger orchestral and/or vocal works and others for specific chamber groups.

The Mozart Variations, in fact, comprises an arrangement for piano trio of the Adagio from Mozart's piano sonata, K. 280. This was composed in memory of violinist, Oleg Kagan and presents "an engaging if minimal commentary on the original work, together with some occasional murmurs of complaint." With regard to the 'Tintinnabuli Style', however, only the sparse opening and the whispered conclusion give any suggestion of this practice.

Bohoslav Martinů
(1890-1959)
Three Madrigals for Violin and Viola

Elmar Oliveira, violin
Sandra Robbins, viola

A brief biographical note on Martinů and his music appears in the programme notes for the morning concert, 5 July. Throughout 1947, Martinů composed nothing but chamber music. The first of these compositions was Three Madrigals for violin and viola, composed in New York and dedicated to the violin/viola team of Joseph and Lilian Fuchs.

These Madrigals are among the loveliest of Martinů's chamber music works. The first Madrigal is a rhythmic Poco allegro; the second contains a slow movement in Martinů's favourite key of Bb major and the Finale has a three-part form and the character of a folk dance. Like the Duo No.2 (see 5 July), the three movements of this rather 'modest' work abound in Martinů's genius to compose music with amiable gestures alongside demanding music of considerable emotional depth; and as in that work, he makes skilful use of the qualities of the two instruments. The three short pieces, which do not last more than 10 minutes were declared, by a New York critic, to be "the highlight of the season, if not for many seasons."

Zoltán Kodály
(1882-1967)
Duo for Violin and
Violoncello, Op. 7
I Allegro serioso ma non troppo
II Adagio
III Maestoso e largamente. Presto

Giora Schmidt, violin
Zuill Bailey, cello

Like all duos of quality, Kodály's work conveys a fusion of two instruments that is based on perfect equality in the service of ideal tone – here, the brilliance and virtuosity of the violin complementing and contrasting with the intensity and darker colouring of the cello.

In the first movement, the main theme, a serious and 'heroic'-sounding theme – in that it suggests epic struggle – is introduced in canon (cello followed by violin); it is characterized by changing metre and rhythms and is soon subjected to two variations, improvisatory in nature, first for violin above the cello's pizzicato, the second, for cello accompanied by violin. By similar means an undulating second theme is then taken up by the violin, then cello and passed on and thematically developed. Contrast to this procedure is provided by a short, terse theme which brings the exposition to a close. In the development section, a version of the second theme, with the rhythm of the first theme adapted to it, is exploited while other new motifs appear intermittently. Eventually, another and longer theme (poco sostenuto), derived from the second theme, detaches itself and taken up by each instrument in turn. Subsequently, the music increases its activity, becoming quite violent; then fanfare-like motifs appear and lead to the recapitulation, whose climax brings back a modified version of the opening theme against a turbulent passage in the cello. An impetuous cello solo then takes the movement into a broad and plaintive rendition of the second theme on the violin and later, cello and thence to a calmer and softer close.

The basis of the second movement is a two-part fugue that begins with a lyrical, expressive 'subject' in the cello while above the violin accompanies with a broad, even-flowing, ornate line before taking up, in its highest register, the fugal 'answer'. The idyllic setting now changes; an approaching storm is suggested in the muted cello's tremolo and the violin responds with harsh 'cries' in parlando-style passages in octaves and vehement leaps. The agitated dialogue continues but a return to calm occurs with the arrival of a dreamy and ornamented melody (derived from the violin's accompaniment near the beginning) and leads to the recapitulation. Here, this accompanying melody is heard on the violin while the main 'subject' is played by the cello, then the violin, again in high register but now increasing in emotional intensity before descending to its lowest register, accompanied by pizzicato broken chords and harmonics on the cello. Another

er vehement climax of despair follows before the movement closes in a melancholy air.

The third movement begins quietly with a survey of the themes, including the first theme of the Adagio, before moving into the main section, a presto, where folk-like motifs whirl by. But even here, the 'heroic' mood from the first movement dominates and there is also a hint of the earlier fanfare-like motifs. Then a quieter, ascending second subject prepares for an oncoming tumultuous passage before moving on to the trio section, poco meno mosso, that features a charming dance melody that, upon repetition, undergoes distortion. With the return to tempo primo comes a return of the frenzied dance, its motif now transformed; a capricious game for the two instruments then develops as the theme, quasi rubato reels above the steady rhythm of the cello chords. A final stretto revives the tumult and brings the work to its close.

Nikolay Karlovich Medtner
(1880-1951)

Piano Quintet in C major Op. posth.

I Molto placido

II Andante con moto

III Allegro vivace

Maurizio Baglini, piano

Dene Olding, violin

Alan Smith, violin

Theodere Kuchar, viola

Judith Glyde, cello

Described as Medtner's most overtly religious composition and what he, himself, considered to be his most important work, this Piano Quintet took him some forty-four years to complete. The first movement was finished in 1905 and the basis of the last, an Hosanna, was sketched not long afterwards. The central movement, however, proved more difficult, Medtner, apparently, unable to find suitable material. Characteristically, he laid the work aside – for some forty years – before utilizing a penitential prayer of David for voice and piano he had already composed. The spiritual inspiration and content are clearly important in this work, for not only does it include a fusion of his religious faith and artistic beliefs, the work was dedicated to God; he even forbade an opus number being assigned to it, as if earmarking it, as Barrie Martyn says, "as a posthumous musical testament."

The work opens calmly (placidly) with a 'prologue' based on a variant of the Dies irae chant – thus, an association with death and the Day of Judgement. Out of this grows a complementary melody whilst the plainchant, poco più risoluto, is fused with another theme, solemn and hymn-like in nature. Then, a variant of the Orthodox chant, Christ is risen, is heard and the music, apprehensively, seems to come to a halt. But a portentous warning and cries of lamentation then issue from the strings and piano and suddenly, all the melancholy is replaced by a rapturous outburst and the joyful, serene main theme of the whole work. (In the score, Medtner quotes from St. Luke's Gospel: "Blessed are ye that hunger now: for ye shall be filled. Blessed are ye that weep now: for ye shall laugh.") The Dies irae then returns and the movement fades to a beatific close.

The second movement is an expression of penitence, its opening theme being annotated with several verses from the Psalms, including, "O Lord, pardon mine iniquity, for it is great.... Let me not be ashamed, for I put my trust in thee." Following the lengthy exposition of the theme, fragments of all the material from the first movement are 'processed' sorrowfully. With a reference to the Christ is risen and other previously heard themes, the mood brightens and without pause moves into the last movement.

The finale begins with a fast-moving refrain, a 'hymn' in the form of a triumphal march. The movement is complex in design, being concerned with not only its own themes but those of both earlier movements, now submitted to every kind of variation and combination and clearly exposing their common origin and their relationship with one another. In the recapitulation, the hymn returns to a jubilant C major followed by a coda in which the main theme from the first movement adds a final 'voice' to the spirit of exuberance and rejoicing.

Cocktails & Sonatas Thursday 10 July, 5.30pm

Townsville Civic Theatre
Recorded by ABC Classic FM

George Gershwin
(1898-1937)
Three Selections from
Porgy and Bess (arr. Heifetz)

Kerry McDermott, violin
Jeffrey Siegel, piano

Porgy and Bess is a three-act folk opera the libretto of which was based upon a play, *Porgy*, by DuBose Heyward. The lyrics are by DuBose Heyward and Ira Gershwin. The play tells the poignant story of the love of Bess for the crippled Porgy. It impressed Gershwin's consciousness so much that he felt it was an ideal subject for a native opera or folk opera. To experience the proper 'feel' of the locale of the story, Gershwin lived for several weeks in Charleston, South Carolina, in a shack on the waterfront. There, he absorbed the music of the Gullah Negroes and began collecting his melodic ideas which incorporated the piquant sounds of Charleston's street cries, the savage rhythms of Negroes at work or prayer and the plangent melody of a sad race. The three items selected from *Porgy and Bess* for the violin and piano arrangement in this evening's concert are: 'It Ain't Necessarily So'; 'Summertime' and 'A Woman is a Sometime Thing'. The setting in the opera is a Negro tenement in Catfish Row, Charleston and while a crap game is taking place, Clara is lulling her child to sleep with a lullaby, 'Summertime'. Jake, Clara's husband, takes the child and sings to it a cynical ditty, 'A Woman is a Sometime Thing'. The third item comes from the second act where Bess goes with the people of Catfish Row on a picnic where they enjoy themselves and the character Sportin' Life entertains them with the song 'It Ain't Necessarily So' – his cynical attitude towards religion.

George Gershwin
Three Preludes (arr. Heifetz)

Kerry McDermott, violin
Jeffrey Siegel, piano

Originally composed for piano, Gershwin's three preludes have been orchestrated several times whilst Jascha Heifetz transcribed them for violin and piano. In December 1926 at a concert at the Hotel Roosevelt in Boston, George Gershwin accompanied the contralto Marguerite d'Alvarez who included on her programme of art songs and arias, several Gershwin numbers. Gershwin also appeared as piano soloist and in this capacity, he gave the first performance of Five Preludes for piano. Three of these have become extremely popular, the other two are rarely heard. On a purely melodic basis, several of Gershwin's tunes have a minor tinge to them, also a prominent feature is the use of the interval of a minor third and walking bass. These features would suggest two aspects of Gershwin's background, respectively, the Jewish influence and that of the jazz and Tin Pan Alley music in which he participated. Such features are present in the Preludes, the second, in particular. Prelude no.1 in Bb major – Allegretto ben ritmico e deciso. The principal feature here is its rhythmic interest which 'marries' the rhythms of the Tango and the Charleston. Prelude no. 2 in C# minor – Andante con moto e poco rubato – is the most famous and popular of the set; it is a three-part blues, its melody set against a rich and exciting harmony. Prelude no.3 in Eb major – Allegretto ben ritmico e deciso – provides a joyous, abandoned feeling and an appropriate conclusion to the work.

Carl Maria von Weber
(1786-1826)
Grand Duo Concertante Op. 48
I Allegro con fuoco
II Andante con moto
III Allegro Rondo

Catherine McCorkill, clarinet
Maurizio Baglini, piano

This, his most celebrated and valuable chamber work and the only one not dedicated to Heinrich Baermann, who usually premiered his works, was the last of Weber's clarinet compositions to be written. The second and third movements were composed first and performed in August, 1815 whilst the first movement was composed during the period June-November, 1816. The first known complete performance was in 1824, in Dresden. It is to be emphasized that the work is accurately titled, for it is not a sonata for clarinet with piano accompaniment but a full-scale concert work for two virtuosos and the music is deployed accordingly. The themes in all movements, for instance, are designed to suit each instrument equally and only assume their full character in this dual handling for throughout the work there is much writing of brilliant scales in unisons or thirds or sixths and the piano frequently takes the lead. In the opening movement, for example, both instruments are partners in the treatment of the fiery principal theme, the insinuating and melodious second theme and the graceful subsidiary theme. Even in the Andante, where the cantabile qualities of the clarinet can not be overlooked, the instruments share equal status. Similarly, in the Rondo, though the clarinet seems to dominate, the partnership on equal terms is maintained by the ingenious distribution of the thematic material which includes a mock-sinister episode with clarinet intoning, à la *Freischütz*, over thunderous piano tremolos, the menace of which is dispelled by the skittish rondo figure in the bass. It may be noted here that, like other composers of the period, Weber transferred many ideas from opera, thereby producing both dramatic and lyrical effects yet retaining, as here, a superbly idiomatic and virtuosic composition for clarinet and piano.

