



Australian Festival of Chamber Music



Festival Life in the Tropics 30 June – 11 July 2004

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THURSDAY 1 JULY

2:30-4:30pm Masterclass (Perc Tucker Regional Gallery)

FRIDAY 2 JULY

2:30pm-4:30pm Masterclass (Perc Tucker Regional Gallery)
8pm Gala Opening Night Chamber Classic Concert (Townsville Civic Theatre)

SATURDAY 3 JULY

11am C20th Retrospective Concert (Sacred Heart Cathedral)
1:30-3:30pm Masterclass (Reef HQ, in front of the shark tank)
3pm Reef Talk with Professor Ian Lowe. 'Science for a Sustainable Future'. (Museum of Tropical Queensland)
4pm Sunset Concert (Dan Gleeson Memorial Gardens)
5:30pm Cocktails and Sonatas Concert (Townsville Civic Theatre)
8pm Chamber Classics Concert (Townsville Civic Theatre)

SUNDAY 4 JULY

10am Reef Talk with Dr Chris Battershill. 'Harnessing the Genomes – New Drugs from the World's Oldest Organisms'. (Museum of Tropical Queensland)
11:30am Chamber Classics Concert (St James Cathedral)
4pm Strand Sunset Concert (Gregory Street Amphitheatre)
4pm Magnetic Island Sunset Concert (Alma Bay, Magnetic Island)
6:30pm Chamber Classics Concert (Townsville Civic Theatre)

MONDAY 5 JULY

11am Reef Talk with Professor Michael Kingsford. 'Dangerous Animals and the Importance of Science in Minimising Risk'. (Museum of Tropical Queensland)
1-3pm Emerging Artist Concert (Perc Tucker Regional Gallery)
2:30-4:30pm Masterclass (Perc Tucker Regional Gallery)
5:30pm Cocktails & Sonatas Concert (Townsville Civic Theatre)
8pm Bach in the Cathedral (Sacred Heart Cathedral)

Festival diary



TUESDAY 6 JULY

- 9.45-10.30am Fred Blanks Talk (TAFE – E117)
 11am Reef Talk with Richard Fitzpatrick.
 'Tiger Sharks – Is it time we bit back?'
 (Digital Dimensions Studio,
 20 Cowley Street, West End)
 6pm Festival Dinner with the Artists
 (Museum of Tropical Queensland)

WEDNESDAY 7 JULY

- 10am Reef Talk with Professor Ove Hoegh-Guldberg. 'How will our Great Barrier Reef Fare in a Warming World?'
 (Museum of Tropical Queensland)
 11:30-12:30pm Emerging Artist Concert
 (Perc Tucker Regional Gallery)
 2:30-4:30pm Masterclass (Perc Tucker Regional Gallery)
 5:30pm Sonatas in the Cathedral
 (Sacred Heart Cathedral)
 8pm Beethoven in the Cathedral
 (Sacred Heart Cathedral)

THURSDAY 8 JULY

- 9.45-10.30am Fred Blanks Talk (TAFE – E117)
 11am C20th Retrospective Concert
 (Sacred Heart Cathedral)
 1pm Reef Talk Forum with Robyn Williams.
 'The Future of the Barrier Reef'.
 (Townsville Civic Theatre)
 1-3pm Emerging Artist Concert
 (Perc Tucker Regional Gallery)
 2:30-4:30pm Masterclass (Perc Tucker Regional Gallery)
 5:30pm Goldner Quartet in the Cathedral
 (Sacred Heart Cathedral)
 8pm Chamber Classics Concert
 (Townsville Civic Theatre)

FRIDAY 9 JULY

- 10am Reef Talk and the Museum of Tropical Queensland. 'Mutiny and Shipwreck on the Great Barrier Reef'. (Museum of Tropical Queensland Nb. Bookings required)
 11am C20th Retrospective Concert
 (St James Cathedral)
 1-3pm Emerging Artist Concert
 (Perc Tucker Regional Gallery)
 1pm Reef Talk with Professor Helene Marsh.
 'Dugongs – the Koalas of the Ocean'.
 (Museum of Tropical Queensland)
 2:30-4:30pm Masterclass (Perc Tucker Regional Gallery)
 5:30pm Cocktails & Sonatas Concert
 (Townsville Civic Theatre)
 8pm Chamber Classics Concert
 (Townsville Civic Theatre)

SATURDAY 10 JULY

- 9.45-10.30am Fred Blanks Talk (TAFE – E117)
 11am C20th Retrospective Concert
 (Sacred Heart Cathedral)
 1230pm Reef Talk with Dr Maoz Fine.
 'Symbioses of Strange Sea Bed Partners'
 1:30-3:30pm Masterclass (Reef HQ, in front
 of the shark tank)
 4pm Strand Sunset Concerts
 (Gregory Street Amphitheatre &
 The Rock Pool)
 4-6pm Masterclass (Pinnacles Gallery, Thuringowa)
 5:30pm Cocktail and Sonatas Concert
 (Townsville Civic Theatre)
 6-7pm Chamber in the Chamber Concert
 (Thuringowa City Council Chambers)
 8pm Chamber Classics Concert
 (Townsville Civic Theatre)

SUNDAY 11 JULY

- 11:30am Chamber Classics Concert
 (St James Cathedral)

FRED BLANKS TALKS

Music journalist Fred Blanks will give lectures on Politics in Opera: Nixon and Klinghoffer : Two Operas by John Adams (6 July), Mathias, Furtwängler, Hindemith and the Nazis (8 July) and Kurt Weill and Bertold Brecht in Berlin and Paris (10 July). The talks are at the TAFE Theatre E117 at 9.45am, finishing in time to get to Sacred Heart Cathedral for the applicable 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 Thies 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

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www.afcm.com.au

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



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Welcome messages



Mayor of Townsville
Cr Tony Mooney

The Townsville City Council is proud to be the presenting partner of the Australian Festival of Chamber Music, a truly marvellous event that has developed into one of the world's premier music festivals.

The Council has been a strong supporter of the Festival since it commenced in 1991. It has continued to deliver real benefits to the city of Townsville and our community and has strengthened our reputation as the cultural capital of regional Australia.

Of course, the economic benefits are also very worthwhile and increasing visitations from music aficionados from around Australia and internationally are very pleasing. I know the Artistic Director Theodore Kuchar is very proud of the line-up of musicians this year and is excited about the works they will deliver.

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

The Festival organisers have done an incredible job creating an event that makes Chamber Music accessible and inviting to new audiences while balancing this with the need to stay focused on the traditions of the music.

I am looking forward to a fantastic performance series in July, and hope you enjoy the talents of the world's greatest chamber musicians.

Cr Tony Mooney
Mayor of Townsville



The Honourable
Mike Reynolds, AM MP

One of the most delightful aspects of the Townsville lifestyle is the annual Festival of Chamber Music. The Festival, which is in its fourteenth year, provides us with a feast of music from the world's masters. It is one of the "must attend" events of the year. The Festival contributes to not only the cultural profile of Townsville, but also to many businesses by attracting audiences from overseas and interstate.

Once again, I am thrilled to be the Festival Patron and welcome the musicians to Townsville for another very enjoyable twelve days in July.

The Festival will be held throughout a number of venues over the twelve days and I encourage everyone to take the opportunity to listen to this wonderful music which will provide many happy memories for people of all ages.

Townsville is indeed fortunate to have the opportunity to once again host the Festival of Chamber Music which offers its own special brand of listening enjoyment and I am sure audiences will enjoy the music as much as I do.

Once again, the Queensland Government is a strong supporter of the Festival, and on their behalf, I extend best wishes to all those people involved in the organisation of this wonderful event for the City of Townsville.

I would also like to welcome back to Townsville those musicians who return year after year as well as welcoming those performing in our City for the first time. I trust you will enjoy your performances as much as the appreciative audiences of Townsville.

Mike Reynolds AM MP
Member for Townsville
Minister for Child Safety



Chairman
Judy Stewart

With an established track record now fourteen years old, the Australian Festival of Chamber Music is a critical feature of Townsville's annual calendar of events and one which Mayor Tony Mooney and his Council continue to support with enthusiasm and resources. Equally, Arts Queensland and the Minister for Education and Minister for the Arts, the Hon Anna Bligh MP, who joins us this year to open the Festival, recognise the Festival's reputation as a celebrated national cultural event. No other event taking place in Queensland is presenting the array of artists from Australia and the world, to say nothing of their stature and number, that AFCM consistently and ambitiously presents each July and it is a credit to Artistic Director, Theodore Kuchar, working closely with new General Manager, Ben Burgess, as well as the Festival Board, that this Festival continues to grow and prosper.

That the Festival now integrates into its twelve day program its distinctive Western Tour and Reef Talk is no longer a subject of remark. These programs, sitting as they do inside the formal performance schedule, have simultaneously integrated Townsville, Queensland and Australian stories into the Festival personality and focused attention on what truly makes North Queensland unique – city and port, mine and outback, coast and reef. As the Festival has continued to evolve in these three directions, so the approach that we make to business and the private sector to support the Festival has become all the more compelling. Local business, in and around Townsville in particular, has become especially alert to the profile the Festival has helped to create for both Townsville and the region and you will see many familiar local names listed as sponsors of individual Festival artists. It is this sort of grass roots support that both characterises the Festival as Townsville's own and helps distinguish it from other festivals in other places in the world.

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.

The Festival's BHP Billiton Western Tour, now in its third year, brings the Festival to North West Queensland featuring a concert 650 metres below ground at the BHP Billiton Cannington mine, and a series of concerts and masterclasses in regional, pastoral and Indigenous communities.

The Festival has continued its commitment to young artist development through the BHP Billiton Winterschool. The Winterschool showcases the best in Australian emerging musical talent. Under the tutelage of Festival artists, students and ensembles receive intensive training through a series of masterclasses. This year's program is directed by Alicja Dutkiewicz. The culmination of this stimulating training program is a series of Sunset Concerts, held in and around Townsville, Magnetic Island and Thuringowa.

In recognition for excellence and innovation in a business/arts partnership, the Festival's partnership with BHP Billiton was the only Queensland nomination for a prestigious Australian Business Arts Foundation Award in 2003.

Audiences at the Australian Festival of Chamber Music in Townsville will again have a unique chance to hear some of Australia's pre-eminent marine scientists in Reef Talk – a multi-faceted and experiential program about the Great Barrier Reef, curated by leading Australian marine scientist Professor Ove Hoegh-Guldberg.

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 a growing audience from Queensland, interstate and overseas. Concerts are broadcast across Australia, throughout the year on the ABC Classic FM network.



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, appearing on over 70 compact discs for the Naxos and Marco Polo labels. Kuchar holds the title of Conductor Laureate for Life of the National Symphony Orchestra of Ukraine, having served as Artistic Director and Principal Conductor of the National Symphony Orchestra of Ukraine between 1992 and 2000. He presently also serves as Music Director and Conductor of the Fresno Philharmonic Orchestra, the Boulder Philharmonic Orchestra and the Reno Chamber Orchestra. In July, 2004, he commences duties as Resident Conductor of the Kent/Blossom Music Festival, the summer home of The Cleveland Orchestra.

During the past several seasons, guest conducting engagements have taken him to major musical centers including Amsterdam, Berlin, Chicago, Helsinki, Hong Kong, London, Madrid, Palermo, Prague, Seoul and Sydney. Soloists with whom Kuchar has collaborated through the 2004 season include James Galway, Jessye Norman, Lynn Harrell, Itzhak Perlman, Yo-Yo Ma, Sarah Chang, Mstislav Rostropovich and Frederica von Stade, among others.

During the 2003-04 season, he conducted the opening subscription weeks and a 17 concert UK Tour with the Berliner Symphoniker. Additionally, he conducted a two-week tour of The Netherlands and Germany with The Janáček Philharmonic and, in February, 2005, will conduct a 20 concert tour of the United States with the Nordwestdeutsche Philharmonie. He has just returned from Kiev, where he recorded three cds of orchestral works by Shostakovich. In August, he travels to Prague to record four cds devoted to the complete tone poems and symphonic poems of Dvořák.