Charles Ives (1874-1954)**Largo**

Michael Kieran Harvey, piano

Catherine McCorkill, clarinet

Alan Smith, violin

Charles Ives, an American insurance agent and part-time composer is often considered to be a pioneer of modernism in music. He is also regarded as the 'primitive' of modern American music, primitive, in the sense that he largely ignored the accepted musical practices of his time, instead, turning for inspiration to the sights and sounds of everyday life such as town bands, drawing room ballads, hymn tunes and country fiddlers. Out of this his sound world tended to be one of free dissonance, the clash of unrelated keys, random combination of rhythms and the products of chance – thus anticipating by several years many of the ideas that shaped several of the century's principal musical developments: atonality, polyrhythm, microtones, chord clusters and aleatoric compositions. Ives, it may be added, lived in almost total creative obscurity and quite indifferent to public or critical reaction and to the awards (for example, the Pulitzer Prize) bestowed upon him. He remained a recluse to the very end.

The composition of Ives's *Largo* for violin, clarinet and piano has a complex and puzzling history. Indeed, it is only part of a work that was never completed. As the composer, himself, recalled, in response to a New York critic's remarks (made in 1902) that Ives's music comprised "unusual harmonies, original ideas, complicated rhythms," etc., "that music was anything but unusual, original or experimental," though he admits that "an *Adagio* from the *First Violin Sonata*" (1900 – but never completed as such) "seems to me to come closer to this criticism." That *Adagio*, it seems, was the original slow movement, the *Largo* of what Henry Cowell called Ives's *Pre-First Violin Sonata*; in fact, the movement was originally composed for violin and organ (solo stop) and is also the probable nucleus of his *Trio* for violin, clarinet and piano of 1902-03 for which, so far, no trace has appeared. This *First Violin Sonata*, as Ives describes it, was started when he was at Yale University; he says that he kept the second movement, but "the others I didn't think were much good and didn't keep."

With regard to Ives's emphatic Americanism and 'corny' sources (hymn tunes, popular dances, patriotic songs and marches, etc), the following comment, by Ives, is interesting, particularly with regard to the second movement; it appears in a photocopy of the score of the first violin sonata, in the library of the American Composers Alliance in New York, thus:

"Programme notes: *First Violin and Piano Sonata* by Charles Ives. This Sonata is in part a general impression, a kind of reflection and remembrance, of the peoples' outdoor gatherings in which men got up and said what they thought, regardless of consequences – of holiday celebrations and camp meetings in the '80s and '90s – suggesting some of the songs, tunes and hymns, together with some of the sounds of nature joining in from the mountains in some of the old Connecticut farm towns. The first movement may, in a way, suggest something that nature and human nature would sing out to each other – sometimes. The second movement, a mood when *The Old Oaken Bucket* and *Tramp, Tramp, the Boys are Marching* would come over the hills, trying to relive the sadness of the old Civil War days. And the third movement, the hymns and actions at the farmers' camp meeting, inciting them to "work for the night is coming."

Charles Ives**(1874-1954)****Piano Trio**

Michael Kieran Harvey, piano

James Buswell, violin

Alexander Ivashkin, cello

The *Piano Trio* was begun in 1904 but because of business concerns and other unfinished compositions, was not completed until 1911. According to a letter written by his wife in 1948, the trio portrays aspects of his college life at Yale University in the 1890s. Also, in a manner that brings to mind the humorous and eccentric comments his French contemporary, Erik Satie provided for his works, in the *Trio* Ives attempts to hide the basic seriousness of his music with headings such as "*Yankee Jaws at Mr (or Eli) Yale's School for nice bad boys* or, as an alternative title, *TSIAJ* (this scherzo is a joke). Nevertheless, such antics could not disguise the substantial nature of the composition and its significant innovations: harsh dissonance, asymmetries and generally experimental approach to structure. This three-movement work begins, for instance, with a section for cello and piano (treble range only) followed by violin and piano (bass range only) and another in which the two previous sections are combined – the cello and violin retaining their original parts and the piano uniting the previous treble and bass elements. Quite different is the second movement with its uninhibited barrage of sound, student and popular songs and hymn tunes accompanied by bizarre chords, bitonal clashes, note-clusters and imitations of drum patterns. Following this is a free piano cadenza over tremolando strings and a presto coda in which the piano 'doubles' the strings at the distance of a semitone (E major v. F minor). The third and last movement is shorter and more concentrated, comprising eight sections in varying tempi and thematic cross-references. After a massive climax, *fff*, for all instruments in unison, the final section involves a 'straight' version of the hymn, *Rock of Ages* – minus its last note – and concludes with a dissonant chord, *ppp* on the piano which dissolves into silence.

Chamber Classics Thursday 10 July, 8pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Johann Nepomuck Hummel
(1778-1837)

Piano Quintet in E flat Major, Op. 87

Maurizio Baglini, piano
Dene Olding, violin
Theodore Kuchar, viola
Nathan Waks, cello
Max McBride, bass

Born in Pressburg (now Bratislava), the virtuoso pianist and composer Hummel had a cosmopolitan and variegated career. At an early age he went to Vienna to study with Mozart and Haydn as well as other 'entrenched' musical pedagogues such as Albrechtsberger and Salieri. He developed at a phenomenal rate and even as a child charmed the Viennese and London audiences with his elegant, fluid style of playing and amazing gifts for improvisation. Later, while still a touring virtuoso and with long-term employment at the courts of Stuttgart and Weimar, he produced a constant stream of compositions: church music, operas, concertos, sonatas, chamber music and piano music that included a profusion of fashionable rondos, variations, fantasies that, today, are considered as superficial. Nevertheless, in his time, in addition to his fame he had a considerable influence upon younger composers, among them, Chopin and Mendelssohn. Indeed, in his time, Hummel was considered as a rival to Beethoven, though, unlike Beethoven, Hummel opened up no new paths. Hummel's chamber music, recognized and appreciated in his own time and, indeed, in the present, represents the best of his compositions. Whilst the seven trios have, in terms of number, a greater importance and the Septet (Op. 74) is the best-known of his works, this, his only piano quintet, is considered a masterpiece.

The first movement begins with the principal motif in Eb minor and immediately suggests material appropriate for later exploration: for instance, the second part of the theme is subject to imitative treatment whilst in the recapitulation the theme is in a varied and shortened form and another, intermediate phrase is inserted. This provides a welcome contrast to the subsequent vigorous flow in triplets before the movement, somewhat unexpectedly, comes to a gentle close.

The Minuet – *allegro con fuoco* – is a mixture of animation, exuberance and melancholy and, typical of Hummel's musical language, 'original' modulations and inventive chromatic progressions dispel the gloom and lead to a bright trio section before the return of the opening mood.

The third movement – a short *Largo* – starts with a solemn introduction of eight bars followed by an expressive theme for piano, à la Chopin, and a series of delicate keyboard figures over an extended pedal which leads 'attacca' into the Finale – *allegro agitato* – where an easy-going atmosphere and light-hearted enjoyment prevail before the movement comes to a brilliant and effective close.

With regard to the whole work, perhaps the most striking feature is the retention, throughout the work, of the same tonic Eb and the use of a major key signature (with accidentals applied as necessary) when all the movements, except the *Largo*, are in a minor mode. (Of course, Eb minor with a key signature of six flats might be discouraging even to 20th-century performers!).

Franz Schubert
(1797-1828)

Piano Trio in B flat Major, Op. 99
(D898)

I Allegro: moderato vivace
II Andante un poco mosso
III Scherzo: Allegro
IV Rondo: Allegro vivace

Bernadette Harvey-Balkus, piano
Giora Schmidt, violin
Zuill Bailey, cello

In 1827 Schubert became associated with a piano trio comprising Ignaz Schuppenzigh (violin), Joseph Linke (cello) and Carl von Bocklet (piano). Eager to test his compositional skills in a new medium, he composed two trios for piano, violin and cello. The first, in Bb major, was published some nine years later as Op. 99. Never before had Schubert revealed all that is so essentially Schubert as he did in this trio: strong, cohesive structure; noble, powerful melodies; piquant rhythms; vivid key contrasts; harmonic variety; Romantic melancholy; and particularly notable in this, his very first piano trio, the freedom and assurance in the treatment of the piano in relation to the strings.

The first movement, in fact, may be seen as a model of his formal practices. Generally, less concerned with tightly-knit motivic development, his themes and motifs are not so much developed as repeated, but always in different keys and with different colour effects. The movement's form, moreover, is regular and cohesive, mostly because its clear-cut first and second themes are set in the tonic and dominant, respectively, and subjected to varied treatment, including appearances in combination as, for instance, in the tonally wide-ranging development.

The second movement has an extended ternary (ABA) structure in Eb major. It opens in a restful mood with a lyrical theme that proffers considerable contrast with and enhancement of the dissonant suspensions, naïve and reiterated figures and unusually high cello line which accompany it; nevertheless, it is a beautifully serene beginning to a movement. After an elegant and eloquent middle section in C minor, with high, finely scored keyboard figuration, a shortened reprise begins in Ab major then travels through emotive modulations to a serene coda.

The buoyant Scherzo, with a central trio section, proffers a fascinating concern with contrapuntal elaboration. For example, an ingenious, quasi-fugal effect is achieved near the beginning when a two-bar phrase on the piano is answered (imitated) at the fifth above by the violin and then, at the seventh below, by the cello – an effect echoed at various focal points later on.

Though he labelled the last movement a rondo, it is an unorthodox one. For instance, it has two more or less equal halves with a key scheme that follows – with several modulatory digressions – a conventional tonic-dominant-tonic design. Nevertheless, the repetitions of the important themes and thematic elements do provide an overall rondo effect. The final section is dance-like in character and its subtle, if unusual formal scheme makes skilful use of a remarkable economy of material. It is the ingenious ways in which this limited range of ideas are employed that makes the movement so intriguing. Almost everything is based on two themes (and their variants); indeed, the main and prominent feature is a four-bar phrase that, in sonata terms, would

be the second subject. There is, however, no reason to reject Schubert's term 'rondo', for the overall impression of the movement, as Smallman remarks, is of "a group of circling dancers, continually rotating and each returning to centre-stage, in the manner of a round."

Interval

Ernest von Dohnányi
(1877-1960)


Piano Quintet in C minor, Op. 1

Michael Kieran Harvey, piano
James Buswell, violin
Alan Smith, violin
Theodore Kuchar, viola
Judith Glyde, cello

The Hungarian pianist, composer, conductor, teacher and administrator, Dohnányi, is considered to be the first architect of Hungary's musical culture in the twentieth century. From his earliest days, he showed a proclivity for chamber music though, in fact, he only published nine such works. Composed in 1895, this Quintet in C minor is the first of two piano quintets (the second is Op.26, in Eb), and like the majority of his music, the influence of Liszt and especially Brahms, whom he knew and whose music he admired, is strongly felt. (Brahms, in fact, arranged the premiere of this work in Vienna). But Dohnányi's music is much more easy-going than that of Brahms and together with his 'original' melodic turn, facile contrapuntal skill and mastery of form, that external influence is minimized.

This early work is, indeed, a fine example of the freshness of his thematic material, rhythmic interest and formal clarity and, as in his later works, his typical multi-voiced passages are unequalled for sheer melodiousness and emotional appeal. And though he never sought to open new paths in music, nor was his music unduly influenced by contemporary, modernistic developments, his music has a more rugged line and greater freedom of tonal organization than many of his late 19th- and early 20th-century contemporaries. The presence of Hungarian, national elements is, of course, inevitable, though unlike later nationalist references in the music of Bartók and Kodály, here, their use is more in the unauthentic, cosmopolitan gypsy or 'Zigeuner' style favoured by most Hungarian or Hungarian-inspired music of the time – one thinks, for example, of the Hungarian dances by Brahms and Liszt.

The Quintet has four movements of which the lively scherzo in A minor is placed second and the powerful finale, which opens in 5/4, create the strongest impression. Reflecting the composer's own outstanding keyboard skill (as a pianist he ranked among the greatest of his time), the piano part is weighty and brilliant; nevertheless, it never subjugates the strings, whilst the scoring, overall, is somewhat unenterprising. It is what the Germans call a "well-behaved composition."



Beyond the Reef
Extraordinary images from the outer fringes of the Great Barrier Reef.
From the Australian Museum
Peter Parks Image Quest 3D

Between the Sheets
A Century of Australian Music
A tale of amateur musicians and singalongs, professional songwriters and publishers, of classic songs, unknown gems and disposable ditties.
A National Library of Australia Travelling Exhibition
The tour of this exhibition is made possible by Visions of Australia
Reproduced with kind permission by J Albert & Sons Pty Ltd

IN YOUR GREEN HAT
Jack Hylton
William Ayer

July 4th – August 10th 2003
open every day 9.30am – 5.00pm
A campus of the Queensland Museum

Flinders Street East (Next to Reef HQ) Townsville
Ph: (07) 4726 0606 www.mtq.qld.gov.au

C20th Retrospective Friday 11 July, 11am

School of Arts

Carl Vine
(1954-)
Miniature IV

Catherine McCorkill, clarinet
Olga Shylayeva, flute
Daniel Adni, piano
Alan Smith, violin
Irina Morozova, viola
Nathan Waks, cello

Carl Vine writes: Miniature IV is a single movement work in three sections. The first grows from a scalar movement at the opening, progressing freely through a series of continuous variations. This leads directly to the central section, which is marked by an argumentative duet between flute and clarinet. This settles, in turn, into a meditative clarinet solo commented upon flute intrusions. A faster duet leads to the motto perpetuo finale. Throughout the work, the ensemble is divided into three groups: the violin, viola and cello form a ripieno accompanying trio; the piano, occasionally soloistic, most frequently functions in an accompanying or “commenting” fashion; while at the top of the ensemble, flute and clarinet either alternate or function jointly as a solo unit. The piece is based quite conspicuously, therefore, on the classical concerto model. Miniature IV was commissioned by the Australia Ensemble with financial assistance from the performing Arts Board of the Australia Council

Sofiya Gubaidulina
(1931 –)
Ten Preludes

Alexander Ivashkin, cello

The Russian composer Sofiya Gubaidulina was born in the Tatar Republic. She studied at the Kazan Conservatoire and Moscow Conservatoire. She worked at the Moscow experimental studio for electronic music and became a member of the Astrea improvisation group. The impetus for much of her work comes from philosophical, spiritual, poetic and religious sources – religion and music, she believes, share a common goal as “restoring the legato of life, re-ligio.” Despite this avant-garde background, other factors influence her style: her Tatar extraction along with elements from other Russian regions; ancient Egyptian, Japanese, Chinese and Western music. All have had a profound effect upon her work which, in consequence, is often regarded as a synthesis of Eastern and Western traditions. Technically, Gubaidulina employs a wide range of rhythmic systems and methods of sound production; her harmonic language is diatonic, chromatic and micro-intervallic; and the contrast between sound and silence is also a dominant feature as is her employment of numerical considerations such as the Fibonacci series. And with regard to her articulatory structures, she has classified articulation (as well as melody, rhythm and texture) according to what she calls “the parameter of expression (consonant expression, dissonant expression, etc.)”. Such attention to expression and execution is the basis of the Ten Preludes. Composed in 1974, these short preludes (1-3 minutes long) were originally conceived as études that explore the various performance techniques of the cello. In changing the designation to ‘prelude’ the ten pieces become more ‘character’ studies rather than technical ones. Nevertheless, they still demand a wide range of different kinds of articulation from the performer. Moreover, as the titles of the individual preludes indicate, the pieces still reflect their original purpose: ‘Staccato – Legato’, ‘Pizzicato – Arco’, ‘Sul ponticello – ordinario – sul tasto’, etc. Similarly, the idea of contrast within each piece is retained as an important feature of the compositional design and intention, as is the common basis for the melodic material throughout. It should be emphasised, however, that the techniques are never employed as a gimmicks or even virtuosically, but are integrated with the expression of the individual movements.

Michael Kieran Harvey
(1961-)
Pink Nautilus

Michael Kieran Harvey, piano

Michael Kieran Harvey writes: This work was composed in early 2003 for various combinations of instruments but is presented here as a solo piano etude. The premiere performance was in May 2003 for Musica Viva in a version for electronics and amplified piano. The musical language explores a fusion between rock-inspired ostinati and Fibonacci-derived harmonies and rhythmic motives. The idea came after hearing imaginary overtones in the so-called “pink” noise generated by my computer.

Ralph Vaughan Williams
(1872-1958)
Phantasy Quintet

James Buswell, violin
Alan Smith, violin
Irina Morozova, viola
Theodore Kuchar, viola
Nathan Waks, cello

This Vaughan Williams string quintet, with two violas, was composed c.1910. It was dedicated to the wealthy amateur and devotee of chamber music, Walter Willson Cobbett, best known for his editing of the Cyclopaedia of Chamber Music and the establishment in 1905 of a prize for new chamber compositions of which the principal feature was that they be in single-movement form. In this respect, this Phantasy Quintet is a product of Cobbett’s stipulation, whilst the English title Phantasy was used in order to differentiate it from the usual sonata scheme of three or four movements. Nevertheless, it has four linked parts, each having common thematic material. The first part, Prelude, begins in the first viola with a long, pentatonic, arch-shaped theme of which the first three bars contain the germinal motive from which a number of seminal chordal and melodic aspects are derived. This section ends with a repetition of the opening theme and an injunction to begin a lively, prestissimo, Scherzo with an ostinato-like figure that eventually proves to be related to the germinal motive. In the third part, marked Lento and Alla Sarabanda, the thematic connection is made even more evident in the gently rising line of the first violin. The fourth part, Burlesca, begins contrapuntally and the theme, announced by the cello, though predominantly descending, retains its relationship with the arch-shape of the germinal motive. As the title ‘burlesque’ suggests and the pizzicato, trills and ‘pom-pom’ bass support, this is another lively section that is interrupted, however, by a contrasting leisurely section, marked molto sostenuto, in which derivations of the germ motive are heard in the bass and treble lines. The opening Prelude then returns and with it, a cadenza based on the violin melody of the first part; this is followed by a return of the burlesque features and a coda based on the opening theme of the fourth part. The alternations of theme and tempo serve to remind us of the earlier parts and the title of Phantasy.

Cocktails & Sonatas Friday 11 July, 5.30pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Concert sponsored by



Sergey Prokofiev
(1891-1953)
Sonata for Solo Cello, Op. 133

Alexander Ivashkin, cello

Unlike many of his Soviet contemporaries, Shostakovich, for example, Prokofiev made only infrequent excursions into the world of chamber music. But what he did produce was a small body of substantial works reflecting the individuality of his musical language, where one can find: scintillating wit; a richly endowed melodic invention; intricate rhythmic patterns; fine craftsmanship; the grotesque and the lyric; the picturesque and evocative. Despite the abstract nature of chamber music, the three sonatas on this programme, though they may not represent all of these stylistic characteristics, they give us some idea, at least. Prokofiev began the Sonata for Solo Cello in latter half of 1952 and died before he could finish it; he left completed sketches for the first movement only; these comprise a lyrical, elegiac first theme and a second marked with the Italian word 'giovale' or joyful. Like most of Prokofiev's later works, this Sonata, which has been completed by Vladimir Blok, is contemplative in mood.

Sergey Prokofiev
Flute Sonata in D Major, Op. 94

Olga Shylayeva, flute
Daniel Adni, piano

The Sonata in D major for flute and piano was composed in 1943. In the following year, at the request and with the help of David Oistrakh, Prokofiev rearranged the work as a violin sonata and published it as Violin Sonata no.2 for violin and piano, Op.94b. The predominant feature of the work is its melodic grace and delicacy; indeed, the work is imbued with a radiant charm that brings to mind his earlier Classical Symphony of 1917; yet there is also an abundance of new features, for in addition to the quiet, pensive opening to the joyous finale, Prokofiev's new melodic gifts are much in evidence and produce serenity and beauty along with a pungent harmonic language that adds piquancy. Briefly:

The opening Moderato is ideally conceived for flute and piano; its prevailing lucid and serene atmosphere is wonderfully supported by two lyrical main themes, so idiomatically appropriate for the flute that is difficult to conceive them on another instrument.

The Scherzo has a regular ternary structure with a capricious, even exotic middle section and agile, brilliant outer sections. The rhythmic vigour, lightness and quickness in both instruments as well as some biting harmonic dissonance, resemble the unremitting mode of Prokofiev's 'toccata genre', whilst because of its other, lighter aspects, it has been described as "a thing of winged elegance."

The short Andante is an expressive 'romance' that superbly exploits the intimate sound of the flute in its low register. The sprightly, vivacious Finale is more complex in design: it begins with an explosive theme for the flute followed by a delicate, nostalgic episode before a return of the opening vigour and theme and thence to a coda in which the flute and piano complement each other in regard to colour, exuberance and figuration.

Sergey Prokofiev
Cello Sonata, Op. 119

Alexander Ivashkin, cello
Daniel Adni, piano

Composed in 1949, the Cello Sonata is a fine example of Prokofiev's later style, a vigorous imaginative and intriguing lyricism being set against a background of gentle humour and but for the opening with its rather tortuous solo cello melody and the passing bitter harmonies in the second movement's central section, the work could be described as 'untroubled'. Briefly, the first movement has a narrative quality; the second is a witty scherzo; the third re-establishes a lyrical mood. Like the D major sonata for flute or violin and piano, this sonata is also remarkable for its wealth of technical resources in the scoring for both instruments. Overall, some traces of the serenity of Prokofiev's seventh symphony are found here – unaffected, lyrical, relaxed, even 'sweet' in its melodiousness; indeed, one could almost long for some of the barbarity and harshness that spiced his earlier works. There is still, however, some link with his youthful works – in the almost literal quotation from the orchestral song, 'The field of the Dead' in Alexander Nevsky.

Chamber Classics Friday 11 July, 8pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Concert sponsored by



Felix Mendelssohn Bartholdy (1809-1847)

Piano Trio in D minor, Op. 49
I Molto allegro e agitato
II Andante con moto tranquillo
III Scherzo: Leggiero e vivace
IV Finale: Allegro assai appassionato

Jeffrey Siegel, piano
Elmar Oliveira, violin
Nathan Waks, cello

Mendelssohn completed this, the first of his two piano trios in 1839. It enjoyed immediate success and has never since lost its appeal, due, no doubt, to its melodic wealth, consummate craftsmanship and typical Mendelssohn vigour allied with delicacy. Indeed, Robert Schumann wrote that it was "the master trio of the present era...a beautiful composition that, years from now, will delight our grandchildren and great-grandchildren."

At the beginning of the first movement a powerful, regular cantabile theme is introduced by the cello with chordal piano accompaniment and then passes to the violin. The theme continues its regular phrase pattern with points of repose occurring in the last two bars of each phrase. The anticipated moment of greatest relaxation, however, is displaced by the sudden intrusion of a brief ascending arpeggio on piano that leads to a new dotted-rhythm figure which disturbs not only the phrasing but the melodic flow established earlier. The second subject, which begins in D major, has a strongly diatonic, rhythmically precise and lyrical profile; though, in order to balance the expansive nature of the first section, the lyricism is more restrained here.

In the second movement, the lyrical style is more predominant; indeed, there is an abundance of melody the nature of which is often likened to one of his Songs Without Words, whilst the middle section is close to being quite dramatic.

The brief third movement, a Scherzo (that dispenses with the customary trio section), with its elfin-like frolic and delicate textures, takes us into the forest and fairy-tale world of Midsummer Night's Dream. It is sparkling and light with a finely-spun delicacy so typical of Mendelssohn's music.