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Artists

VIOLIN



JAMES BUSWELL

An amazingly versatile artist, violinist James Buswell successfully combines careers as performer, conductor and educator. As a concerto soloist, he has appeared with virtually all the major orchestras in Canada and the United States and numerous others internationally, collaborating with such distinguished conductors as Michael Tilson Thomas, Seiji Ozawa, Pierre Boulez, Andre Previn, Zubin Mehta and Leonard Bernstein. James Buswell has performed over 80 works for solo violin and orchestra – an achievement very few artists can claim. In recital, he has toured throughout the world, often with such noted colleagues as Yo-Yo Ma, Lee Luvisi and Emanuel Ax. James Buswell's life-long study of the music of Johann Sebastian Bach recently culminated in a recording of the six unaccompanied sonatas and partitas on the Centaur label. In addition, a major documentary film, *The Stations of Bach*, was featured on the PBS network and is currently available on video. An advocate of contemporary music, Buswell has premiered countless new works and is presently active in reviving little-known masterpieces from the early twentieth-century. A graduate of Harvard University, Mr. Buswell resides in Boston and is currently on the faculty of the New England Conservatory of Music.

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COREY CEROVSEK

Born in 1972 in Vancouver, Canada, Corey began his violin studies at the age of five. He graduated at age 12 from the University of Toronto's Royal Conservatory of Music with a gold medal for the highest marks in strings. That same year, he was accepted by Josef Gingold as a student and enrolled at Indiana University, where he received bachelor's degrees in mathematics and music at age 15, masters in both at 16, and completed his doctoral course work in mathematics and music at age 18. His graceful mastery of the violin, thoughtful interpretations and dramatic stage presence have earned him a loyal international following over the last 15 years. His stylistic flexibility and passionate enthusiasm have attracted the attention of conductors such as Mehta, Dutoit, Tilson Thomas, Järvi, Litton, Levi, Pinnock, Comissiona, Davis, Comet, Lopez-Cobos, Leppard and Alsop. He has performed in the United States with orchestras including of Philadelphia, San Francisco, Detroit, Cincinnati, St. Louis, Milwaukee, Atlanta, Indianapolis, Buffalo, Baltimore and Colorado and internationally with the Israel Philharmonic, Prague Symphony, Hong Kong Philharmonic, Residentie Orkest of the Hague, Berlin Symphony, Sydney and Melbourne Symphonies, Montreal, Vancouver and Toronto Symphonies, Bournemouth Symphony, Vienna Chamber Orchestra and Montpellier Festival among others. Corey Cerovsek's 2003/2004 season is highlighted by performance of the complete Beethoven Sonatas over three concerts at the Isabella Gardner Museum with pianist Paavali

Jumppanen. He also returns to the orchestras of Edmonton, Vancouver, Calgary, Quebec, Denver, Des Moines, Syracuse, and makes his second consecutive appearance with the Indianapolis Symphony. The 2002-03 season found Corey Cerovsek appearing with many North American orchestras including the Montreal Symphony, Winnipeg Symphony, Florida West Coast Symphony, El Paso Symphony, and Waco Symphony. Abroad, he performed with the Borusan Istanbul Philharmonic.

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DIMITY HALL

Dimity Hall, after graduating with a Bachelor of Music degree from the NSW State Conservatorium, won several competitions and began two years of postgraduate studies with Herman Krebbers in Amsterdam on a Netherlands government scholarship. She toured and recorded with the Royal Concertgebouw Orchestra under major conductors and performed in recital in the Concertgebouw Kleine Zaal as prize-winner of the coveted Zilveren Vriendenkrans award. She returned to Australia in 1989 as principal second violin with the Australian Chamber Orchestra, until 1992, and has been that orchestra's guest concertmaster and soloist on several occasions. Dimity has also appeared as a guest principal with the Sydney Symphony Orchestra and as Guest Concertmaster for the Australian Opera and Ballet Orchestra. Dimity's association with the Australia Ensemble began in 1986 with frequent guest appearances. Her outstanding contributions led to the creation of a seventh core position in 1992. As a founding member of the Goldner String Quartet, she has toured extensively and has given solo and chamber music masterclasses at the Australian National Academy of Music. Dimity was a member of the jury for the 2003 Melbourne International Chamber Music Competition. In February 2002, Dimity made her solo debut with the Sydney Symphony Orchestra in its Classic 100 concerts at the Sydney Opera House. She will again appear as soloist in their Masters Series in 2004. Her recording of Vaughan Williams' *The Lark Ascending* was recently released on ABC Classics.



KERRY MCDERMOTT

At age seventeen, Kerry McDermott became the youngest winner in the history of Artists International Auditions, which resulted in her New York Recital Debut at Carnegie Recital Hall. Since that time, she has appeared in recital throughout the U.S., including recent appearances at Carnegie Hall, the 92nd St. Y, Alice Tully Hall, and Avery Fisher Hall in collaboration with Vladimir Spivakov on the Great Performers Series. A much sought after chamber musician, Kerry has performed on tour throughout Holland with Reizend Muziek, as well as North American tours with the Chamber Music Society of Lincoln Center and the Muir String Quartet. She has also appeared at Chamber Music Northwest, Bravo! Colorado, Caramour, Marlboro, Tanglewood, Wolftrap, Mostly Mozart, Bargemusic, OK Mozart, Newport, Fredericksburg, Ravinia and on three continents with the New York Philharmonic.

ic Ensembles. Her frequent collaborations with other artists have included appearances with Yuri Bashmet, Ani Kavafian, Alicia de Larrocha, David Shifrin, Joseph Silverstein, and members of the Beaux Arts Trio and the Guarneri Quartet. A first violinist with the New York Philharmonic, Ms. McDermott joined as its youngest member and has appeared as soloist with that orchestra on numerous occasions including their recent North American Tour. In addition, she has performed with the Montreal, North Carolina, and Taipei City Symphonies, the Moscow Radio and Budapest Chamber Orchestras amongst others. Kerry McDermott has garnered prizes in the Montreal Competition and the Tchaikovsky Competition in Moscow – where she also received a special award for “Best Artistic Interpretation.”

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DENE OLDING

Dene Olding, one of Australia's best-known violinists, has already achieved a distinguished career in many aspects of musical life. He attended the Juilliard School in New York from the age of fourteen as a scholarship student of Ivan Galamain and Margaret Pardee. As soloist, he has won prestigious awards including Laureate of the Queen Elisabeth of Belgium International Violin Competition and has performed over forty concertos, including many world and Australian premieres, with leading orchestras and conductors. Dene Olding 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 including works by Mozart, Schoenberg, Shostakovich, Schubert, Sculthorpe and Edwards and in 1994 won the A.R.I.A. award for Best Classical Recording and the prestigious Cannes Award. Dene Olding has a busy schedule of travelling, performing and conducting. He has given the Australian premiere performance of Hindemith's Violin Concerto and recorded the complete Hindemith concerti which was given a five-star rating by BBC music magazine. He was recently awarded the Australia Centenary Medal for services to music. He lives in Sydney with his wife, Irina Morozova and son, Nikolai.



HELENA RATHBONE

Helena Rathbone was appointed Principal Second Violin of the Australian Chamber Orchestra in December 1994. Since then she has performed regularly as soloist, Guest Leader and Director with the ACO both in Australia and overseas. At the age of nine, Helena was awarded a Junior Exhibition Scholarship to study at the Royal College of Music, London before furthering her studies with David Takeno at the Guildhall School of Music and Drama. She then won a full scholarship to study at The Centre For The Arts in Banff, Canada. Helena was a member of the European Community Chamber

Orchestra from 1990 to 1994 where she became Principal second violin and soloist. She was the leader of the London Soloists Chamber Orchestra and the Cambridge String Virtuosi and played regularly with other ensembles such as the Academy of St Martin in the Fields. When not performing with the ACO, Helena has participated in the Open Chamber Music Seminars at Prussia Cove in Cornwall, UK. She has been a guest leader of the Tasmanian Symphony Orchestra and led the Sydney based chamber group Ensemble 24 many times around Australia. Helena performed this year in the Sydney Festival as part of the House to House Chamber Music Series. She is a regular tutor at National Music Camp, the Australian Youth Orchestra and at the Sydney Conservatorium.

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VIOLA



IRINA MOROZOVA

Irina Morozova is considered to be one of the finest violinists of this country and has held many principal positions including principal viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra, and guest principal of the Sydney Symphony Orchestra. In addition, she is a foundation member of both the Australia Ensemble and the Goldner String Quartet. Irina began violin and viola studies with Richard Goldner and Robert Pikler at the NSW State Conservatorium of Music and continued with further studies in Europe and the USA. She 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, especially written for her and her husband, 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, Russia and the Tertis International Viola Competition on the Isle of Man. She has recorded many chamber works with the Australia Ensemble and the Goldner String Quartet. She lives in Sydney with her husband and her son, Nikolai.



PAUL NEUBAUER

Paul Neubauer's exceptional musicality and effortless playing distinguish him as one of this generation's quintessential artists. Balancing a solo career with performances as an artist member of The Chamber Music Society of Lincoln Center, Neubauer at age 21 was the youngest principal string player in the New York Philharmonic's history. His recordings due for release this season include two works that were written for him, *Wild Purple* for solo viola by Joan Tower and *Viola Rhapsody* by Henri Lazarof (recorded with the Royal Liverpool Philharmonic, Gerard Schwarz conducting). Other recent recording releases include the Walton Viola Concerto (on Decca) and Soul Garden for viola and chamber ensemble by Derek Bermel (on CRI) that was commissioned for him by The Chamber Music Society of Lincoln Center. He has performed with the New York, Los Angeles and Helsinki phil-

Artists

harmonics, National, St. Louis, Detroit, Dallas, San Francisco and Bournemouth symphonies, Santa Cecilia and English Chamber and Beethovenhalle orchestras. Paul gave the world premiere of the revised Bartók Viola Concerto as well as Concertos by Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott and Friedman. He is the director of chamber music at the OK Mozart Festival and has performed at the festivals of Verbier, Ravinia, Stavanger, Hollywood Bowl, Lincoln Center, Mostly Mozart, Saratoga, Marlboro, and Ljubljana. He was the first prize winner of the Whitaker, D'Angelo and Lionel Tertis International Competitions and in 1989 became the first violist chosen 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 twenty performances. Paul Neubauer is on the faculty of The Juilliard School

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YVETTE GOODCHILD

Yvette Goodchild studied with Winifred Durie at the New South Wales State Conservatorium of Music followed by postgraduate studies in London with David Takeno and in Karlsruhe, Germany with Madeline Prager. Her chamber music activities include First Prize in the Dorothy Adams Quartet Competition (London), masterclasses with the Melos, Takacs and Borodin String Quartets and concert tours with the European Community Chamber Orchestra throughout Europe and Asia. She has had considerable orchestral experience having played with the London Symphony Orchestra, Associate-Principal Viola with the Staatstheater Darmstadt, Staatsphilharmonie Rheinland-Pfalz and the Australian Chamber Orchestra. Since returning to Sydney she has worked with the Australian Opera and Ballet Orchestra as Guest Principal Viola and as guest violist with the Australia Ensemble and Goldner String Quartet. In 2002 Yvette also appeared as a soloist with the Queensland Symphony Orchestra in Mozart's Sinfonia Concertante. Since 2000 Yvette has been a regular guest at the Australian Festival of Chamber Music in Townsville and has been Assistant Principal Viola with the Sydney Symphony since 1997.

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CELLO



ALICJA DUTKIEWICZ

The cellist Alicja Dutkiewicz, born in Warsaw in 1970, is widely regarded as one of the most internationally successful Polish musicians of her generation. She was born into a distinguished family of musicians; her parents are both on the piano faculty of the Warsaw (Chopin) Conservatory of Music, her Father the head of the piano department. Her maternal grandfather, Tadeusz Paciorkiewicz, was the Director of the Conservatory. Alicja first came to the United States in 1987 and did graduate and postgraduate study both at the Eastman School of Music and the University of Southern California, where she completed both degrees on full scholar-

ships. She is an avid chamber musician who has collaborated with distinguished artists including Yo-Yo Ma, Sarah Chang, Paul Katz, Theodore Kuchar and James Buswell. She recently performed a live recital on National Public Radio with the Australian pianist, Piers Lane. Her greatest commitment is to the teaching of young musicians, her class in the greater Los Angeles region totalling in excess of 40 distinguished young cellists.