The finale is a rondo based upon three principal themes, the first two (in D major and D minor, respectively) tend to permeate the movement with their varied melodic fragments and scoring, constantly changing contrapuntal combinations and reprises in an unusual (for a rondo) range of keys. Consequently, when the third theme appears on the cello, near the middle of the movement, the surging momentum of this earlier section plus the cantabile marking, the B minor key and concomitant, rather solemn character give to it a special prominence. Later, however, its return in the tonic major (D) provides a warm and expressive climax just before the concluding coda section.

It may be noted that the piano writing for this trio is formidable, demanding a concerto-like virtuosity. Indeed, Gerald Abraham writes that "the D minor Trio far too often suggests a brilliant solo with not particularly obbligato string parts." Nevertheless, as mentioned earlier, Mendelssohn's first contribution to the piano trio genre has sustained its popularity and its place in the repertoire.

Dmitri Shostakovich (1906-1975)

Piano Trio in E minor, Op. 67

Bernadette Harvey-Balkus, piano
Giora Schmidt, violin
Zuill Bailey, cello

Composed in 1944, at one of the darkest periods of World War II, this work is dedicated to the musicologist and close friend of Shostakovich, Ivan Sollertinsky, who died in a Nazi concentration camp in that year. Its prevailing mood, not surprisingly, is elegiac and sorrowful.

The trio has the standard four movements, though the traditional third movement, the Scherzo is placed second. The musical language is, typical of Shostakovich, astringent, dissonant and chromatic; nevertheless, a sense of tonality is maintained throughout. What is not standard about this work, however, is the use of quasi-orchestral, often extravagant sonorities which pull at the limits of the chamber music idiom.

The first movement, though following a loose sonata-form plan, tends to lack the clarity associated with the sonata scheme. Immediately striking, for example, is the initial relentless, doom-laden, pulsating, six-bar theme – the so-called 'Jewish' theme – played, in harmonics high up on the cello imparting immediately, a shrill and tortured atmosphere to the work. In quasi-fugal manner, the violin, then piano a 13th below, answer. The tempo gradually increases until the main subsidiary theme emerges at which point the original tempo is doubled.

The strong momentum in the first movement is continued, indeed, intensified in the Scherzo. Set in F# major, its prevailing atmosphere is one of forced jollity; with its loud emphatic themes and crude scoring it may even be seen as brash and insensitive. The opening theme features wide-ranging arpeggio patterns that contrast with two later ideas – a tight, twisted figure and a surging motif – both of which are subsequently combined contrapuntally with the main idea. Still more contrast occurs in the radiant, G major trio section and in the later, rustic mood where alternating tonic and dominant harmonies on the piano are placed against an unyielding figure in the strings.

The slow movement, a Chaconne, proffers a set of five variations derived from the opening series of eight chords, constantly repeated and with different dynamics on piano. These variations, linked together, become an extended, elegiac duet for strings in Bb minor, but end on a chord of B minor, an ambiguity that is mirrored in the subsequent passages that change from calm to repose to dissonant, darker moods. After the last variation, which recalls earlier thematic material, sombre repeats of that final B minor lead to the tonic E major and the rondo finale.

The tightly organized rondo, with its lively dance rhythms, returns to the general style of the Scherzo, though the mood is more harsh, bitter and despairing. Three main themes constantly recur in varied rhythmic and melodic guises and often in combination with one another. From the beginning, a macabre mood is conveyed by a persistent and lengthy use of pizzicato in the pres-

Chamber Classics Friday 11 July, 8pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Concert sponsored by



entation of the main theme: indeed, it is only much later that the cello plays arco. Repeated motifs and ostinato patterns lead to a frenzied climax, then the music seems to disintegrate. The entire fugal section from the first movement is now recalled, but re-scored and in diminution, whilst the piano continues with its rapid figuration. After a short reprise of the finale's opening ideas, the work ends with a whispered reminder of the rondo theme, the eight-bar chordal sequence and the B minor chord and a return to the home tonic of E major.

Interval

Franz Schubert
(1797-1828)

Piano Quintet in A Major,
Op. 114 'Trout'

Daniel Adni, piano
Dene Olding, violin
Paul Neubauer, viola
Julian Smiles, cello
Max McBride, bass

After a year teaching at a branch of the Esterházy family in Hungary, Schubert, in 1819 returned to Vienna. There, whilst on vacation in Upper Austria, he composed what became known as the 'Trout' Quintet. It was an acquaintance, the wealthy mine owner and amateur cellist, Sylvester Paumgartner, who requested the work and suggested that variations on the composer's song, *Die Forelle* (The Trout) be included.

The Trout Quintet has five movements, the 'additional' movement, inserted between scherzo and finale, comprising a set of variations on phrases from the song. The inclusion of the double bass among the instrumentation was certainly novel though it is suggested that Hummel's Quintet, op. 87 (performed at the evening concert of 10 July) may have provided a model; Schubert, moreover, knew Hummel and his work. And certainly, Schubert's use of the instrument complements that novelty with originality, for the bass, rather than only doubling the cello part, is largely an independent voice that provides a foundation for both piano and strings. Its presence may also account for the fact that the piano part is in a high range throughout the work; only rarely are its two lowest octaves employed. And certainly, the end result is that a new tone colour appears in chamber music.

Hardly any other work by Schubert is as sparkling and alive as this quintet. Fresh lyricism pervades the work and the overall character, apart from some moments of melancholy in the Andante movement, is idyllic, light-hearted and carefree, a character that echoes the ethos of the first verse of Schubert's poem where the poet stands on the bank watching the trout leaping in a sparkling stream and is filled with a deep sense of serenity.

OWN A MASTERPIECE



7 Year Diamond Guarantee



www.loloma.com.au
Phone: 4771 0300

•Stockland •Castletown •Willows •Flinders Mall •K-Mart

PERC TUCKER REGIONAL GALLERY BRINGS YOU

THE VISUAL ARTS Of North Queensland

**Beneath the Monsoon: Visions
North of Capricorn • 6 June - 3 August**

Works depicting north Queensland by 30 well-known artists including Ray Croke, Russell Drysdale, Ian Fairweather, Donald Friend and Rosella Namok.

Shield + Show • 4 July - 31 August

An exhibition exclusive to Perc Tucker Regional Gallery inspired by Aboriginal rainforest shields. Features traditional shields, contemporary shields by Michael Anning, and paintings by artists including Fiona Foley and Judy Watson.



ANNING Michael, Shield Frog Design, 2001



**PERC • TUCKER
REGIONAL • GALLERY**



**City of
Townsville**

FREE ADMISSION
Opening Hours
Mon - Fri 10am to 5pm
Sat & Sun 10am to 2pm

Perc Tucker Regional Gallery
Flinders Mall, Townsville
Phone 07 4727 9011

C20th Retrospective Saturday 12 July, 11am

School of Arts

Franghiz Ali-Zadeh

(1947-)

Ask Havasi

Alexander Ivashkin, cello

"It is impossible to make music if you ignore your feelings and just play the notes you see printed on the score. Music is something you must feel deeply. Having the ability to really feel music is like possessing a secret – a secret emotion, a secret understanding, a secret of music." (Ali-Zadeh) Franghiz Ali-Zadeh was born in Baku, Azerbaijan. At the Baku Conservatory she studied composition and piano and received a doctorate in musicology. In recent years, she has devoted herself to study of the Azerbaijani improvisatory style called mugham. She has received international acclaim for her intercultural compositions which fuse characteristics of traditional Azerbaijani music with modern Western techniques. The composition *Ask Havasi* for solo cello was a gift from Ali-Zadeh for the fiftieth birthday of cellist, Ivan Monighetti – a personal expression of admiration and thanks for a ten-year-old friendship and fruitful collaboration. Monighetti premiered the work in November, 1998. The composition is also part of the cycle, Silk Road. *Ask Havasi* was inspired by the love story Lela and Medschnun by the Azerbaijani poet Mehmet Fuzuli (1494-1556). The mysterious title may best be understood as Ask Love in the broadest sense of the term. Hava (plural, Havasi) embraces a whole range of concepts or terms: air, voice (physical and musical), feeling, impression, melody, mode, metre.... and with such words the meaning becomes still clearer. *Ask Havasi* is, so to speak, an endless melody that sings of love. The performer 'sings' – with his instrument – as a lover and unfolds not only his art, his virtuosity and feelings but everything he has to say with his heart in the telling of this melody. Indeed, he could carry on telling, dancing, groaning, sighing the story with ways of performing such as 'with full, beautiful tone', lovingly, sweetly, gracefully, cantabile – words that also describe much about the character of the composition and to which could be added straining, striving, swinging, lighthearted, bouncing, the short motives often alternating with or bouncing off one another; at times, even, the performer must be a real improviser (in mugham style) and describe the atmosphere and degree of ecstasy in the music. *Ask Havasi*, however, must end sometime – and the composition fades away, relaxed, exhausted, like a breath of wind. (This last paragraph is based on a note provided by Ulrike Patow for a performance of the work in Hamburg)

Krzysztof Penderecki

(1933-)

Divertimento for solo cello

(Australian premiere)

1 Serenade

2 Scherzo

3 Notturmo

Penderecki's Divertimento for solo cello was written in 1994 for Boris Pergamentschikow who premiered the piece in Cologne. Penderecki (who turns 70 in October this year) has become especially interested in chamber music genres in his later years after having written many monumental compositions in 1970s-1990s (including several operas, oratorios and symphony). The language of Divertimento is similar to the composer's String Trio (1992) – in fact 'Divertimento' is based on same tunes. In the 1990s, Penderecki after his avant-garde experiments and discoveries of the 1960s, came back to idioms influenced by the music of Shostakovich, Berg and Mahler. Note by Alexander Ivashkin

Alexander Ivashkin, cello

Robert Muczynski

(1929-)

Fantasy Trio, Op. 26

I Allegro energico

II Andante con espressione

III Allegro

IV Andante molto sostenuto

Robert Muczynski was born in Chicago. He studied composition with Alexander Tcherepnin and piano with Walter Knupfer. A successful dual career as composer and pianist followed and since 1965, that as a teacher; indeed, it was only in 1988 that he retired from his position as Professor Emeritus at the University of Arizona, in Tucson after serving as head of composition for some twenty-three years. During this varied career he received many prestigious awards, especially for his compositions, among them, the Pulitzer Prize for his Concerto for alto saxophone (1981), the Concours International Prize in Nice for his Flute Sonata (1961) and First Prize at the fifth International Piano Competition in Sydney, in 1992, for his Piano Sonata no.2.

Catherine McCorkill, clarinet

Carol Ou, cello

Daniel Adni, piano

Ervin Schulhoff

(1894-1942)

Concertino for Flute,

Piccolo, Viola and Double Bass

I Andante con moto

II Furiant: allegro furioso

III Andante

IV Rondino: allegro gaio

A biographical note on Schulhoff appears in the programme notes for the morning concert on Saturday, 5 July. In this work, composed in 1925, the Czech composer Ervin Schulhoff blends his own musical language and the influence of three composers he particularly admired, his contemporaries: Bartok – in the fourth movement; Hindemith – in the lyrical third movement; whilst the 19th-century composer and family friend, Antonín Dvorák, is heard in the second, 'furiant' movement; in the first movement, another prominent influence, that of Slavonic folk music. The presence of these composers is also sensed in the first movement, where they are 'translated' into Schulhoff's characteristically pentatonic and often Folk-like idiom incised with chromaticism. As Ethan Lewis notes, with particular reference to Schulhoff's tragic last years, the finale conveys a joy that, typical of the composer, "in spite of all, derives from composition (synonymous with affirmation) at the darkest times." (Schulhoff died in a concentration camp).

Olga Shylayeva, flute

Irina Morozova, viola

Max McBride, bass

Cocktails & Sonatas Saturday 12 July, 5.30pm

Townsville Civic Theatre

Concert sponsored by



Aaron Copland

(1900-1990)

The Cat and the Mouse

The Story of Our Town

Hoe-Down from Rodeo (solo piano arrangement by the composer)

Keyboard Conversations® with Jeffrey Siegel, piano

AN AMERICAN SALUTE!