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ALEXANDER IVASHKIN

Now resident in England, where he is Professor of Music at the University of London, Ivashkin has enjoyed a concert career that has taken him around the world, playing in more than thirty countries with some of their most famous orchestras and at most prestigious music festivals. As soloist he has performed in London's Royal Festival Hall and Wigmore Hall; in Concertgebouw, Amsterdam; Queens Hall, Edinburgh; in Vredenburg, Utrecht; Musikhalle, Hamburg; Philharmonie Hall, Cologne; Dvořák Hall, Prague, Moscow Conservatory Great Hall; St Petersburg Philharmonia Hall. Ivashkin's recent concert engagements have included appearances with Russian State SO, Ukrainian National Symphony Orchestra, Netherlands Philharmonic Orchestra, Netherlands Radio Philharmonic, RAI Torino, Suedwestfälische Philharmonie, Slovak Philharmonic, Australian ABC Orchestras, New Zealand SO, Auckland Philharmonia, Boulder Philharmonic (USA), Winnipeg Symphony (Canada), Cape Philharmonic (South Africa), Geneva Chamber Orchestra, London Chamber Orchestra, Netherlands Chamber Orchestra, New Zealand Chamber Orchestra, among others. He has been the founder and artistic director of Adam International Cello Festival/Competition since 1995, and is also artistic director of annual chamber music festivals in London. In October 2004 he will present a world premiere of Brahms' Double Concerto original version for cello and orchestra in Hamburg and (along with Gidon Kremer, Yuri Bashmet, Kurt Mazur and others) will take part at the Schnittke festival in Moscow performing Schnittke's Second Cello Concerto and his Triple Concerto. Forthcoming concerts will take him to Italy, Belgium, Australia, Germany, Russia, Canada, New Zealand and the US. Alexander Ivashkin plays Joseph Guarneri cello of 1710 courtesy of The Bridgewater Trust.

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CAROL OU

A magna cum laude graduate of Yale University and a versatile artist, Ms. Ou has given numerous recitals and concerto performances in cities across the United States, Canada, Russia, Ukraine, Australia, New Zealand, Germany, Singapore and Taiwan. Among the orchestras she has soloed with are the State Symphony Orchestra of Russia, the National Symphony Orchestra of Ukraine, the Contemporary Ensemble of Taipei, the Taipei District Symphony Orchestra, the Boulder Philharmonic, the Louisiana Philharmonic and the Jupiter Symphony in New York. An avid chamber musician, Ms. Ou frequently per-

forms with her husband, the acclaimed American violinist, James Buswell and collaborates often with other celebrated artists such as Midori, members of the Juilliard and Cleveland String Quartets, members of the Eroica Trio, Andras Schiff and Richard Goode. In recent years, Ms. Ou has appeared at the Marlboro Music Festival, Santa Fe Chamber Music Festival, Summerfest La Jolla, Australian Festival of Chamber Music, New Zealand Music Festival, Beijing International Music Festival and Academy, Musi-corda and Aria. With her husband, Ms. Ou recorded the chamber works of Walter Piston for Naxos Records. This CD was awarded the Best Chamber Music CD of 2001 Prize by the Musical America Magazine and WQXR in New York. Ms Ou is currently on the faculty of the New England Conservatory of Music in Boston and Gordon College, where she is the director of string studies, chamber music and orchestral studies.

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LESLIE PARNAS

Leslie Parnas has appeared at countless summer music festivals such as Mostly Mozart, Marlboro, Tanglewood, Casals, London and Spoleto; performs regularly as a charter member of the Chamber Music Society of Lincoln Center; and tours widely with the Buswell-Parnas-Luvisi Trio. He was Artistic Director of the Kneisel Hall Summer Music School in Blue Hill, Maine for twelve years. Leslie has performed with major orchestras such as the Chicago Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Boston, National and St. Louis Symphony Orchestras, and the Hamburg and Moscow Symphonies. He has worked under the direction of eminent conductors such as Eugene Ormandy, Erich Leinsdorf, Henryk Szeryng and Lorin Mazel, and has collaborated with numerous prominent artists including, among others, Jean-Pierre Rampal, Isaac Stern, Yehudi Menuhin, Jaime Laredo, Joseph Suk, Alexander Schneider, and Rudolph Serkin. At 16, he entered the Curtis Institute, where he studied with Gregor Piatigorsky. For fourteen years, he was principal cellist of the Casals Festival Orchestra in Prades, France and Puerto Rico. In 1955, he became the principal cellist of the St. Louis Symphony Orchestra. He made his major recital debut at Town Hall in New York City in 1959. In 1957, he won the Geneva and Munich International Cello Competitions, as well as the first Prix Pablo Casals at the Paris Competition. In 1962, Mr. Parnas triumphed at the Tchaikovsky International Competition; in 1990 and 1995, he returned to the Competition as a juror for this prestigious event. Leslie currently serves on the faculty of Boston University.

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JULIAN SMILES

Julian Smiles grew up in Canberra, where he studied the cello with Nelson Cooke, graduating from the Canberra School of Music in 1989. During this time he gained a reputation as a gifted young musician with successes in various competitions, and upon graduation moved to Sydney to become principal cellist with the Australian Chamber Orchestra.

During 1990 Julian was a graduate student with Janos Starker at Indiana University, and was then invited to join the Australia Ensemble, the University of New South Wales' resident Chamber Group, in 1991. Since then, with the Ensemble and with the Goldner String Quartet, launched in 1995, he has performed and recorded an enormous amount of chamber music repertoire both within Australia and internationally. Julian has been able to build a reputation as a versatile musician in all areas of music making, receiving frequent invitations to perform as a soloist or chamber musician as well as guest principal with a number of Australian Orchestras. He is also in increasing demand as a teacher and during 2003 was a Guest Lecturer at the Sydney Conservatorium. In March 2004 Julian performed the Dvořák cello concerto as soloist with the Penrith Symphony Orchestra and toured Australia for Musica Viva's *Different Realms* programme with Australian artists including Brett Dean and Piers Lane. In August/September Julian and his colleagues in the Goldner Quartet embark on the mammoth task of presenting a "Beethoven Cycle" in the Verbruggen Hall at the Sydney Conservatorium for Musica Viva.



EMMA-JANE MURPHY

Born in Dublin, Emma-Jane Murphy began studying the cello at the age of four at the Royal Irish Academy of Music where she had frequent masterclasses with the late Milos Sadlo. Seven years later she won a scholarship to study at the Yehudi Menuhin School under the tutelage of Melissa Phelps and William Pleeth. After being awarded scholarships and bursaries, Emma-Jane remained in London to study at the Royal College of Music with Joan Dickson, William Pleeth and Timothy Hugh where she received her Diploma in Performance with First Class Honours. During her studies Emma-Jane continued to win competitions and was awarded the Tagore Gold Medal for the most outstanding student at the Royal College of Music and the Lombard and Ulster Bursary for further studies. Emma-Jane has performed and broadcast extensively throughout Europe as a soloist and chamber musician and has recently worked as a soloist with conductors such as Jean-Bernard Pommier, Richard Hickox, Iona Brown, Jane Glover and the great Russian maestro Gennadi Rozhdestvensky and ensembles including Berlin Symphoniker, National Symphony Orchestra of Ireland, Northern Sinfonia, English Soloists Ensemble, European Community Chamber Orchestra and The Philharmonia Orchestra. Emma-Jane was Principal Cello of Northern Sinfonia Orchestra of England for three years, after which she travelled to Australia where she was invited to join the Australian Chamber Orchestra as Principal Cello. Her regular solo appearances with the Orchestra include the premiere recording of Peter Sculthorpe's *Cello Dreaming* for Chandos and the soundtrack of Peter Weir's new film *Master and Commander*.

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Artists

DOUBLE BASS



MAXIME BIBEAU

Born in 1973, Canadian Maxime Bibeau currently holds the position of Principal Double Bass with the ACO. He began his formal training on the double bass at the age of 17, and completed his undergraduate degree at the Conservatoire de Musique de Montréal with René Gosselin in 1996. He continued his studies at Rice University in Houston with Paul Ellison and Timothy Pitts, and was awarded a full tuition scholarship, funding from the Canada Arts Council and a grant from the Canadian Research Assistance Fund. Whilst he was completing his Master's Degree in 1998, Maxime was appointed to his present position. Since then he also has been a tutor at UNSW, at National Music Camp in 2000 and frequently performs as casual player with the SSO. In 1995, Maxime gave a recital in the 'Virtuoso Series' at La Place des Arts in Montréal. During the course of his studies he participated in numerous festivals and seminars, including Spoleto Festival, Italy (1998); Music Academy of the West (California, 1993 and 1997); SHIRA International Symphony Orchestra (Israel, 1994 and 1996); Jeunesses Musicales Weltonkester (1995 and 1996); Waterloo Festival (New Jersey, 1994); New York String Orchestra Seminar (1994); and Domaine Forget and Centre d'Arts d'Orford in Canada.

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CLARINET



CATHERINE MCCORKILL

Originally from Perth, WA, Catherine 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 & the USA with Hans Deinzer, Anthony Pay, John McCaw, Guy Deplus and Elsa Ludewig-Verdehr. In 1985 Catherine became principal clarinetist in the Queensland Philharmonic Orchestra, subsequently taking up positions at the WA Conservatorium of Music and the Victorian College of the Arts. In 1995 Catherine joined the Australia Ensemble, resident at the University of NSW, and has toured to the USA, Canada, UK, Vietnam, South America, Thailand and New Zealand. Catherine has performed as a soloist with the Australian Chamber Orchestra and most of the Australian Symphony Orchestras. As Principal clarinetist with the ACO since 1994, she has also appeared as guest principal with the Melbourne, Sydney and WA Symphony Orchestras. She performs regularly at major Australian chamber music festivals and toured nationally with the Australian String Quartet in 2002. Her CD recording with her colleagues in the Australia Ensemble of the clarinet quintets of Mozart and Brahms was highly acclaimed in ABC *24 Hours* magazine.

BASSOON



PETER MOORE

Peter Moore was Co-Principal Bassoon with The Scottish Chamber Orchestra from 1974 to 1984 when he emigrated to Australia. He is now Principal Bassoon with The Australian Chamber Orchestra. Peter also plays Principal Bassoon with the Brandenburg Orchestra (on period instruments) and plays guest Principal Bassoon with The TSO, WASO and SSO. As an conductor and educator Peter Moore conducts education concerts for The West Australian Symphony Orchestra and The Singapore Symphony Orchestra. He has conducted for Youth music Australia and was overall Music Director for the 2000 season at National Music Camp. Education projects have included work with The Orchestra of Victoria and Melbourne Youth Music. Current permanent positions include Senior Lecturer/Conductor for The University of Western Australia and Musical Director /Conductor for The Western Australian Youth Orchestra Association.

HORN



ROBERT JOHNSON

Robert Johnson studied at the Sydney Conservatorium of Music and worked with the Tasmanian and West Australian Orchestras before coming to the Sydney Symphony as Associate Principal Horn in 1978. The following year he left for further study in the US and Germany. In 1981 he returned to Sydney as Principal Horn with the Elizabethan Sydney Orchestra (now known as the Australian Opera and Ballet Orchestra). He rejoined the Sydney Symphony in 1986 as Principal Horn, a position he still holds. He has appeared as Soloist with the orchestra on many occasions in Concertos by Mozart, Strauss, Britten and Ross Edwards and in 2002 recorded the Richard Strauss Second Concerto for ABC Classics with the Sydney Symphony and Edo de Waart. He is currently also Principal Horn with the Australian Chamber Orchestra and has worked with the Australia Ensemble, Alpha Contemporary Music Group and Sydney Soloists. He was Chair of Brass at the Sydney Conservatorium from 1999 to 2001 and has been Artist in Residence at Conservatoriums and Universities in Perth, Hobart, Melbourne and Brisbane as well as the Hong Kong Academy. Married to Sydney Symphony Violinist Jennifer Johnson, they have two children Rebecca and Peter. He last appeared at The Australian Chamber Music Festival in 2001 and he is delighted to be back.

PIANO



DANIEL ADNI

Daniel Adni started studying piano and composition in Haifa where, at the age of twelve, he gave his first recital. At seventeen he graduated from the Paris Conservatoire with a Premier Prix. After his sensational debut in London on his nineteenth birthday, Otto Klemperer invited him to open the Philharmonia Orchestra's season at the Royal Festival Hall. Since then, he has performed with virtu-

ally every major orchestra in England and he frequently records for the BBC. He has performed in Austria, Germany, Netherlands, Israel, Singapore, Hong Kong, Japan, Australia and New Zealand. 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 the USA, where Mr Adni was the recipient of the Young Concert Artists' Philip M Faucett prize, he has also given recitals and master classes in many universities and musical centres. In England, he has performed and taught at Dartington summer school. Daniel Adni enjoys playing chamber music. He has more than twenty EMI recordings to his credit, the repertoire spanning from Chopin to Gershwin. His recording of works by Percy Grainger entitled *Country Gardens* was nominated for a Grammy award as best soloist recording by an instrumentalist.