Created and performed by pianist and commentator Jeffrey Siegel, Keyboard Conversations® programs feature a unique 'concert with commentary' format. Siegel opens by discussing each piece in the program, and plays excerpts that illustrate elements in the compositions. With wit and insight, Siegel may explore anything from the historical context of the work to little known anecdotes about the composers. For the second portion of the program, he performs the works in their entirety, and he finishes by fielding questions from the audience.

Leonard Bernstein

(1918-1990)

Two Anniversaries

To Aaron Copland

To Helen Coates (In Memoriam)

Meditation on a Wedding

(unpublished)

George Gershwin

(1898-1937)

Rhapsody in Blue (solo piano arrangement by the composer)

... a literary oasis in the tropics

now bigger and bolder and
in a fabulous new location...

more quality BOOKS, MUSIC,
CHOCOLATE, CARDS and
more room to browse...
and choose

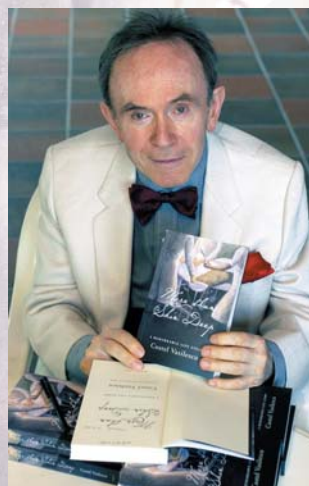
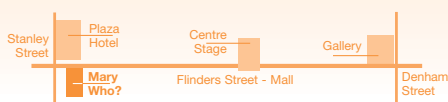
drop-in between concerts

open 7 days



414 Flinders Street Mall

T - 4771 3824



**Do you
think
you
know
this
man?**

Read his remarkable life story

More than Skin Deep

By Costel Vasilescu

Available from:

Mary Who? Bookshop

414 Flinders Street Mall, Townsville. P 4771 3824
(opp. Plaza Hotel)

James Cook University is proud to sponsor the Australian Festival of Chamber Music

James Cook University offers quality education with real-world experience. Working with industry professionals and the community to ensure our degrees are cutting edge, JCU offers a choice of study areas spanning the Arts, Business, the Creative Arts, Education, Engineering, Law, Medicine, Information Technology, Health Sciences, Environmental Science and much more.

JCU is strongly committed to developing and supporting the Creative Arts, offering exciting study opportunities in communication design, music, visual arts, photography and theatre through our internationally recognised College of Music, Visual Arts and Theatre (COMVAT). With dedicated teaching staff, quality degrees and research excellence and a friendly university environment, students are provided a pathway to success in whatever field they choose.



JCU

JAMES COOK UNIVERSITY

>>Always thinking ahead>>

Logic guarantees the best communication services

Changing technology is part of the world we live in and leading the way can be a challenge.

At LogicMedia, leading the way is not only important but necessary to provide the best quality service and products.

Through the latest print, web and design technologies we offer practical support and intuitive solutions for your communication requirements. We strive to stretch the limits of existing technologies and constantly look into the future to see where they might take us.

Our goal is to exceed your expectations and build positive relationships based on the quality of our work. Our commitment is to provide the best communication services, thus making us the logical choice.



LOGiCMEDIA

WWW.LOGICMEDIAONLINE.COM

Chamber Classics Saturday 12 July, 8pm

Townsville Civic Theatre
Recorded by ABC Classic FM

Wolfgang Amadeus Mozart
(1756-1791)

String Quintet in C Major, K. 515

I Allegro

II Andante

III Menuetto: Allegretto

IV Allegro

Kerry McDermott, violin

Alan Smith, violin

Paul Neubauer, viola

Theodore Kuchar, viola

Nathan Waks, cello

By general consent, Mozart's greatest achievement in chamber music is the group of quintets with two violas. The viola was his favourite string instrument and the one he usually chose when playing. This partiality came as much from the instrument's sonority as from his love for rich and full inner part-writing. At three different times in his life, Mozart turned to the string quintet and always after having composed a series of quartets. It was during one of those periods, in 1787, in fact, that, after composing six 'Haydnesque' quartets he composed this quintet, K. 515 and another, K. 516 in G minor.

Haydn is still present in the opening of K. 515 – the short, mounting phrase in the cello with an accompanying motion in the middle strings and the slightly later entries in first violin of a two-bar motif that climbs a tone at each repetition recall the nervous beginning of Haydn's 'Bird' Quartet. But Mozart replaces Haydn with a much greater sense of continuity, the transition from one theme to another being imperceptible. Also, that Mozart stays, for the most part, in the tonic here is a principal source for the breadth and majesty of this movement. The move to the second subject group and G major is also achieved calmly and firmly. There are, in fact, three themes in this group: the first, a serpentine phrase over a pedal in the lower strings; the second, a syncopated rhythmic figure in first violin and its diminution in other instruments; then, in the first violin, an allusion to the 'serpentine' theme. The development section is one of Mozart's richest: the climax is a double canon for four 'voices' and tonally, almost throughout, is in C minor, making the return to C major quite luminous; and the coda is a masterly gathering of previous material and features a vast but basically simple (dominant – tonic) cadence of some 47 bars. It may be of interest to note that, due to the expanded exposition and concentration on motivic technique, this is the largest 'sonata-allegro' movement written before Beethoven's works.

The slow movement is a sonata movement without a development section but with the exposition laid out on a grand scale. In essence, it is an 'operatic' duet for viola and violin and there is even a written-out cadenza for them towards the end.

The third, Minuet and Trio, movement has a main theme that in colour is Beethovenish but in its metrical licence, fully Mozartian. Throughout the movement a curious grim humour can be sensed, though the trio, even though it takes some time to establish its tonality, does its best to dispel this feeling and develop energy for the closing section.

The finale presents an amalgamation of sonata and rondo schemes. The rondo is characterized by squarely articulated themes, a loose transition and sectional structure whilst in the sonata sections, instead of a development section, there is varied repetition of the main themes. By way of compensation, however, there are a number of ingenious minor developments associated with almost every theme, which impart to the movement both vigour and humour. Finally, in the middle of the 'festive' coda, the thoughtful, dreamy mood of the whole movement returns in the sudden piano passages.

Antonin Dvořák
(1841-1904)

Piano Quartet in E flat Major,

Op. 87

I Allegro con fuoco

II Lento

III Allegro moderato, grazioso

IV Allegro ma non troppo

Jeffrey Siegel, piano

James Buswell, violin

Theodore Kuchar, viola

Alexander Ivashkin, cello

Dvořák's Piano Quartet is among the works characterized by his impressions of American folk music, but American, not in the sense of direct quotation of American tunes, but in the wider sense of the use of many of the European and extra-Caucasian elements found in that music. Here, for example, one finds themes based on the Oriental pentatonic scale (F G A C D), rhythmic figures associated with the American Indian and a variety of moods which reflect facets of life in the USA. Apart from these quasi-descriptive elements, the work reveals a depth of feeling, resourcefulness of technique and boundless imagination, clear forms, subtle contrasts of texture and tone colour and great melodic charm.

Like Schumann, before him, Dvořák followed his highly successful Piano Quintet with this Piano Quartet, completed in 1889. Though as grand in structure and refined in technique as earlier works, this quartet lacks some of their melodic charm and replaces immediate surface attractiveness with greater subtlety of design. A degree of complexity is evident from the first bars of the first movement where the main theme, in octaves on the strings, contains an intrinsic Cb (notated as B natural) creating an immediate ambiguity between major and minor modes, which is compounded by the piano's lively answering phrase. Not until later is the mode settled, albeit temporarily, by a ff statement of the main idea in the tonic. To counter this flat key bias, the second, song-like theme is in G major. In a delayed reprise, the opening theme returns on piano with a pounding figuration in upper strings and an elaborate new counter-theme on the cello in its deepest register. The coda, in an expressive, calm, sustained passage, returns with the first four notes of the opening theme, tremolando on violin and viola, over related chords on piano with pizzicato support on cello.

Both middle movements are notable for their range of expression. The slow movement's opening cello theme is delivered in three short passages, separated by overlapping echoes on piano which, with a second peaceful motif on violin, provide both breadth and relaxation. A contrast, however, comes from a tempestuous passage on violin and cello against ff piano arpeggios. In the recapitulation, this passage recurs with its various figurations on piano. In the third movement, a graceful Bohemian dance in waltz tempo, contrast is given by a lively middle section of persistent dotted rhythms that build to powerful climaxes. 'Gypsy' features are also present in the piano, whilst in the last reprise of the main theme the high-pitched tremolando

decoration on piano against pizzicato strings suggests a cimbalom accompaniment.

The contrast between major and minor modes noted earlier receives a new slant in the Finale where Eb minor is the main key and the second subject is in Gb major. It is not until later, during the recapitulation, that the major is established. The general air of the movement is created by its vigorous opening theme, in octaves, and by the 'peasant' scoring of its repeat where the melody on viola is supported by pizzicato on the other strings (including drone fifths from the cello) and delicate repeated chords on piano. The second subject group has some six distinct sections, three of which explore a single, lively melodic pattern, the other three provide smoothly lyrical counterparts. In the coda, a sudden intervention of a Cb major chord provides both colour and a reminder of the 'intrinsic ambiguity' at the start of the work.

Interval

Wolfgang Amadeus Mozart
 Grande Sestetto Concertante (after
 Sinfonia Concertante, K. 364)

Dene Olding, violin
 Alan Smith, violin
 Irina Morozova, viola
 Theodore Kuchar, viola
 Julian Smiles, cello
 Max McBride, bass

This sextet is a contemporary arrangement of the Sinfonia Concertante K.364 dating from 1806. Apart from substituting a double-bass for one of the two cellos in the original and excluding the wind instruments that featured there, there is little if any other change.

The term Symphonia (Sinfonia) Concertante arose in France c.1770. The term was used to describe a type of multiple concerto with anywhere from two to nine soloists. Such concertos were hardly new; one thinks, for example of the concerti grossi of Vivaldi or Bach. Nevertheless, the French invention of a generic term attracted attention and numerous composers succumbed to the 'craze', among them, Devuax, Cambini and the Mannheimers, Stamitz, Wanhal, etc. and Mozart. Mozart's first attempts at the genre were, in fact, when he and his mother were in Paris in 1778 and he quickly produced two such compositions. The Sinfonia Concertante in Eb, K. 364 for violin, viola and orchestra, however, was composed after his return to Salzburg. The sonority of the work was almost certainly inspired by the solo viola part which Mozart probably wrote for himself to play, whilst the broad opening of the first movement features impressive chords in which the violas (and violins) play an important role; and unlike the Parisian composers, Mozart (and, indeed, the Mannheimers) paid as much attention to the 'sinfonia' component as to the 'concertante'; consequently, the work is notable for its orchestral, motivic ingenuity and integration with the soloists' parts.

The slow movement and finale are, perhaps, less ambitious in their formal schemes, nonetheless, they are still attractive movements. In the slow movement, a notable feature is the use of canonic imitation and the antiphonal exchanges (between the soloists in the original version) of expressive and intense phrases. The form, in fact, is the 'archaic' sonata form where the second subject repeats the material of the first part closely. In selecting C minor as the tonality for this poignant and graceful movement, Mozart may have been expressing his sorrow at the loss of his mother while in Paris. In contrast, the Presto Finale has a form both simple and surprising – a sonata rondo without a development. It is an exhilarating movement, full of invention, refreshing and astonishing. And, as with the two preceding movements, though the colour of wind instruments is missing, little else is lost in the version for string sextet. Indeed, the whole work is, as Charles Rosen says, "a masterpiece."

3rd Annual Opera in the Outback

**Friday 17th, Saturday 18th &
Sunday 19th October 2003**

With a focus on Opera, this fabulous 3 day event features
separate programmes including Operettas and Ballads.
Don't miss this unique opportunity to enjoy
fine music in a superb setting.