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MAURIZIO BAGLINI

Born in 1975, Maurizio first studied with Giampiero Semeraro at La Spezia Conservatory and continued with Lazar Berman, Maurizio Pollini, Alexander Longquich and Piero Rattalino at the 'Incontri col Maestro' Piano Academy in Imola, Italy obtaining his Master's Diploma in 1999. An accomplished performer who is equally proficient in chamber music and recitals as he is with orchestral repertoire, Maurizio is in great demand as a collaborator. In May 2003, Maurizio was named the Winner of the 2003 VAMG Career Grant Award. Additional honours include a Gold Medal at the 1999 World Music Piano Masters Competition in Monte-Carlo, a Bronze Medal at the 1998 William Kapell International Piano Competition, the Gold Medal at the 1996 Dong-a International Piano Competition in Korea and a prize at the 1995 Chopin International Piano Competition in Warsaw. His discography on the Phoenix Classics label includes the Complete Chopin 27 Etudes recorded on a Steinway Piano, the world's first recording of the Complete Chopin 27 Etudes on original instruments (performed on a Lange of 1835 and a Pleyel of 1849) and the Chausson Concerto for Violin and Piano with violinist Pavel Berman. He currently performs with such distinguished colleagues like Gidon Kremer, Tackacs Quartet, Bruno Canino, James Oliver Buswell, Renaud Capuçon, Gauthier Capuçon, Fabio Bidini, Michaela Martin, Boris Baraz, Alessandro Specchi, Federico Mondelci, Carol Ou, Federico Paci, Thierry Huillet, Olaf John Laneri and Simonide Braconi. He currently resides in Paris and Pisa.

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DEREK HAN

Born in the United States of Chinese parents, pianist Derek Han's elegant, polished and compelling playing has dazzled audiences across three continents. He graduated from the Juilliard School in New York aged 18, having studied with Ilona Kabos. Other teachers included Gina Bachauer, Lili Kraus and Guido Agosti at the Accademia Musicale Chigiana in Siena, Italy where he was awarded the Diploma d'Onore in 1975. Derek Han launched his international career by winning First Prize and the Gold Medal at the Athens International Piano Competition in 1977 with early engagements as soloist with the Sofia Radio Orchestra and numerous performances at the Marlboro Music Festival at the invitation of Rudolf Serkin. A prolific recording artist, Derek Han's discography includes the complete piano concerti of Haydn and Mozart with the English Chamber Orchestra and the Philharmonia Orchestra respectively. He has also recorded Beethoven's complete piano concerti live at the Amsterdam Concertgebouw with the Berliner Symphoniker, both Mendelssohn piano concerti with the Israel Chamber Orchestra and both Edward MacDowell piano concerti with the Chicago Sinfonietta. In addition, he has recorded piano concerti by Tchaikovsky, Rachmaninov and Shostakovich, together with the complete Mozart Violin Sonatas, with Joseph Silverstein, and other chamber music works. From 1988 to 1990 Han was Artistic Director of the Zagreb Philharmonic Orchestra, and from 1990 to 1992 he served as Artistic Advisor to the Moscow State Symphony Orchestra. Derek Han is currently Associate Artistic Director of the La Musica International Chamber Music Festival at Sarasota, USA.



MICHAEL KIERAN HARVEY

Australian pianist Michael Kieran Harvey was born in Sydney and studied piano in Canberra with Alan Jenkins, at the Sydney Conservatorium under Gordon Watson, and at the Liszt Academy, Budapest, under the Director, Professor Sándor Falvai. He has been a professional pianist since his late teens, making his career base in Australia, most recently in Tasmania. Michael Kieran Harvey has worked with conductors such as Edo de Waart, Diego Masson, Markus Stenz, Yoran Traub, Paul Mann and Sachio Fujioka. His repertoire encompasses over forty concertos, chamber music, traditional through to contemporary classical solos, and experimental and original works. Renowned for his performances of new music, he has dedicated much of his career to promoting the works of Australian composers. Michael Kieran Harvey's work has been recognised by numerous national and international awards, including the Grand Prix in the Ivo Pogorelich Piano Competition, Pasadena, the Debussy Medal, Paris (1986), four consecutive Australian "Mo" awards for best classical artist (1997-2000), and most recently the Australian government's Centenary Medal for services to Australian music (2002). He is currently artist-in-residence at the Victorian College of the Arts and Fellow of the Faculty of Music, Melbourne University.

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Artists



HAMISH MILNE

Hamish Milne has appeared as soloist with most of the leading British orchestras and has given over two hundred broadcasts for the BBC. Overseas engagements in recent years have taken him to the USA, the Far East, Africa and several countries of the former Soviet Union as well Western Europe. He is also well known as a chamber musician, formerly with the Parikian/Milne/Fleming Trio and currently with the Pro Arte Piano Quartet and the Academy of St Martin-in-the-Fields Chamber Ensemble, appearing in London's Wigmore Hall and at several major music festivals in the UK and abroad. In the past season he gave concerts in Armenia, France, Georgia, Germany, Italy, Japan, and the USA as well many UK venues. He has recorded for Chandos, CRD, Danacord, Decca and Hyperion labels. He has made a special study of the music of Nikolai Medtner and his recordings for CRD Records initiated in 1975 now run to nine volumes. Most recent releases include Concertos by Holbrooke and Haydn Wood, described in *The Gramophone* as 'An exemplary release' and 'Mesmerising' in *Fanfare*, Schubert's 'Trout Quintet' with the ASM Chamber Ensemble (Chandos) and the first CD recording of the Russian Anatoly Alexandrov, hailed by *International Record Review* as 'altogether exceptional playing'. He is a professor at the Royal Academy of Music in London and a Professor of the University of London.

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BERNADETTE HARVEY-BALKUS

Since her return from America in 1997, where she performed and taught for 8 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 has won the award again in subsequent years. In 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. In October 2003 she gave the world premiere performance of Melbourne composer Tim Dargaville's first piano concerto written for her. The performance has been nominated for Best Performance of an Australian Work for the Sounds Australian 2003 awards. At present her work is focused on collaborations with singer Sara MacLiver and oboist Diana Doherty in a series of concerts for Musica Viva. The next major appearance for her will be in Musica Viva's presentation of *Jane Austen: A Life in Music* in which she collaborates with Sara MacLiver and Director Rachel McDonald.

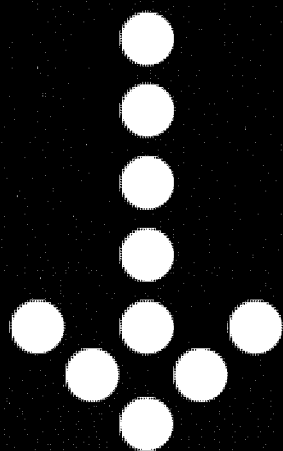
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DIDJERIDU

WILLIAM BARTON

At barely 22 years of age, William Barton is well on his way towards being recognised as Australia's leading player of the didjeridu and a pioneer in the wider perception of his cultural traditions. Born in Mount Isa in June 1981, William Barton grew up in a family where many forms of indigenous music were prevalent. From his eighth birthday he was taught the didjeridu by his uncle, an elder from the Waanyi tribe of North West Queensland. In 1998, he moved to Brisbane and, with the assistance of sponsorship from BHP Billiton, he made his first steps into this new world of concert halls, orchestras, festivals and composers. His first appearance at that Australian Festival of Chamber Music in 2001 launched an extraordinary association between William and composer Peter Sculthorpe, who has now included didjeridu parts in several of his notable orchestral pieces. With The Queensland Orchestra and Chief Conductor Michael Christie William recorded several Sculthorpe works in September 2003. Christie invited Barton to appear at his Summer Music Festival in Boulder, Colorado, in July 2003. William has also recorded with the New Zealand Symphony Orchestra with James Judd. Barton also presented a new creation of his own in Mackay, as part of the Queensland Biennial Festival of Music. New works for string quartet and didjeridu are also planned over the next few years.



THE lobby BAR

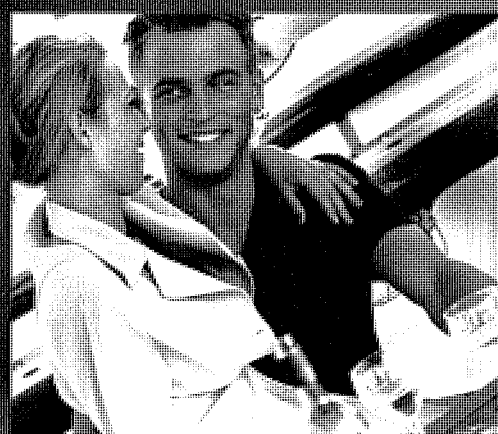
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Gala Opening Concert Friday 2 July, 8pm

Townsville Civic Theatre – Recorded by ABC Classic FM

Ludwig van Beethoven
(1770-1827)
Piano Trio in E flat Major,
Op. 1 No. 1
I Allegro
II Adagio cantabile
III Scherzo: Allegro assai — Trio
IV Presto

Michael Kieran Harvey, piano
Helena Rathbone, violin
Emma-Jane Murphy, cello

Beethoven's Piano Trio in E flat, Op. 1, No. 1 is far from his first work, as the opus number would suggest. Beethoven had written in many forms before he moved from Bonn to Vienna in 1792, at the age of 22, by virtue of the encouragement of his patron the Archbishop of Cologne.

Upon arriving in Vienna, Beethoven received introductions to the best families. The trio is dedicated to Prince Carl Lichnowsky, who had welcomed the composer into his house and was a continually patient and remarkable support to Beethoven. He soon established himself as a remarkable pianist and a composer of startling originality, regularly premiering his compositions the presence of Haydn. His career as a performer, however, was brought to an end by increasing deafness. This disability had the effect of developing already existing eccentricities of character.

The trio enlarged the traditional design, with four, rather than three, movements, and the individual movements being cast on a large scale. The rich menu of musical ideas led Beethoven to say later, "When I re-read the manuscripts I wondered at my folly in collecting into a single work materials enough for twenty."

The first movement of the E flat Trio is as fresh and full of life. This early work affords a fine example of Beethoven's characteristic expansion of the coda section, which here becomes almost a second development of the two main themes, presented in reverse order. The slow 'Adagio' movement is introduced with a singing-like theme in the piano, the theme is then taken up by the violin, echoed by the cello, and developed as the movement continues. The scherzo, very much a Beethoven specialty, makes a striking appearance here in Op. 1, No. 1. The finale, which contains a leaping principal theme, offers a jubilant conclusion to this trio.

Robert Schumann
(1810-1856)
Piano Quartet in E flat Major, Op. 47
I Sostenuto assai
II Scherzo
III Andante cantabile
IV Vivace

Hamish Milne, piano
Dene Olding, violin
Irina Morozova, viola
Alexander Ivashkin, cello

The Piano Quartet in E flat Major, Op. 47 was written in 1842 and is considered Schumann's great year for chamber music. Between June and November 1842 he composed his three string quartets, Op. 41, the quintet for piano and strings, Op. 44, and this piano quartet. The quintet has tended to overshadow the other four works, as it is not only a fine piece on its own terms, but it defined an important new genre of chamber music. This piano quartet, though, is considered musically just as worthwhile as well as historically important. Mozart had established the piano quartet as an ensemble with his two great quartets of the 1780s, but in the fifty years following it had become a secondary genre. Many piano quartets had been composed and published, but they were by lesser composers or by younger composers often on their way to better things—Mendelssohn, for instance, wrote three as a teenager but none in his later years. Schumann's piano quartet is the first real masterpiece of the genre since those of Mozart, and it helped reawaken the interest of composers in the combination. It is also the first great piano quartet to follow the four-movement pattern common in large nineteenth-century instrumental works (Mozart's piano quartets have three movements). The piano quartets of such composers as Brahms, Dvořák, and Fauré followed Schumann's lead in this regard. Schumann, in turn, seems to have had Beethoven very much in mind in composing his own work.

While the piano quintet is notable for its spontaneous flow of ideas, in this quartet Schumann takes a more studied approach, building his themes out of short motifs as Beethoven does and thereby achieving more inner cohesion. The slow Sostenuto (Sustained) introduction to the first movement is just long enough to introduce the four-note theme that opens the main section. The four-note idea sets the fast part of the movement in motion and recurs frequently, eventually Schumann introduces a contrasting idea with a strong offbeat. The Sostenuto opening recurs before the development section of the movement but the movement runs its normal course thereafter.

The second movement is the scherzo, the fast inner movement of the structure. It is an agitated movement in perpetual motion, much of it in bare octaves. There are two contrasting episodes, but the perpetual-motion music soon reasserts itself in both.

A broad melody in the cello opens the third movement. After a contrasting episode, the melody returns in the viola, while Schumann directs the cellist to retune the bottom string on the instrument from C to B flat. When this is done, the cello has the melody once more, but then settles on a sustained low B flat (impossible without the retuning). The other instruments in turn play a motif consisting of three notes separated by wide leaps; the movement ends in an unsettled fashion.

Those three notes prove to be the main motif of the last movement of the quartet. After a triumphant initial combined statement, the viola, piano, and violin in turn come in with rapid passage-work in imitation. The cello introduces a flowing melody that provides the main element of contrast to the opening material of the movement. Schumann expertly works out these ideas in the course of the movement, bringing the quartet to a rousing conclusion.

Interval



Peter Sculthorpe
(1929-)
String Quartet No. 12 'From Ubirr'
William Barton, didjeridu
Dene Olding, violin
Helena Rathbone, violin
Yvette Goodchild, viola
Carol Ou, cello

Ubirr is a large rocky outcrop in Kakadu National Park, in northern Australia. It houses some of the best and most varied Aboriginal rock painting in the country. Many of the paintings have been proven to be the earliest-known graphic expressions of the human race. They demonstrate a caring relationship with the environment, and the Aboriginal belief that the land owns the people, not the people the land.

The music of *From Ubirr* is derived from my orchestral work, *Earth Cry* (1986). Like its progenitor, it asks us to attune ourselves to the planet, to listen to the cry of the earth as the Aborigines have done for many thousands of years.

The work is a straightforward and melodious one. Its four parts are made up of quick, ritualistic music framed by slower music of a supplicatory nature, and an extended coda. The slow music is accompanied by a didjeridu pitched to 'Db', and the quick music by a second didjeridu pitched to 'A'. The instrument represents the sound of nature, of the earth itself. *Peter Sculthorpe*

Johannes Brahms
(1833-1897)
Piano Quartet in G Minor,
No. 1 Op. 25
I Allegro
II Intermezzo:
Allegro ma non Troppo
III Andante con moto
IV Rondo alla zingarese: Presto

Daniel Adni, piano
Corey Cerovsek, violin
Theodore Kuchar, viola
Leslie Parnas, cello

Born in Hamburg, the young Brahms attracted the attention of Schumann, and after Schumann's death he maintained a special friendship with his widow, the pianist Clara Schumann. Their relationship provoked much gossip and their letters to each other covered all aspects of life – finances, family, career and their music. Brahms sent many of his scores to Clara, and deeply valued her opinion. Brahms eventually settled in Vienna, where he was seen by many as the successor to Beethoven. Like Beethoven his eccentricities of character were tolerated due to the genius of his compositions

Brahms composed the Piano Quartet in G Minor for Piano and Strings, Op. 25, in 1861. As was his custom, as soon as he had completed the work Brahms sent a copy of it to his friend, the violinist Joseph Joachim (who had originally introduced Brahms to Schumann), who expressed considerable confusion over the form and the melodic quality of the first movement but was enthusiastic about the final rondo 'alla zingarese' (gypsy-style). The opening movement, Allegro, does indeed contain uncommon structural components, beginning with the mysterious introduction that precedes the two main themes. The second movement, an intermezzo, is one of those dreamy pieces, full of melancholy, with which Brahms often replaced the traditional scherzo. Still more original is the Andante con moto, a broad, three-part Lied. The final Rondo alla zingarese is meant to make a grand effect – due to its free form, the richness of its thematic invention, the frequent imitations of the cimbalom (an instrument typical of gypsy music), and its almost improvisatory spirit.

C20th Retrospective Saturday 3 July, 11am

Sacred Heart Cathedral – Recorded by ABC Classic FM

Leos Janáček
(1854-1928)
Violin Sonata in A flat Major
I Con moto
II Ballade con moto
III Allegretto – Meno mosso –
Allegretto
IV Adagio

James Buswell, violin
Daniel Adni, piano

The Violin Sonata, one of Janáček's most popular instrumental works, was first sketched in 1914 and finally completed in 1921, after numerous revisions. A four-movement work, it alludes to the violence and the unsettling circumstances of World War I. The first movement, *Con moto*, opens boldly with an introductory violin solo, which is almost immediately followed by the first theme. Throughout the movement, fragmentary and cryptic motives intertwine with longer phrases. As the movement nears the end, tension builds up but finally it concludes, surprisingly peacefully. Next, in the *Ballada*, the impression is one of tenderness and simplicity. The most lyrical movement of the sonata, the notes seem to flow from one another with ease. An improvisatory, anxious episode briefly interrupts the mood towards the end of the movement, but serenity soon returns.

Luciano Berio
(1925-1997)
Psy for Solo Double Bass

Maxime Bibeau, double bass

Psy for solo double bass by Luciano Berio (b.1925) was composed in 1989 for the birthday of a friend. It remained unperformed until 1993 when it was premiered in Rome. This short solo (1'40") has energy and forward momentum combining 'molto perpetuo' passages with lyrical episodes and many double stops.

Luciano Berio, who recently passed away on May 27, 2003 at the age of 77, was one of the leading composers of his generation. He leaves a musical legacy that has produced some of the most lasting works of the past half-century. Berio's synthesis of cutting-edge modernity with passionate lyricism is perhaps his most admired quality.

As a pioneer of electronic music, he directed the Studio di fonologia musicale at Milan Radio from 1953 to 1959, creating masterpieces such as "Thema: Omaggio a Joyce." Although he wrote mainly instrumental music during the middle and final periods of his life, he was director of electroacoustic music at IRCAM from 1973 to 1980. Berio created a new standard for instrumental virtuosity in solo works such as the *Sequenzas* and their orchestral counterparts, the *Chemins*. His partnership with his first wife, vocalist Cathy Berberian, was one of the great musical collaborations of all time. His collage technique, perfected in his 1968 "Sinfonia" for voices and orchestra, was influenced by the modernism of Joyce and Beckett, the political and social tensions of the time, as well as his experience in the electronic studios.

George Crumb (1929-)
Sonata for Solo Cello
I Fantasia: Andante espressivo e
con molto rubato
II Tema pastorale con variazioni
III Toccata: Largo e drammatico –
Allegro vivace

Carol Ou, cello

When George Crumb appeared on the American musical scene in the 1970s, he seemed the composer many had been waiting for. In an age when complex, dissonant, cerebral works were everywhere, Crumb offered a dark brooding Romanticism and an unparalleled sensitivity to sound. His scores, themselves, were visual works of art, with staves often swirling in circles and spirals. Crumb, a quiet, reticent man from West Virginia, a professor at the University of Pennsylvania, had demonstrated a unique voice.

Of course Crumb had been composing for many years prior to his successes of the 1970s and beyond. But it was only in the mid-1950s, after studying with Ross Lee Finney in Michigan and a year in Berlin, that he felt his compositions had reached a level to allow them to remain in the repertoire. The Sonata for Solo Violoncello is one of the first such pieces. Composed in Berlin and completed on return to Michigan to complete his doctorate, it is reminiscent of both Romanticism and Bela Bartók.

The Sonata is in three movements, a fantasia, a set of variations, and a toccata. Crumb's sensitivity to sonority is evident in the opening of the first movement, where he juxtaposes dissonant, pizzicato chords in the bass with a haunting theme in the middle register of the cello. The theme is built around descending minor thirds. The movement intensifies to a climax in the middle on a series of harmonic sixths, after which the original theme and chords return, and the movement ends softly. The second movement is a set of variations on a Siciliano, a pastoral theme in flowing compound meter. The third and final variation (before a coda) is slower and more passionate. The final movement, a toccata, is based on a triadic theme, in which ascending C minor and A-flat major triads are mirrored by descending B minor and E-flat major triads. In the middle of the final movement Crumb reprises the main theme from the first movement, only here with a much faster and more energetic character.

Sofia Gubaidulina (1931-)
String Trio

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

Sofia Gubaidulina was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. After instruction in piano and composition at the Kazan Conservatory, she studied composition with Nikolai Peiko at the Moscow Conservatory, pursuing graduate studies there under Vissarion Shebalin. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg.

Gubaidulina's compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments collected by the 'Astreia' ensemble, of which she was a co-founder, by the rapid absorption and personalisation of contemporary Western musical techniques. This is a characteristic of other Soviet composers of the post-Stalin generation including Alfred Schnittke. Gubaidulina is also guided by a deep-rooted belief in the mystical properties of music.

Carl Vine (1954-)
Piano Sonata No. 1
I Lento
II Leggiero e legato

Michael Kieran Harvey, piano

Drawing on the lithe beauty and contrapuntal elegance of the earlier Elliot Carter Piano Sonata (1946), the Piano Sonata by Carl Vine is a work characterised by intense rhythmic drive and the building up of layers of resonance. These layers are sometimes delicate and modal, achieving a 'pointed' polyphony by the use of complex cross-rhythm, at other times being granite-like in density, creating waves of sound which propel the music irresistibly towards its climax.

The scheme is similar to the Carter Sonata – two movements, with the slow section built into and defining the faster portions of the first movement. The second movement is based on a moto perpetuo which soon gives way to a chorale-like section, based on parallel fifths.

In discussing the work, Vine is reticent about offering explanations for the compositional processes involved, feeling that these are self-evident, and indeed the work is definitely aurally 'accessible' on first hearing. However one of the main concerns in this sonata is the inter-relationship between disparate tempi, which is the undercurrent of the work and its principle binding element.

The work is dedicated to Michael Harvey and was commissioned by the Sydney Dance Company to accompany choreography by Graeme Murphy. The first dance performance of Piano Sonata was in the Drama Theatre of the Sydney Opera House in May, 1992.

© Michael Kieran Harvey

Cocktails & Sonatas Saturday 3 July, 5:30pm

Townsville Civic Theatre

Concert sponsored by



Dmitry Kabalevsky (1904-1987)
Cello Sonata in B flat Major, Op. 71

Leslie Parnas, cello
Daniel Adni, piano

Kabalevsky was a pupil at the Moscow Conservatory, where he later taught from 1932, and in general did his utmost to conform to government cultural policy, occupying important positions in the Union of Soviet Composers. He wrote operas and operettas that enjoyed success in Russia, as did his patriotic vocal works and useful compositions for children.

Sergei Rachmaninov (1873-1943)
Cello Sonata in G Minor, Op. 19
I Lento – Allegro moderato
II Allegro scherzando
III Andante
IV Allegro mosso

Alexander Ivashkin, cello
Hamish Milne, piano

Rachmaninov's Cello Sonata is regarded as his most famous piece of chamber music. While there are no obvious quotations from any Orthodox hymns, the style of many of the themes, with their close intervals, the passionate, almost obsessive repetition of single notes (particularly in the main theme of the slow movement), and the frequent bell-like sonorities, is believed to owe a huge debt to the music of the Russian Church that was such an important influence on the composer's life. Written in 1901, the year after the popular and beloved Second Piano Concerto, the Cello Sonata reflects, perhaps, the state of Rachmaninov's heart and mind. Having suffered a nervous breakdown after the catastrophic failure of his First Symphony in 1897, Rachmaninov had fought his way back to mental and creative health. The whole sonata, rich with the classical discipline that is so vital a feature of all Rachmaninov's music, encompasses a typically vast range of romantic emotion.

Chamber Classics Saturday 3 July, 8pm

Townsville Civic Theatre – Recorded by ABC Classic FM

Peter Sculthorpe (1929-)
Quartet No. 11 'Jabiru Dreaming'
for string quartet and didjeridu

William Barton, didjeridu
Dene Olding, violin
Helena Rathbone, violin
Yvette Goodchild, viola
Emma-Jane Murphy, cello

Peter Sculthorpe's favourite of his 15 string quartets, this work was written for the Kronos Quartet and was inspired by the Kakadu region. The music is based on the gait of the Jabiru, a kind of stork, and also contains aboriginal melodies written down by members of the Baudin expedition in 1802. The second movement emphasises Peter's belief that Australia is one of the few places on the earth where it is possible to write joyful music.