**Tickets from \$75
Packages incl Dinner, Bed &
Breakfast start at \$127**

Undara Experience is less than 500km NW of Townsville (275km from Cairns).
Approx 6 hours drive along sealed roads (excl final 7km).

Why not stay for a really special weekend?

www.undara.com.au res@undara.com.au






Enquire
about our
Black Tie
Option

Bookings Essential: 1800 990 992

Chamber Classics Sunday 13 July, 11.30am

St James Cathedral
Recorded by ABC Classic FM

Claude Debussy
(1862-1918)
Cello Sonata

Zuill Bailey, cello
Bernadette Harvey-Balkus, piano

Towards the end of his life, Debussy, afflicted by cancer, was aware that not much time remained for him. Nevertheless, he persisted in working continuously on a series of six sonatas for various combinations of instruments. Sadly, only three of the sonatas were completed: the sonata for flute, viola and harp, the sonata for violin and piano and this cello sonata. (Interestingly, the fourth sonata was to have been for the unusual combination of oboe, horn and harpsichord).

Benjamin Britten, in regard to Debussy's music in general, described it as comprising "gaiety, sentimentality, mystery and irony." All of these characteristics are, in fact, present in this cello sonata, and yet is not a 'programmatic' work; nor is it an 'abstract work'; indeed, it is written in the spirit of the 18th-century and the formal proportions of the classical sonata and there are also symbolic associations in it. The Cello Sonata, in fact, was originally to have been entitled 'Pierrot fâché avec la lune' (Pierrot angry with the moon). As well as the spirit of the 18th century, then, he was evidently haunted, as he had been throughout his life, by the symbolic figure of Harlequin – a constant figure in the paintings of Watteau, an artist behind several of Debussy's works.

The declamatory 'Prologue' with which the work opens is in the form of a noble soliloquy. If one sought an 18th-century precedent, then that would surely be in the "Prologue" that opens Rameau's opera, *Les fêtes de Polymnie* (an opera which Debussy had edited); furthermore, Debussy's incorporation of three triplet figures in the melodic line is directly analogous to the three triplet runs near the beginning of Rameau's work. Despite the brevity of this first movement (it is only four pages long), within this small framework the cello part exhibits a constant renovation of melodic ideas, some, only a bar or two long. And as well as Rameau's opera, reminiscences of other works by Debussy seem to be present: the recurring triplet figure, for instance, recalls the second of his *Arabesques* for piano. In the subsequent, short *agitato* passage, a ghostly rumbling provides a 'dramatic' contrast and the cello, accompanied by a few hollow chords, calmly restates its message, lingering finally on the eerie harmony of an open fifth and the Prologue closes, as it began, in a mood of serenity.

The second movement is a bitter, almost tragic Serenade in which the cello is required to imitate a guitar, a mandoline, a flute and even a tambourine. Again, these are instruments that feature in Watteau's work and again, this serenade recaptures the spirit of 18th-century elegance but also, with its air of anxiety and foreboding, it clearly belongs to Debussy's time and his state of anxiety. Nevertheless, the 'pizzicato' and 'portando' effects here are very expressive and leave one amazed at the vivacious 'character' Debussy was able to impart to the cello.

The last movement has a folksong-like character as well as a pathetic Harlequinesque semblance of high spirits which is interrupted in its hurried pace by heart-rending passages marked *con morbidezza*. It is as if Harlequin is at last unmasked and the artist is faced with the desolation of his solitude.

Olivier Messiaen
(1908-1992)
Quartet for the End of Time
I Liturgy of Crystal
II Wordless Song for the Angel
who proclaims the End of Time
III Abyss of Birds
IV Intermediary
V Praise to Jesus the Eternal
VI Dance of the Fury for the
Seven Trumpets
VII Tangle of Rainbows for the
Angel who announced
the End of Time
VIII Praise for the
Immortality of Jesus

Michael Kieran Harvey, piano
Catherine McCorkill, clarinet
Giora Schmidt, violin
Zuill Bailey, cello

This quartet is among Messiaen's best known works and one of the most deeply moving pieces of music to emerge from World War II. Messiaen wrote it in 1940 when, having been captured by the Germans, he was interned in a prison camp, Stalag VIII-A, in Görlitz in Silesia. There, he was in company with a cellist, violinist and clarinettist and the Germans were surprisingly helpful in supplying him with writing materials and manuscript paper and the cellist with a cello, which, unfortunately had a string missing; and the clarinettist and violinist were allowed to retain their instruments which they had brought to the camp. It was for these players that Messiaen wrote a trio which later became the fourth movement of the Quartet. Though a piano (Messiaen's instrument) was not available at the time, he continued with the composition of the work and it was not until after its completion that a piano was brought to the camp – an upright, out-of-tune and many of its keys malfunctioning. The first performance of the work was in the camp on 15 January, 1941 – on a starry but bitterly cold night – before an audience of 5000 fellow inmates that included peasants, workers, doctors, priests and intellectuals. "Never," Messiaen says, "have I been listened to with such attention and understanding."

The score of the work is inscribed "in homage to the Angel of the Apocalypse, who raises a hand towards Heaven saying: There shall be time no longer." The reference is to chapter 10 of the book of Revelation, from which he quotes selectively in his Preface to the score:

"And I saw another mighty angel come down from heaven, clothed with a cloud and a rainbow on his head. His face was like the sun, his feet like pillars of fire. He set his right foot upon the sea and his left foot on the earth. And the angel which I saw stand upon the earth lifted his hand to heaven and swore by him that liveth for ever and ever, saying: "There shall be no more Time."

Evidently, it was not Messiaen's sufferings that were on his mind when he composed the work but a quite different scenario, for he writes that the Quartet was directly inspired by this quotation and "its language is essentially immaterial, spiritual and catholic." Musically, that "language" includes the influences of Debussy's colouristic, descriptive works, Stravinsky's rhythmic innovations, the timeless rhythms of India and elsewhere and an early use of the synaesthesia that was to play a significant role in later compositions. But the best way to accept this eclectic language is to treat the whole as a piece of programme music of, as Messiaen says, "overwhelming grandeur" and this includes the contemplation of the consummation of the mys-

tery of God. In this respect, it is probably wiser to ignore such technical aspects as the cyclic and stylistic links between the movements, the polyrhythmic structures, non-retrogradable rhythms, and concentrate on a few of the images in this eight-movement work:

I At first light the birds begin to sing high in the trees while the piano and cello figures could rotate to infinity – but the vision fades.

II The powerful angel appears in the context of the endless harmony of the heavens.

III The sadness of the abyss in time in which the birds (clarinet) symbolize a yearning for the infinite.

IV An intermezzo with thematic links to movements III and VI – but no programme.

V A serene hymn of praise to Jesus, the eternal Word of God.

VI After the apocalyptic catastrophes associated with the first six trumpets the seventh announces the final consummation in a wild dance from the instruments in unison – suggesting gongs and terrifying trumpets.

VII The cloud-clothed, rainbow-crowned Angel announces the end of time.

VIII Another serene hymn – to Jesus as the Word made flesh. The addition of this second hymn suggests timeless adoration now that Time itself has been vanquished. But, at the highest extremes of the violin and piano, the vision fades from mortal sight.

Interval

Pyotr Il'yich Tchaikovsky
(1840-1893)
String Sextet in D minor, Op. 70
'Souvenir de Florence'

Elmar Oliveira, violin
Kerry McDermott, violin
Paul Neubauer, viola
Sandra Robbins, viola
Nathan Waks, cello
Zuill Bailey, cello

Bearing the subtitle, Souvenir of Florence, the piece recalls some of Tchaikovsky's pleasant memories of a stay in Italy early in 1890. Tchaikovsky's chamber music compositions are few in number: three string quartets, one piano trio and this, the only string sextet – it is also his last chamber work and by general consent, one of his weakest works.

In the first movement, the first subject comprises some four, fairly distinct motives, most of which are heard again in the development. Of these, the most striking are the first, a falling theme against a rising bass and the third, a rising theme against a falling bass. The second theme, for the time being, has a lesser role, but acquires importance later on, whilst the fourth, marked tranquillo, is derived from the third theme. All four themes heard, the movement moves towards a transition section based on the first and third themes and then, to the second subject which is also divided into several sections, the first, rather long section, consists of a curving, Italianate figure in 2/4 against a 3/4 accompaniment. The second theme of this section is based on rising fourths and fifths above a sequential counterpoint and is typical, one might say, of 'enchanted' Tchaikovsky and imperceptibly takes the expository sections to the development. The texture of the development is quite different, in fact, it is contrapuntally and technically quite ingenious, though these aspects do not intrude upon the 'artistic' merit of the music. Among its notable technical features is the recall and re-use of earlier material: the simultaneous use of the first two themes, the rising and falling basses, the curving 2/4 and the second subject motif and its counterpoint; all coalesce in, Colin Mason says, "the mosaic-like neatness of Flemish contrapuntists." The movement's final section, the recapitulation is both interesting and surprising: a sudden pp with a long crescendo that reaches a climax, fff with the first theme of the movement sonorously scored.

The adagio second movement has an introduction similar to that of the first movement. It is followed, however, by a long, lyrical melody with a pizzicato triplet accompaniment. The most remarkable part of the movement is the middle moderato section where the familiar features of Tchaikovsky's melodic, harmonic and rhythmic language are subjugated to some 30 bars of various shades of monochrome and dynamics: block chords reiterated in semiquaver triplets, 'a punto d'arco', incessant alternations of mf and pp, quick crescendos from pp to ff and vice versa – an essay in sonority, one might say.

By contrast, the third movement is a slight but pleasing movement. Though it lacks the substance and solidity of the previous two movements, its qualities rest in its irresistibly vague and carefree gaiety. Similarly, the finale has a negligible thematic content. It is based largely, in fact, on a pentatonic, folk-like theme that is given a brilliant, even, at times, semi-orchestral treatment.

Programme Notes © Philip Truman and Huguette Brassine.

After university careers in the U.K., U.S.A., South Africa, Nigeria and Brussels (Belgium), Huguette Brassine and Philip Truman settled in Brisbane in 1982 at Queensland Conservatorium (Griffith University). Huguette is Senior Lecturer in Aural and Harpsichord studies. Philip, for some 15 years, has been Head of Academic Studies and Deputy Director with special responsibility for Research and Postgraduate Studies.

Reef Talk – The Festival Salutes the Great Barrier Reef

AFCM takes place each year on the threshold of the Great Barrier Reef, one of Australia's natural wonders. The home of James Cook University, the Australian Institute of Marine Science, CRC Reef Research Centre and the Great Barrier Reef Marine Park Authority (GBRMPA) itself, Townsville is the first city of reef research, scholarship and management capability in the southern hemisphere. This year, for the first time, the Festival and this extraordinary World Heritage environment will meet. Reef Talk, a series of public lectures, events and expeditions, was devised by the Festival to give concertgoers an opportunity to learn about the Reef, the threats it confronts and the opportunities it holds.

REEF TALK – GBRMPA SUMMIT

Friday 4 July, 9am – 4.30pm, Reef HQ

As a curtain-raiser to the Festival, GBRMPA will launch the 2003 State of the Reef report. The world's leading experts will discuss major issues affecting the Great Barrier Reef and other reefs across the planet. The Hon Dr David Kemp MP, Federal Minister for the Environment and Heritage, will open the Reef Summit. Speakers will include Dr Sylvia Earle, The Hon Virginia Chadwick, Prof. Terry Hughes, Prof. Ove Hoegh-Guldberg, Prof. Stephen Hall, Dr Russell Reichelt, Dr Helene Marsh and Dr Paul Marshall.