© Christopher Latham

Mikhail Glinka (1804-1857)
Grande Sextet in E flat Major
I Allegro – Maestoso
II Andante
III Allegro con spirito

Derek Han, piano
Corey Cerovsek, violin
Helena Rathbone, violin
Yvette Goodchild, viola
Alicja Dutkiewicz, cello
Maxime Bibeau, double bass

Born near Smolensk into the landowning class, Mikhail Ivanovich Glinka was in St Petersburg from 1817 to 1830. He became a skilled singer and pianist, taking childhood lessons from the Irish pianist John Field and impressing Hummel, whose compositional style clearly influenced the Grande Sextet. With little formal grounding he wrote several songs and imitated Classical forms in a number of chamber works. In 1830 he travelled to Italy where he met Mendelssohn, Berlioz, Bellini and Donizetti. The last two influenced him strongly and he wrote a number of works on themes from their operas to apparently to please the numerous ladies with whom he fell in love.

The opening movement of the Grande Sextet begins with a bold theme in the piano, setting the tone for its dominant solo role throughout the work. A conventional structure in sonata form follows, with an elegant first subject and a suave second theme that first appears on the cello. The development is simple, but the recapitulation is unusual in that it brings the second theme back in the submediant (C major), a device that recurs in the finale.

The Andante is an entertaining serenade in G major with a gypsy interlude written for the violin for the middle section. It leads directly into the finale, Allegro con spirito, a vivacious movement, again in sonata form, with three main themes: the first is full of cross-accents and mixed timings; the second has an unashamedly operatic accompaniment; and the third contains the only true 'Russian' touch in the work – an extended melody whose modal basis prevents it from settling in any one key.

Interval

Pyotr Il'yich Tchaikovsky (1840-1893)
Piano Trio in A Minor, Op. 50
I Pezzo elegiaco
IIa Tema con variazioni
IIb Variazione, finale e coda

Hamish Milne, piano
James Buswell, violin
Leslie Parnas, cello

The Trio in A Minor of Tchaikovsky, was probably "inspired" by the deaths of two important Russian composers – within one week of each other: Nikolai Rubinstein, Tchaikovsky's long-time mentor and confidant, on the 23rd of March, 1881, and Modest Mussorgsky five days later on the 28th. In the summer of that year, a further "motivation" came from Nadezhda von Meck, Tchaikovsky's patroness and correspondence-friend who wrote to him from Paris, "Why, Pyotr Il'yich, haven't you composed a piano trio? I regret it every day, because we play trios so frequently here, and I sigh to think that there is none from you." (The pianist in Nadezhda von Meck's resident trio was the young Claude Debussy.)

The combination of instruments in a piano trio is actually not one that Tchaikovsky particularly favoured, as he replied, "I cannot hear a mixture of piano with violin or cello. It seems to me that these timbres do not blend with each other, and I assure you that it is a torture for me to listen to a trio or a sonata for these instruments." Yet just a few months later, Tchaikovsky had a change of heart and mind and began composing his A Minor Trio in December, as he wrote to Nadezhda von Meck at that time, "Do you know what I am composing now, my dear? You will be amazed. You once asked me to write a trio for piano, violin, and cello, and perhaps you remember my reply? I wrote then that I had an aversion to this combination of instruments. And now, despite this, I suddenly have resolved to attempt what I had avoided in this area until now. The beginning of the trio is already drafted. Whether I will carry it to the end, whether I will succeed, I do not know. I do hope very much that I will succeed. I will not deny that it cost me a great deal of effort to cast my musical thoughts into a form that is new and unusual for me. But I want to come out as a victor from all the difficulties, and the awareness that you will be satisfied spurs me on."

The trio has an unusual formal design, with two movements, Pezzo elegiaco and Tema con variazione. The work begins with the Pezzo elegiaco – elegiac piece, a title that expresses Tchaikovsky's state of mind over the deaths of his colleagues (and even, possibly, over the assassination of Czar Nicolas II, which took place in the same month). The wistful theme that opens the trio – first played by the cello, followed by the violin and the piano – establishes the tone and character of the entire work with an expression of sorrow that appears as well at the very end, in the guise of a Chopinesque funeral march. Tchaikovsky's use of a question-and-answer dialogue among the instruments in the first movement is very effective; and the extensive mood and tempo changes – there are no fewer than sixteen different indications including seven with specific metronome markings. Dramatic contrast also plays an important role in this first movement of the A Minor Trio – tense, restless and driving pas-

sages are followed by moments of relaxation and relief. Towards the middle of the movement, a violin cadenza leads into a mournful Adagio con duolo (with grief and sorrow) and after some lively Schumannesque passages, the first movement ends quietly, in a mood of repose and contemplation.

The second movement is comprised of two sections. The first is a set of eleven variations on a theme, which probably had some special meaning for or association with Nikolai Rubinstein; and the variations themselves are supposed to reflect or portray aspects of his life. They range in mood from playful to pompous and include a troika/sleigh-ride (Variation 5), a typical Tchaikovskian waltz (Variation 6), and a fugue (Variation 8), which leads into the ninth variation, marked Andante flebile (plaintive, mourning), with the further indication, lamentoso. After a lively Mazurka (Variation 10), the first part of this movement ends with a quiet recollection of the opening theme.

The second section of the movement, Variazione Finale e Coda – in effect, the last (twelfth) variation on this theme – is marked Allegro risoluto e con fuoco (energetic, with fire). A sense of excitement builds, through interesting harmonic modulations, to a climax, which is unexpectedly interrupted with the return of the theme, which opened the first movement of the trio.

From here on, the mood deepens and darkens until the final thirteen bars, which contain the unusual marking Lugubre. Here, the piano plays the rhythm of a funeral march (reminiscent of the one in Chopin's b flat minor Sonata) while the strings, piangendo (weeping), repeat the elegiac melody, which opened the work, as Tchaikovsky's A Minor Trio comes to an end.

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Chamber Classics Sunday 4 July, 11:30am

St James Cathedral – Recorded by ABC Classic FM

Ludwig van Beethoven (1770-1827)
String Trio in G minor, Op. 9 No. 1
I Adagio – Allegro con brio
II Adagio ma non tanto e cantabile
III Scherzo
IV Presto

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

At the beginning of 1798 Beethoven had spent just over five years in Vienna, and in that time had established himself both as the city's leading piano virtuoso, and as a composer of tremendous promise. However, though eventually he would become known as a powerful master of string writing, he had not yet composed his first string quartet. His Opus 9 string trios, finished in March 1798, marked an important stage in Beethoven's development as a composer as they were his first significant works for strings, and his 'most substantial and challenging chamber pieces so far. Beethoven dedicated the set of three trios to his friend and early patron Count Johann Georg von Browne, a noble gentleman who had earlier presented Beethoven with a horse in exchange for the dedication to his wife of a set of variations. In his published dedication to Browne, Beethoven wrote that the author desired "to present to the first Maecenas of his Muse, the best of his works." Clearly he took great satisfaction in these string trios, which likely received their first performances in the Friday evening concerts held at the residence of another Vienna patron, Prince Carl Lichnowsky.

The dominance of Beethoven's string quartets in his output has tended to overshadow the originality and achievement of his string trios. The trio in any case has not been considered as weighty a genre as the quartet. However, the trio's instrumentation creates special problems for the composer, and the Opus 9 works all demonstrate Beethoven's mastery of this texture and form. It is also clear that Beethoven approached this set not as a light chamber style, but as substantial, even symphonic in nature. Instead of offering the lengthy succession of short movements more typical of earlier string trios, all three of the Opus 9 trios present the four-movement structure established in Haydn's symphonies.

The slow introduction to the first movement of the trio in G major emulates a typically Haydnesque symphonic gesture. This Adagio opening with unison strings lends weight and seriousness to the work, even after giving way to the vigorous interplay of the fast section. The second movement shows Beethoven at his most lyrical, with the violin providing much of the beautiful cantabile suggested in the tempo direction. A scherzo and trio of the playful type favoured by Haydn follows, with a dazzling presto finale to bring the work to a close.

Bohuslav Martinů
String Sextet
I Lento – Allegro poco moderato
II Andantino – Allegro
scherzando – A tempo
III Allegretto poco moderato

Corey Cerovsek, violin
James Buswell, violin
Paul Neubauer, viola
Theodore Kuchar, viola
Carol Ou, cello
Alicja Dutkiewicz, cello

Although, historically he belongs in the illustrious line of Smetana, Dvořák, and Janáček, Martinů's early years were turbulent and full of chaos. On performing a work by Albert Roussel, Martinů decided to study with him. From 1923 to 1941, Martinů lived in Paris working with Roussel (with whom he was a kindred spirit), while his own music was gradually gaining favour both at home and internationally.

One work from this period was the String Sextet. Martinů wrote it in 1932 as a contest piece for the first-ever Elizabeth Sprague Coolidge Medal 'for services to chamber music'. Encouraged by his wife and friends, he wrote the Sextet in less than a week during May. To his surprise, the work won first prize from among 145 entries. In fact, he thought the telegram was a joke from friends from Montparnasse, and he left the prize money in his bank account for two weeks, while friends tried to convince him it was all real. The Sextet was premiered in Washington, D.C., by the Kroll Sextet but not published until 1947. In a review of the premiere, it was written 'It is a real string sextet and not a quartet with two extra instruments'.

The first movement begins Lento in a mood of dark uncertainty. Key structures are also uncertain, shifting frequently through Martinů's technique of progressive tonality. The Allegro that follows dispels the former mood with one of high spirits, now emphasizing major keys.

The middle movement consists of three sections. The first is an Andante, mainly contrapuntal yet containing significant melodic charm. The brief central Allegro scherzando bounces along on its steady rhythms before melting into another Andante, this time a reflective, hymn-like section, which also functions as a coda. The Allegretto finale gives us a variety of textures and musical ideas.

Ross Edwards
(1943-)
Tyalgum Mantras

William Barton, didjeridu
Helena Rathbone, violin
Kerry McDermott, violin
Yvette Goodchild, viola
Emma-Jane Murphy, cello

Ross Edwards Writes: Composed especially for the Con Spirit Oz ensemble, Tyalgum Mantras belongs to the series of meditational pieces Ross Edwards began to compose in the 1970s. Other examples are Pond Light Mantras for two pianos and Yarrageh for percussion and orchestra. These pieces, which have been described as 'contemplation objects in sound', are designed to focus the listener's attention inwards and create a trance-like stillness.

Tyalgum Mantras was commissioned, with Australia Council Assistance, by the 1999 Tyalgum Festival where it had its first performance – Tyalgum is a town in northeastern New South Wales. Subsequent performances have included the Sydney Opera House and the 2001 Glamorgan Festival in Wales, where an evening concert was encoered, at dawn, in the grounds of St Donat's Castle and the 2002 Adelaide Festival of the Arts. The work exists in several versions: for shakuhachi, didjeridu and percussion; for recorder, string orchestra and percussion; and for string quartet, didjeridu and percussion.

Interval

Antonín Dvořák (1841-1904)
String Quintet in G Major,
Op. 77 B49
I Allegro con fuoco – Piu mosso
II Scherzo: Allegro vivace – Trio:
L'istesso tempo, quasi allegretto
III Poco andante
IV Finale: Allegro assai

James Buswell, violin
Corey Cerovsek, violin
Theodore Kuchar, viola
Leslie Parnas, cello
Maxime Bibeau, double bass

Antonín Dvořák was part of the great nationalist movement in European music of the late 19th century, deriving much of his inspiration from Czech folk music, forging a large part of his international fame from the success of his lively *Slavonic Dances*. But he was international, too. Brahms liked his works and promoted them in Germany; he took several trips to England, where he introduced symphonies and choral music to tremendous acclaim; and he is in a special sense an American composer too. At the invitation of a determined and forward-looking New York City arts patron, he travelled from Prague to Manhattan in the early 1890s to head an unusual music conservatory, one that accepted students regardless of race, gender, or ability to pay. Running a school was perhaps not the best use of his talent, and he stayed only a few years, but not without responding to American musical traditions, including African-American spirituals. Some of his greatest works originated in this country: an "American" string quartet and string quintet, the Cello Concerto, and the New World Symphony.

Some 15 years before arriving in New York, at about the same time as the *Slavonic Dances* were making his name in the musical circles of Germany and Austria, Dvořák entered a chamber music competition sponsored by the Prague Artistic Circle, which unanimously awarded him its first prize for a quintet exhibiting "distinction of theme, technical skill in polyphonic composition, mastery of form, and knowledge of the instruments." The first performance took place at an Artistic Circle concert in 1876.

Whereas most string quintets double the violas, as Mozart's do, or the cellos, as Boccherini's and Schubert's do, Dvořák's G Major Quintet adds a double bass to the basic string quartet combination of two violins, viola, and cello. It is an unusual instrumentation for an unusual work – there are not just five instruments but five movements. The first movement starts by emphasising the low-voiced instruments: chords for the cello and double bass, a main theme introduced by the viola. The second movement, *Intermezzo-Nocturne*, subtitled *Andante religioso*, gives prominence to the first violin.

The Scherzo is a lively, folk-inspired dance movement with contrasting gentler passages, leading us into the emotional heart of the work, an *Andante* whose soaring lyricism is considered one of the most beautiful movements Dvořák ever wrote. For the final movement the instruments launch into the lively, dancing rondo-finale featuring two themes back and forth among all five players.

Chamber Classics Sunday 4 July 6:30pm

Concert sponsored by

Townsville Civic Theatre – Recorded by ABC Classic FM



Franz Joseph Haydn (1732-1809)
Piano Trio No. 35 Hob XV:21 in C Major
I Adagio pastorale, Vivace assai
II Andante molto
III Finale – Presto

Bernadette Harvey Balkus, piano
Kerry McDermott, violin
Alicja Dutkiewicz, cello

Haydn spent most of his career as a court musician, running the orchestra and opera company of the wealthy Esterházy family on their remote estate, for which he had to compose most of the music. The year 1779 heralded a new contract with the Esterházy family meaning that the composer was no longer obliged to write music exclusively for his noble employers. Keen to augment his income, he struck deals with publishers throughout Europe, and wrote music in the most fashionable genres of the day. This meant 'chamber music for domestic consumption – quartets, reductions of symphonies, and piano trios – the latter enjoying a particular vogue in Paris and London

Franz Schubert
(1797-1828)
Piano Trio No. 2 in E flat Major, Op. 100, D929
I Allegro
II Andante con moto
III Scherzo: Allegro moderato
IV Finale: Allegro moderato

Derek Han, piano
Helena Rathbone, violin
Emma-Jane Murphy, cello

Haydn published the set as 'Sonates pour le piano forte avec accompagnement de violon & violoncello', and for the most part that's what they are — piano sonatas with violin accompaniment and cello parts that often do little more than double the pianist's left hand to reinforce the bass. Modern chamber ensembles, with the Beethovenian ideal of the piano trio as a dialogue among equal and independent voices, tend to avoid Haydn's rather archaic conception of the form. However, after the symphonies and string quartets, the two-dozen or so trios for violin, cello and piano represent Haydn's next great body of work. The best ones are filled with brilliant piano writing, yet they also have an intimate quality that sets them apart from Haydn's other masterpieces.

The Piano Trio No. 35 dates from the 1790, the time that Haydn, now famous for his works being published throughout all of Europe, was invited to visit London by the impresario, J.P. Salomon. They are as ingenious and varied in form and rhythm as the famous London symphonies of the same era, but they give the impression of being more relaxed and spacious.

Robert Schumann had this to say about Schubert's E flat major piano trio: "Some years ago, a Trio by Schubert passed across the face of the musical world like some angry comet in the sky. It was his hundredth opus, and shortly afterward, in November 1828, he died."

The E flat Piano Trio stands as one of the great masterpieces of the medium and forms a bridge between the trios of Beethoven and Brahms. Sometime during the winter of 1822-23 Schubert became ill with the symptoms of syphilis, tantamount to a death sentence in those days. Although there were extended periods of remission, thereafter his health was permanently undermined. Amazingly this proved to be the most fertile time of Schubert's artistic career with masterpiece after masterpiece flowing from his pen: the song cycle, *Winterreise*, the String Quintet, the Octet, the last String Quartets and Piano Sonatas, the "Great" C Major symphony, and the two piano trios were among them.

The E flat Trio has a solemnity and melancholy quite removed from these works. It is in 4 movements and is conceived on a grand scale. The first movement, in sonata form, starts confidently but becomes more melancholy with the arrival of the second theme. The development section is questioning and full of uncertainty. The second movement is a sombre, march-like Andante based on a Swedish folk song. The third movement is a rustic Austrian country-dance that leads to an extended finale opening with a bright, jaunty theme. Interest throughout this expansive movement is maintained by frequent changes of meter. Schubert unexpectedly brings back the main theme of the slow movement in the midst of the finale, a technique subsequently taken up and widely used by the later Romantic composers. In this work it is a striking effect that serves to impart an aura of solemnity and uncertainty to the proceedings that nonetheless end with a confident flourish.

Interval

Antonín Dvořák
(1841-1904)
String Quintet in E flat Major,
Op. 97 'American'
I Allegro non tanto
II Allegro vivo
III Larghetto
IV Finale: Allegro giusto

Helena Rathbone, violin
Kerry McDermott, violin
Paul Neubauer, viola
Yvette Goodchild, viola
Alexander Ivashkin, cello

The String Quintet in E flat major, Opus 97, 'American' is a very different work. During his time in America Dvořák had been able to spend summer holidays away from New York, staying with members of the Czech community at Spillville, in Iowa. The summer of 1893 brought the composition of the so-called 'American Quartet', written at Spillville in the space of fifteen days and completed on 23rd June. Three days later he started the 'American Quintet', completing it on 1st August. It had its first public performance in New York the following January. Whatever influences Dvořák may have drawn from America, as a composer he remained thoroughly Bohemian. The quintet, scored like the earlier work with two violas, at first allows the second viola an augmented version of what is to be the principal theme, entrusted subsequently to the first violin. This penta

Cocktails & Sonatas Monday 5 July 5:30pm

Townsville Civic Theatre

Concert sponsored by



Franz Schubert (1797-1828)

Sonata in A minor D. 821

'Arpeggione'

I Allegro moderato

II Adagio

III Allegretto

Paul Neubauer, viola

Bernadette Harvey Balkus, piano

The Sonata in A minor, D. 821, was written in 1823 for the recently invented arpeggione, a bowed hybrid of guitar and cello with six strings and a finger-board with 24 frets, devised by the Viennese instrument-maker Johann Georg Stauffer. History records the existence of a single arpeggionist of note, one Vincenz Schuster, a virtuoso performer, who wrote the only known tutor for his instrument, which was engraved and published by the firm of Diabelli. That Schuster's treatise was issued by an influential publisher keenly aware of market forces and eager to satisfy public demand suggests that, for a time, at least, the arpeggione was very much in vogue, at least in Vienna. Today, however, this instrument is remembered only in the context of the magnificent sonata, which Schubert wrote at Schuster's behest. Although universally known as the Arpeggione Sonata, the work is most often heard played by the cello, although an alternative transcription for viola and piano is essential element in the repertoire of that instrument.

The sonata is in three movements, the Adagio and final Rondo, an Allegretto, being linked. The opening Allegro moderato, in tripartite sonata form, begins according to custom, with the piano presenting the first subject idea, before it is taken up and extended by the viola. A more mobile second group follows, with lively exchanges between the instruments. Both main ideas are further explored throughout various keys during the development. A brief cadenza announces the recapitulation, and the movement ends in grave A minor solemnity. The Adagio, suggesting a Song without Words, reveals Schubert's vocal mastery transformed to magical effect. This leads directly into the Rondo finale. The recurring main idea, another characteristically singable Schubertian theme in the tonic major, is counterbalanced throughout the movement by an acerbic D minor episode recalling the rhythm of the opening movement's main Allegro. In the middle of the movement, a new counter-melody emerges before the previous D minor idea returns, this time in A minor, anticipating an enharmonic return of the Rondo theme in the major. A graceful coda completes one of Schubert's happiest compositions

Franz Liszt (1811-1886)

Après une Lecture du Dante –

Fantasia quasi Sonata

(Dante Sonata)

Maurizio Baglini, piano

Liszt was the son of a steward in the service of the Esterházy family, patrons of Haydn. He was born in 1811 at Raiding in Hungary and moved as a child to Vienna, where he took piano lessons from Czerny and composition lessons from Salieri. Two years later, in 1823, he moved with his family to Paris, from where he toured widely as a pianist. Influenced by the phenomenal violinist Paganini, he turned his attention to the development of a similar technique as a pianist and in 1835 left Paris with his mistress, the Comtesse d'Agoult, with whom he travelled widely during the following years, as his reputation as a pianist of astonishing powers grew. In 1844 he separated from his mistress, the mother of his three children, and in 1848 settled in Weimar as Director of Music Extraordinary, accompanied by Princess Sayn-Wittgenstein and turning his attention now to composition and in particular to the creation of a new form, the symphonic poem. In 1861 Liszt moved to Rome, where he found expression for his long-held religious leanings. From 1869 he returned regularly to Weimar, where he had many pupils, and later he accepted similar obligations in Budapest, where he was regarded as a national hero. He died in Bayreuth in 1886, four years after the death of his son-in-law Wagner. As a pianist, he had no equal, and as a composer he suggested to a younger generation of musicians the new course that music was to take. Liszt wrote a great deal of music for the piano, some of which was later revised, and consequently exists in a number of versions. In addition to original piano music, he also made many transcriptions of the work of other composers and wrote works based on national themes.

Popularly known as the Dante Sonata, Franz Liszt's *Après une lecture du Dante* owes its existence partly to Liszt's exposure to Dante Alighieri's *Divine Comedy* during the 1830s—which also provided the inspiration for the Dante Symphony (1855–56) and partly to the Victor Hugo poem from which Liszt drew his title. Unlike the later Dante Symphony, the Dante Sonata restricts itself to portraying the chaotic regions of Dante's *Inferno*; much of the music unfolds in a whirlwind of confusion and violence. The atmosphere of the Dante Sonata effectively expressive, and there are several moments of great transcendental beauty. The Sonata makes extensive use of Liszt's technique of thematic transformation, in which basic themes or motives are transformed for programmatic or descriptive purposes. The Dante Sonata is based on three principal themes: a descending fanfare that represents the descent into hell; a gloomy, descending chromatic scale; and a contrasting chorale-like theme that appears in the final, "Paradiso" section of the Sonata. All three themes are transformed and intermingled in the Sonata's coda.

As with much of Liszt's keyboard music, the Dante Sonata poses a taxing technical challenge even for the most skilled of performers. It's a work that demands vast reserves of both intricate dexterity and raw muscular endurance.

Cocktails & Sonatas Monday 5 July 5:30pm Continued

Townsville Civic Theatre

Fryderyk Chopin

Cello Sonata in G Minor, Op. 65
(1810-1849)

I Allegro moderato

II Scherzo: Andante con brio

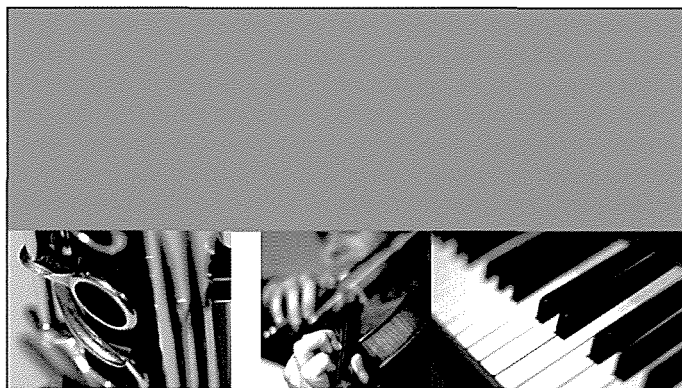
III Largo

IV Finale: Allegro

Leslie Parnas, cello

Hamish Milne, piano

Chopin, best known for his compositions for solo piano, was less at home in chamber music, composing only two such works: – a piano trio early in his career and the Sonata in G Minor for cello and piano at the end. Indeed, this sonata is the last work published during his lifetime. The piece was written for and dedicated to Chopin's friend, the cellist Auguste Franchomme, and the two of them played the last three movements at the last concert Chopin ever gave, in 1848. The many impassioned ideas in the first and most extended of the four movements sit rather uncomfortably on the framework of an intended sonata-form structure. This is not to deny that there is some highly attractive music in these pages. The scherzo finds Chopin in his element, with the broad song of the cello in the trio contrasting strongly with the energy of the main section. The relatively brief Largo movement is a relaxing interlude, reminiscent of one of the composer's nocturnes. Virtuoso energy of a high order returns in the exciting finale.