REEF TALK WITH DR SYLVIA EARLE, FOUNDER & CHAIRMAN, DEEP OCEAN EXPLORATION & RESEARCH, UNITED STATES

Saturday 5 July, 4pm, Museum of Tropical Queensland

Dr Earle is a world leader in ocean exploration and expert on manned and robotic sub sea systems, having spent some 6,000 hours underwater. She was an Advisor to President Bill Clinton, leads the Sustainable Seas Expedition project and is currently the National Geographic Explorer in Residence.

REEF TALK WITH PROFESSOR OVE HOEGH-GULDBERG, DIRECTOR OF THE CENTRE FOR MARINE STUDIES, UNIVERSITY OF QUEENSLAND, BRISBANE.

Sunday 5 July, 10am, Museum of Tropical Queensland

Professor Hoegh-Guldberg's research is leading the debate on coral bleaching and its relationship with trends in greenhouse warming world wide. His ground breaking research profoundly influenced the conclusions of the Intergovernmental Panel on Climate Change (IPCC), the foremost source of advice for governments across the world on climate change science. He is Chair of the World Bank – IOC-UNESCO Targeted Working Group on coral bleaching and climate change, as well as the director of three of Australia's most productive marine research stations.

REEF TALK WITH DR CHRIS BATTERSHILL, PROJECT LEADER OF THE MARINE BIOTECHNOLOGY RESEARCH GROUP, AIMS, TOWNSVILLE DRUG DISCOVERY ON THE GREAT BARRIER REEF: CONSERVING FOUR BILLION YEARS OF BIOCHEMICAL EVOLUTION

Monday 7 July, 11am, Museum of Tropical Queensland

The sea represents one of the most rich and least explored realms for the discovery of novel chemicals of use to health and the environment. Ecosystems like the Great Barrier Reef support animal and plant representatives of over 90% of biological groups known to exist on the planet. This biodiversity has evolved over 4 billion years, creating diverse compounds which appear to have excep-

tional qualities as drug and other leads. Over 60% of modern drugs for instance, have a base in a natural product and marine leads represent arguably the best promise for the future. The ability of future generations to find and develop new and exciting treatments for the diseases they will face depends, absolutely, on understanding and conserving natural biodiversity in every remaining natural ecosystem. Chris Battershill has been Leader of the Marine Biotechnology Research Group at the Australian Institute of Marine Science since 1999. He is active in Aquaculture, Biodiscovery, and Chemical Ecological research throughout Australia with recent focus on tropical ecosystems.

REEF TALK EXPEDITIONS

TRIP TO THE REEF WITH SCIENTISTS AND FESTIVAL ARTISTS

See the Reef through the eyes of those who have spent their lives learning its secrets. Tuesday 8 July is a concert free day and the Festival has organised a special expedition to the Great Barrier Reef for the Festival artists and our audience in the company some of the Reef Talk scientists.

WHEN Tuesday 8 July, 9.30 to 5 pm
DEPARTS Sunferries City Terminal, Flinders Street East
PRICE \$95 includes morning and afternoon tea, a glass of champagne, seafood lunch, snorkelling equipment and glass bottom boat tours.

BOOKING 07 4727 9797

TRIP TO THE AUSTRALIAN INSTITUTE OF MARINE SCIENCE

Dr Chris Battershill will host a day for Festival visitors at the Australian Institute of Marine Science (AIMS). AIMS is recognised as a world leader in the areas of marine conservation and biodiversity, coastal processes and marine biotechnology. It is funded by the Federal Government and was recently refurbished at a cost of \$17 million. It is located in the heart of the beautiful Bowling Green Bay National Park at Cape Ferguson, approximately 50 km from Townsville. The tour will provide an opportunity to learn more about this unusual and dynamic research facility. Lunch will be provided and you will be invited to feed the fish off the AIMS jetty.

WHEN Tuesday 8 July, 9.30am – 3.30pm
DEPARTS The Strand (outside Aquarius) at 9.30am, stopping at Jupiters and Holiday Inn on Flinders Mall
PRICE \$25 include lunch
BOOKING 07 4727 9797

REEF TALK WITH DR ALISON GREEN, THE NATURE CONSERVANCY

Wednesday 9 July, 10am, Museum of Tropical Queensland

Dr Alison Green's doctorate in Marine Biology focused on the ecology of coral reef fishes on the Great Barrier Reef. After four years of providing scientific advice for coral reef management in the Pacific and five years working for GBRMPA, she has joined the Nature Conservancy as the Marine Protected Areas Science Coordinator for the Asia Pacific & California Division. Her role is to provide scientific and strategic advice for TNC's Marine Protected Area Programs in the Asia Pacific region. Dr Green's Reef Talk will describe the challenges of coral reef conservation in the Asia Pacific, and why it is so important (the region supports the highest coral reef biodiversity in the world, and is experiencing some of the worst threats). Her talk will focus on The Nature Conservancy's work in the region, and showcase one of its major projects, Komodo Island National Park, Indonesia.

REEF TALK WITH DR CARDEN WALLACE,
PRINCIPAL SCIENTIST AT THE MUSEUM
OF TROPICAL QUEENSLAND

Thursday 10 July, 1pm, Museum of Tropical Queensland

Having directed the Museum through its first sixteen years, Dr Wallace is now absorbed with her first love – the study of the staghorn corals, the most abundant and diverse group of corals on the world's reefs. Housed at the Museum, her research collection of more than 20,000 specimens provides a resource for researchers from around the world and the basis for much fascinating information about marine biodiversity and distribution patterns. For her, staghorn corals have something to tell us about almost every issue that reefs face today.

REEF TALK WITH MICHAEL KINGSFORD,
PROFESSOR AND HEAD OF SCHOOL,
MARINE BIOLOGY AND AQUACULTURE,
JAMES COOK UNIVERSITY
LARVAL FISHES AND THE MANAGEMENT
OF THE GREAT BARRIER REEF

Friday 11 July, 1pm, Museum of Tropical Queensland

One of the biggest debates in North Queensland at present is the Representative Areas Program and the role of marine protected areas. Recent scientific advances indicate that protecting reefs is a wise approach to sustaining fishing and quality of life on the Great Barrier Reef.

Professor Kingsford hopes to convince you that there is good science justifying the protection of reefs as a sound option for managers. Larval fishes are the young of future fish populations. The numbers of these tiny life forms and the places they go often determines the size and nature of fish populations. The Great Barrier Reef is a complex environment, and some of the most pressing issues for managers require knowledge of where larval fish come from and go to. They are the triatheletes of the fish world with excellent navigational abilities. Exciting new developments can allow fish to be tagged so that their reef of origin can be determined.

Professor Kingsford is the Head of School of Marine Biology and Aquaculture at James Cook University. He is Chair of the Advisory Committee for the Orpheus Island Research Station and is the coordinator of Australia's Tropical Marine Network Program. His scientific background is in reef ecology, with an emphasis on fishes, and biological oceanography.

REEF TALK DOCUMENTARY: WORLD PREMIERE OF
RAINE ISLAND – NATURE'S WARZONE

Tuesday 8 July, 6pm, Strand Park and Saturday 12 July, 12.30pm, Museum of Tropical Queensland

Best known for their daring photography involving the tagging of live tiger sharks, film-makers, Brett Shorthouse and Richard Fitzpatrick, premiere their latest natural history documentary, Raine Island – Nature's Warzone. Created for the National Geographic Channel in collaboration with Natural History NZ, the documentary is Digital Dimensions' latest filmed perspective on the reef. Raine Island, the biggest green turtle rookery in the world, is a pristine unspoiled coral cay in the far northern part of the Great Barrier Reef. Sitting on the edge of the Continental Shelf, the diverse life and dramatic interaction of all its elements, both above and below the water, form the basis of a three season story – life and death in winter, summer and the tropic monsoon.

**Reef Talk tickets are free for concert ticket holders
or \$5 on the door. The documentary is free.**

EXHIBITION AT THE MUSEUM OF
TROPICAL QUEENSLAND
BEYOND THE REEF

World renowned natural history photographer, Peter Parks, has produced this stunning exhibition of plankton, the microscopic life that inhabits the surface layers of the oceans. Seen through Peter's camera this unfamiliar world is revealed in all its incredible variety, thanks to a patented 3-D display system developed by Image Quest 3D. Thanks to researchers from James Cook University and the Australian Institute of Marine Science, visitors can also see actual plankton and some of the techniques used to study them. The Exhibition is from the Australian Museum and is supported by the British Council.



Reef and Music: the common thread. By Russell Reichelt

The Great Barrier Reef¹ is large, complex and beautiful. It has close to the highest marine biodiversity in the world with more than 300 species of corals while the Caribbean has less than 40. These coral species build the Reef by their growth and also by their death – their decay into coral sands.

There is a common thread linking the art of chamber music and the science of understanding the Great Barrier Reef. In fact the thread links art, science, music and mathematics.

Douglas Hofstadter, the Pulitzer-winning popularist for mathematics, called this thread “the eternal golden braid” in his book about the work of Kurt Gödel, MC Escher and JS Bach². Hofstadter pointed out that the art of Escher with his eye-deceiving patterns and the music of Bach with his ear-deceiving fugues, had strong similarities with the mathematical complexity described by Benoit Mandelbrot.

Mandelbrot coined the term fractal to describe the beautiful geometries that can be formed from the type of multi-scale complexity that mathematicians call self-similarity – patterns that repeat across scales. These complicated types of patterns are formed by corals on the Great Barrier Reef, whether you view them through the lens of a microscope, from an airplane, or from a satellite in space.

A more intriguing property of complex systems, such as the Great Barrier Reef and music, is that parts of them refer to themselves, either at the same or at a different scale. Hofstadter called them ‘strange loops’³. He illustrated another type of self-reference by writing in a form that produces the same text whether it is read from the beginning to the end, or from the end to the beginning, as is illustrated in the notes to Bach’s Crab Canon.

Music and science are threaded together in other ways. Both science and music transcend generations. The music presented in the 2003 Australian Chamber of Music Festival is complex and beautiful and so is the Great Barrier Reef. Both are worth conserving and we do this for the music and the science not only through the written records but also by the experience of the practitioners, those who play the music so exquisitely, and those who research and manage the Reef.

David Clark Little⁴ on being asked, Is there a formula for good music? Replied “No, besides the formulas, there must be imagination, diagonal thinking, and good taste” So, Is there a formula for good science? No, there must be imagination, diagonal thinking and good sense.

The connections between music and science are more than superficial, the thread is strong between all of art, science, music and mathematics. Douglas Hofstadter, the Pulitzer-winning popularist for mathematics, called this thread “the eternal golden braid”.

Author: Russell Reichelt is CEO of the CRC Reef Research Centre, Chairman of the Great Barrier Reef Consultative Committee and Chairman of the National Oceans Advisory Group.

1 The Great Barrier Reef World Heritage Area covers 370,000 sq kilometres. It includes about 3,000 individual coral reefs, vast areas of seagrass, deep ocean trenches and shallow muddy systems bordered by mangrove forests. Build over millennia by microscopic animals that are half animal, half plant – the coral polyp – it is one of the Wonders of the World. Australians have custody of this living treasure.

2 Douglas R Hofstadter. Gödel, Escher, Bach: the eternal golden braid. Basic Books, 1979. and acknowledgement to Tal Cohen for his review www.forum2.org/tal/books/geb.html and the limerick in note 3.

3 This is Epimenides Paradox. Another form of self-reference in language is in poetry. An elegant example in limerick is: There once was a lady from Crewe Whose limericks stopped at line two.

4 David Clark Little is the chemist turned “fractal musician”. Quote from an interview for Discovery Channel, Spring 1999. www.cva.ahk.nl/david/Interview.html



cRC Reef
Research Centre

www.reef.crc.org.au

The Cooperative Research Centre for the Great Barrier Reef World Heritage Area is a partnership of coral reef managers, researchers and industry working together to provide research solutions to protect, conserve and restore the world's coral reefs.

Established and supported under the Australian Government's Cooperative Research Centres Program

CRC Reef Research Centre
PO Box 772 Townsville 4810 Qld Australia
Ph: 07 4729 8400 Fax: 07 4729 8499
Email: info@crcreef.com



the pier

RELAXED WATER FRONT DINING OVER THE MARINA

Renowned For its Great Seafood
Extensive Menu and Wine List
Superb Location for Lunch & Dinner

Open
Lunch Monday–Friday 12-2pm
Dinner 6 Days 6pm – late

Experience superb dining in casual & relaxed surroundings with unsurpassed views over the waters of the Marina at Townsville's Pier Restaurant

Sir Leslie Thiess Drive
www.pierrestaurant.com.au

Ph. 4721 2567

2002 AMERICAN EXPRESS BEST RESTAURANT AWARD WINNER

PRESENT THIS AD FOR 10% MAIN COURSE DISCOUNT

The BHP Billiton Western Tour

'I'VE BEEN IN MINING FOR NEARLY TWENTY YEARS AND THOUGHT I'D SEEN IT ALL... UNTIL TODAY!' CANNINGTON MINER

Challenged by BHP Billiton Cannington (BHPBC) to become more involved with the people, community and places in which it had invested in north-west Queensland, the Australian Festival of Chamber Music and BHPBC together devised the BHP Billiton Western Tour – an innovative touring program to the mining communities which make up Cannington's heartland.

Introduced in 2002, the BHP Billiton Western Tour took the Tank Stream Quartet to Cannington, Mt Isa and Cloncurry as a prelude to the opening of the Festival in Townsville. The BHP Billiton Western Tour enables the Festival to extend its physical reach, power and ultimately its legacy from Townsville, where its core performance program is presented, to these regional and remote mining communities in north-west Queensland.

At the time of this program going to press, the Festival and BHP Billiton were days away from embarking on the second BHP Billiton Western Tour, which will be undertaken by the Young Australian Concert Artists String Quartet from the Australian Youth Orchestra.

They will begin on Saturday 28 June, at Mt Isa Civic Centre, with a masterclass for local music students followed by a concert. On Sunday the 29th they will perform at one of Australia's largest cattle stations, Devoncourt in Cloncurry. Station owners Chris and Don McDonald have invited their neighbours from miles around for a concert and dinner as a fundraiser for the Royal Flying Doctors Service.

On Monday 30th, the quartet will reach the mine at Cannington where, clad in miners' boots and protective gear, they will perform a concert half a kilometre underground in the mine. The performance will be held at 4pm between the day shift and the night shift. To accommodate the performance, Cannington will shut down mine production for one hour. The underground performance will be followed that night by a "Black Tie" concert for Cannington employees and members of neighbouring rural communities, presented above ground in the dining room of the accommodation village.

BHP Billiton kindly donated a trip for two to Cannington for the concert which was auctioned to raise funds for the Festival. Townsville accountant Ken Pickard won the auction and he and his wife will be joining the Western Tour and celebrating their Silver Wedding Anniversary at the world's largest silver mine.

BHP Billiton will again contribute to the AFCM Winterschool in what could be best described as one of the most creative sponsorship deals ever created in Australia between an arts organisation and a corporation. Mick Roche, spokesman for BHP Billiton's Cannington operation has been the driving force behind these concerts. He said, "This year we are please to welcome the addition of the concert at Devoncourt Station. This means that the BHP Billiton Western Tour is embracing more of those aspects that comprise 'community' in northwest Queensland – that is mining, town business and pastoral industries. Of course, a couple of years ago we also incorporated indigenous culture into the Festival with William Barton from Mount Isa playing didgeridoo with a chamber quartet. By supporting the Masterclass series both in the Festival and the BHP Billiton Western Tour, our partnership is providing capacity building opportunities for the youth in some of Queensland's most remote and disadvantaged communities."

The Young Australian Concert Artists is the Australian Youth Orchestra's vibrant outreach program, which brings together the country's best instrumentalists, promoting chamber music by undertaking tours and interactive workshops in regional centres



Winterschool

MASTERCLASS AND EMERGING ARTIST CONCERT MUSICIANS

Young Australian Concert Artists String Quartet

from the Australian Youth Orchestra

Christine Munro, violin

Stephanie Dean, violin

William Lane, viola

John Barry, cello

Brindabella Piano Quartet, Canberra

Clare Kahn, cello

Vanessa Baker, violin

Charlotte Burbrook de Vere, viola

Lara Dodds-Eden, piano

Zen Stringen, Brisbane

Jane Oliver, cello

Geoff Ahmet, guitar

Individuals

Akiko Okanuma, piano, Townsville

Van-Anh Nguyen, piano, Sydney

Andrew Maddick, violin, Brisbane

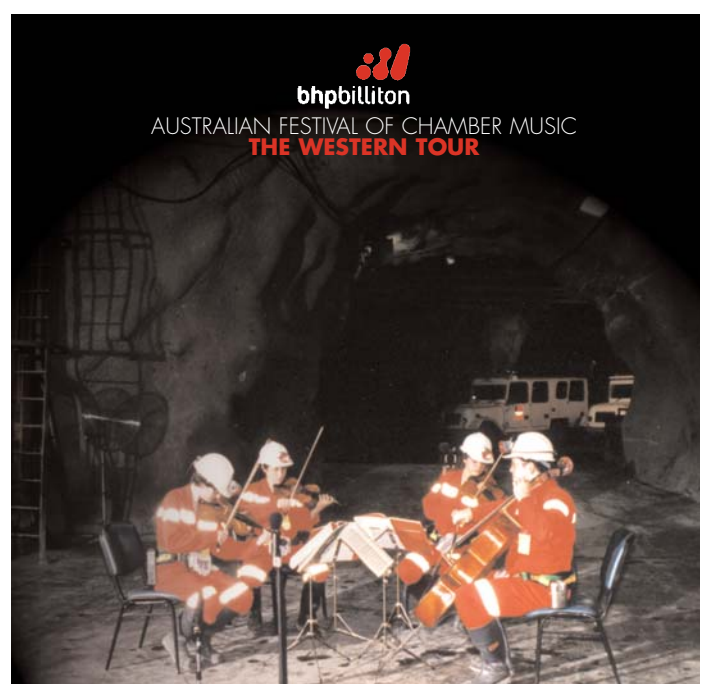
Alice Rickards, violin, Sydney

Winter School Partners



The E Robert Hayles
& Alison Hayles
Charitable Fund

Trust Company
of Australia



Cover of the BHP Billiton Western Tour CD
Photo: John Adderley

Thank you

The Australian Festival of Chamber Music celebrates valued partnerships with the following organisations and individuals in 2003.

PRESENTING PARTNERS



CONCERT AND SERIES PARTNERS



GOVERNMENT PARTNERS



WINTERSCHOOL PARTNERS



WESTERN TOUR PARTNER



REEF TALK PARTNERS



TOWNSVILLE BULLETIN SUNSET CONCERT SERIES



SUPPORTING PARTNERS



ARTIST SPONSORS



Philip Bacon, Robert & Kay Bryan,
Dr Michael Hickey,
North Queensland Day Surgical Centre,
Dante Alighieri – Italian Cultural Society,
Townsville, Italian Consulate, Brisbane

CORPORATE ENTERTAINMENT PROGRAM

Program
sponsor



ROBERTS
NEHMER
MCKEE
LAUNGER



IT AND WEBSITE PARTNER



InfinITEM
IT ENVIRONMENT MANAGEMENT

FESTIVAL DONORS

Concerto Anonymous

Divertimento DW & HF Robertson, Cameron Williams

Suite GV & DE Roberts

Partita M J Sefton, Mrs E Richter, Judy Hunter, Mrs J Heatley, S & B Bache, Mr S Cliffe, Sarah A Challenor, Wendy Taylor, B & J Campbell, Mr J Levett, Ian & Maibry Astill, Dr George Kutash, Sharon McCallum & Michael Brennan, Mrs Ruth Scott, Mrs Thelma Martel, Dr Anneke Silver, Ms Anne Matthews, Dr Max Brightman, BC & DM Gibson-Wilde, Ms Lindy Nelson-Carr MP, Mrs Adele Green, Professor RSF & Mrs Monica Campbell, Dr Marie Siganto, Mr & Mrs T Fairfax, Barbara Hebden OAM, J M Kennett, FC Pratt & BA Larner, Sue & John Edmonds, Christine Pulvirenti, Lee Palmer, Peggy Cameron, Barbara Helm, Ann Koehler, Nicholas Wickham, Neil Burns, Anne Matthews, Noel Deschamps

Bagatelle Drs G & L Pitchon, Jennifer Treloar, Donald Abel, Brian & Judith Campbell, Margaret Nightingale, Helen Kenny, Colin & Marie Gibbs

Thank you to the many other Donors who prefer to remain anonymous

GOLD PASS SUBSCRIBERS

John Blattman, Dr Calder Chaffey, Vince & Mary Connolly, Peter & Clare Davies, Professor Paul Edwards, Paul Hecker, Jill Hocking, Mr & Mrs Michael Jacobs, Kay Jaumees, Ann Koehler, Thelma Martel, Barbara McCarthy, David & Elizabeth Pearse, Milton Renhman, DW & HF Robertson, Mick & Trea Roche, Alison Siliakus, George Soukup, Judy & Michael Stewart, Marcia Tanswell, Heather Tetaz, Margaret Tritsch, Nita Vasilescu & Ioana Bowden, Nicholas Wickham, Clive Wilkinson, Cameron Williams

VENUE SUPPORT

Townsville Civic Theatre, Townsville Masonic Centre, Barrier Reef Institute of TAFE, Perc Tucker Regional Gallery, Pinnacles Gallery, St Patrick's College, Dance North

SPECIAL THANK YOU

Philip Bacon, Fay Barker, Adele Bintley, Xavier Clarke, Liddy Clarke, Marie-Claude Brown, Robert Bryan, Ann-Maree Greaney, Tony Grybowski, Graham Gulliver, Frank Haly, Frank Hornby, Tony Ireland Holden and Geoff Pickering Motors for providing cars used by the Festival, Peter Isdale, Ewen Jones, Peter Lindsay, Ken Pickard, Des Power, Trevor Reddacliff, Simon Rogers, Mick Roche, Michael Stewart, Neil Summerson, Tyrells Wine, Denise Wadley, Timothy Walker, Heather Watson.

FESTIVAL VOLUNTEERS

C. Frost, Janice Kent-Mackenzie, Jennifer Kingston, Margaret Martin, Dinah Ng, Danielle Pauline, Elizabeth & David Pearse, Helen Turvey

2003 PHOTOGRAPHY AND CONCEPT

Greg Barrett

GRAPHIC DESIGN

johnhenrymartinDESIGN

PRINTING



unique homes



unique developments



for unique people

Hutchinson Builders - Proud sponsor of the Australian Festival of Chamber Music

At Hutchinson Builders we understand that no two buildings are exactly alike. Whether it be your dream home, commercial premises or industrial warehouse, we are committed to delivering quality projects that are not only purpose built - but stand out from the crowd.

Our team of professionals are dedicated to servicing your individual needs and pride themselves on building *unique* developments for *unique* people.

Before you decide on your next project, come in and talk to us.

HUTCHINSON
BUILDERS
Established 1912

Townsville • 25 Rendle Street Aitkenvale Queensland 4814
T: 07 4775 2624 F: 07 4725 5226

Brisbane • Sydney • Tweed • Cairns • Toowoomba



State of the Arts

Australasia's leading visual, literary and performing arts publisher.

STATE OF THE ARTS MAGAZINE

Dedicated to the visual, literary and performing arts in Australia and New Zealand. Visit www.stateart.com.au

LIMELIGHT

The arts and entertainment magazine for everyone's ABC. Visit www.limelightmag.com

For more information about subscriptions or advertising visit our websites, or call 02 9360 7755