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Bach in the Cathedral Monday 5 July, 8pm

Sacred Heart Cathedral

Johann S Bach (1685-1750)
Partita No. 4 in D Major for Solo
Cembalo, BWV 828
I Overture
II Allemande
III Courante
IV Aria
V Sarabande
VI Minuet
VII Gigue

Hamish Milne, Piano

Suite No. 3 in C Major for Solo
Cello, BWV 1009
I Prelude
II Allemande
III Courante
IV Sarabande
V Bouree 1 & 2
VI Gigue

Emma-Jane Murphy, cello

Suite No. 5 in C Minor for Solo
Cello, BWV 1011
I Prelude
II Allemande
III Courante
IV Sarabande
V Bouree 1 & 2
VI Gigue

Carol Ou, cello

Interval

Sonata No. 3 in E Major for Violin
and Cembalo, BWV 1016
I Adagio
II Allegro
III Adagio ma non tanto
IV Allegro

Corey Cerovsek, violin
Maurizio Baglini, piano

Sonata No. 3 in C Major for Solo
Violin, BWV 1005
I Adagio
II Fuga
III Largo
IV Allegro assai

James Buswell, violin

During the course of his life Bach, one of the leading keyboard virtuosi of his time, published four volumes of keyboard pieces under the title of *Clavierübung*, in apparent acknowledgement of the work of his predecessor as Thomas-Kantor in Leipzig, Johann Kuhnau, whose two sets of *Clavierübungen* had appeared in 1689 and 1692, each containing seven suites, the second with an additional sonata. Bach's *Clavierübung* began with a set of six *Partitas*, published between 1726 and 1731, and was followed in 1735 by a second volume containing two contrasted works, the *Italian Concerto* and *Overture* in the French Style. The third volume, published in 1739, contained a collection of organ music, and the fourth, published in 1741-1742, the Goldberg Variations.

The choice of the word *Partita* as a title for the suites of the first volume of the *Clavierübung* again echoes Kuhnau, whose *Neue Clavierübung* had consisted of seven *Partiten*, a use of the word that was to become current in Germany, although originally in Italian it seems to have been used to describe sets of variations, as in Bach's own organ chorale variations or *Partite*. Bach's *Partitas* are built round the traditional dances of the French suite, as announced on the original title-pages, the Allemande, Courante, Sarabande and Gigue, with what is there described as other Galanterien, a variety of other short movements.

The *Partitas* open with a number of different forms of movement, giving each its own character. The first has a *Praeludium*, followed by an Allemande and an Italian Corrente of appropriately simple texture. There follows an ornamented Sarabande, a pair of Menuets and a final Italian Giga. The second *Partita* starts with a Sinfonia, marked initially Grave adagio, leading to an ornamented Andante aria and an Allegro final fugue. The succeeding Allemande is paired with a French Courante, a form of dance of greater rhythmic complexity than its Italian counterpart. The slow Sarabande leads to a lively enough Rondeaux, with its repeated refrain, and a final Capriccio instead of the usual Gigue.

A *French Overture* starts *Partita No.4*, its slow dotted rhythm introduction followed by an extended fugal section. The second movement Allemande is paired with a French Courante and the Sarabande is preceded by an aria. A Minuet, in triplet rhythm, leads to a final Gigue.

Bach wrote his six Suites for unaccompanied cello at Cöthen, about the year 1720. It is thought that the first four, at least, were written either for Christian Ferdinand Abel, bass viol player at Cöthen, or for Christian Bernhard Linigke, more probably the latter. Abel, appointed to Cöthen in 1715 is not known to have been a cellist, while Linike was distinguished rather as a player of the cello and in this capacity had been appointed to the musical establishment of the court in Cöthen in 1716, thus rejoining former colleagues from the Prussian court musical establishment, disbanded in 1713 by Friedrich Wilhelm I on his accession to his father's throne. Both musicians were friends and colleagues of Bach. The original autograph of the suites is lost and the earliest copy is that made by the Gräfenroda organist and composer Johann Peter Kellner in about 1726. This is followed by that in the hand of Bach's second wife, Anna Magdalena, made probably in 1727 or 1728 for the Brunswick-Wolfenbüttel chamber musician Georg Heinrich Ludwig Schwanenberger, who had visited Leipzig at the time and taken lessons in thoroughbass from Bach, for whose daughter Regina Johanne he stood as godfather.

Suite No. 3 in C major, BWV 1009, has a *Prélude* that is marked Presto in a slightly later source. This opens boldly with a descending scale and an arpeggio that ends on the resonant bottom string of the instrument. A relatively elaborate Allemande is paired with a simpler Courante, followed by a stately Sarabande, a well-known movement that leads to the still more familiar pair of Bourrées, the second in C minor. The suite ends with an energetic Gigue.

The fifth and six of Bach's cello suites differ in various ways from the first four. The fifth, the Suite in C minor, BWV 1011, was originally written in scordatura, a practice sometimes found in string music of the period, with the top A string of the instrument tuned down to G. The opening *Prélude* has a slower, embellished introduction before an extended faster fugal section in triple metre, its fugal texture largely implied. An ornamented Allemande is duly followed by its companion Courante and a slow Sarabande that strangely avoids the chordal pattern of its predecessors. A first Gavotte is repeated after the unusual compound rhythm of the second Gavotte and the suite ends with a Gigue in dotted rhythm.

Though Bach's Sonatas and Partitas stand at the very pinnacle of the violin repertoire, little is known of their origin. He seems to have composed them with no one in mind, though he had come into contact with an outstanding violinist, J.P. von Westhoff who may have provided the stimulus. The present group of six works probably date from around 1720, and they are now performed alternately – sonata, partita, sonata – in the usual Bach format. In form the sonatas are not German, but of Italian influence, using the Italian church sonata form. The partita form, on the other hand was developed from the suite format. They are works that place considerable demands on the soloist, made even more demanding by the changes that have taken place in the violin since the works were created.

In The Cathedral Wednesday 7 July, 5:30pm

Sacred Heart Cathedral – Recorded by ABC Classic FM

Claude Debussy(1862-1918)
Violin Sonata
I Allegro vivo
II Intermede: Fantasque et léger
III Finale: Tres anime

Debussy's Sonata for Violin and Piano in G Minor (1917), in only three movements (fast-slow-fast), harkens back to the forms of Rameau. It is one of Debussy's comparatively few pieces without any literary or pictorial references. Throughout the sonata, however, particularly at the end of the first movement, there are hints of the Spanish local colour that permeated many of Debussy's finest works.

Helena Rathbone, violin
Bernadette Harvey Balkus, piano

Gabriel Fauré (1845-1925)
Violin Sonata No. 1 in A Major,
Op. 13
I Allegro Molto
II Andante
III Allegro vivo
IV Allegro quasi presto

The first of Fauré's two violin sonatas, the Sonata in A major, Op. 13, was written in 1875 and 1876 and published the following year. It owes its origin partly to the foundation of the Société nationale de musique by Saint-Saëns in 1871, an organization that allowed the public performance of music by younger composers. The sonata owed much too to the Belgian violinist Hubert Léonard, who had established himself in Paris in 1866. Fauré worked on the sonata while staying at Sainte-Adresse in Normandy, at the house of the well-to-do businessman Camille Clerc. It was dedicated to Paul Viardot, son of the singer Pauline Viardot and brother of the girl he hoped to marry. It was first performed at a concert of the Société nationale on 27th January 1877 by the violinist Marie Tayau, with the composer. The first movement is introduced by the piano, soon joined by the violin in a variation of the theme. The violin is first entrusted with the contrasting second theme and the exposition is repeated, before the material is developed in a central section of the movement in which Fauré makes his customary use of enharmonic shifts of key. The second movement is a gently lilting D minor Andante, based principally on two related themes in which both instruments have their share. The scherzo provides an immediate contrast and struck its first audience by its originality. There is a relaxation of tension in the F sharp minor trio section. The final Allegro quasi presto, contains two principal themes and central development, with a following recapitulation, after which the first theme is used to introduce a final section.

Kerry McDermott, violin
Derek Han, piano

Maurice Ravel (1875-1937)
Piano Trio
I Modéré
II Pantoum (Assez vif)
III Passacaille (Très large)
IV Finale (Animé)

Ravel, like Tchaikovsky before him, was fully aware of the problems of balance it poses (basically, how to let the cello through). But for him a problem was a challenge.

The first movement is in sonata form, but inevitably Ravel introduces his own modifications. To achieve instrumental balance, Ravel frequently doubles violin and cello at a distance of two octaves and places the right hand of the piano between them.

'Pantoum', the title of the second movement, is taken from a Malay verse form, imitated by Hugo, Gautier and Baudelaire among others, in which the second and fourth lines of each quatrain become the first and third lines of the next. In contrast with the whirling motion of the 'Pantoum', the 'Passacaille' that follows is obsessively linear – eleven statements of an eight-bar phrase, rising to a climax and then receding again. Even more than the 'Pantoum', perhaps, this movement is a tribute to the teaching of André Gédalge, the work's dedicatee, to whom Ravel was ever grateful for his technical advice. In the last movement, the alternation of 5/4 and 7/4 bars returns us to the metric instability of the first movement, but the structure is even more firmly that of sonata form with a second theme in the shape of massive piano chords.

Bernadette Harvey Balkus, piano
Helena Rathbone, violin
Emma-Jane Murphy, cello

This concert is dedicated to the memory of Margaret Routh.

Beethoven In the Cathedral Wednesday 7 July, 8pm

Sacred Heart Cathedral

Ludwig van Beethoven (1770-1827)

Cello Sonata in A Major,
Op. 69 No. 3
I Allegro ma non tanto
II Scherzo: Allegro molto
III Adagio cantabile
IV Allegro vivace

Carol Ou, cello
Maurizio Baglini, piano

The Sonata in A major, Opus 69, was written in 1808 and dedicated to Beethoven's close friend Baron Ignaz von Gleichenstein, an amateur cellist, who helped the composer in business matters, arranging his pension from a group of rich patrons in 1809 and joining with him in the courtship of the sisters Anna and Therese Malfatti, the first of whom married Gleichenstein in 1811, bringing his close friendship with Beethoven to an end. On the autograph of the sonata Beethoven wrote the words *Inter lacrymas et luctus* (Amid tears and sorrows), but there is little sign of this in the music. The cello opens the first movement, in its lower register, sustaining the dominant of the key to anchor the piano's response, which is then swapped between instruments. The introduction of a second subject is then shared by the two instruments. This material is developed in a central section, before the return of the first theme in recapitulation, played by the cello, with a running triplet piano accompaniment. The second movement is in the form of an A minor Scherzo, repeated to frame an A major Trio, with its opening cello double-stopping and lower register piano accompanying figuration. There is no full slow movement, but a brief E major Adagio, which leads directly to a final Allegro vivace, dominated by the first subject announced by the cello, which later introduces a contrasting second subject. It is the first that forms the substance of the central development and the closing section of the sonata.

String Quartet in D Major,
Op. 18 No. 3
I Allegro
II Andante con moto
III Allegro
IV Presto

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

The D major Quartet represents one of the gentlest of Beethoven's earlier works, certainly in its first three movements, the first two notes of the violin and their continuation in quietly flowing quavers over a very deliberate chordal accompaniment could easily be the start of a slow movement but it is not the case. Beethoven's control of movement shows already a high degree of maturity, clearly proved in an opening to which no correlation can be found in the style of Haydn or Mozart.

The easeful Andante is a rondo. The twelve-bar theme is constructed with great subtlety and the melody, begun by the second violin, is taken over and repeated by the first before the statement has been completed. The smoothly flowing figuration of the theme is prominent in most of the movement.

The Scherzo is unaggressive and its Trio decorates a four-note descending bass. Sustained brilliance in this Quartet is reserved for the finale, in a fast six-eight time. Here it also generates rich and vigorous polyphony.

Piano Quartet in C Major,
Wo O36 No. 3
I Allegro vivace
II Adagio con espressione
III Allegro: Rondo

Derek Han, piano
Corey Cerovsek, violin
Theodore Kuchar, viola
Alicja Dutkiewicz, cello

Beethoven's technique of composing in many ways was the opposite of Mozart who is said to have composed whole symphonies in his head. Beethoven worked in disciplined and systematic manner with sketchbooks and always studied other composers in great detail. This compositional method and the resulting output has resulted in 205 works being catalogued after his death and given the without opus (WoO) classification.

Interval

String Quartet in E flat Major,
Op. 127 No. 12
I Maestoso – Allegro
II Adagio, ma non troppo e molto
cantabile – Andante con moto –
Adagio molto espressivo
III Scherzando vivace – Presto
IV Finale

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

The String Quartet in E Flat Major Op 127 is the first of his series of late quartets, all of which occupied Beethoven between 1824 and 1826. In terms of mere length these works are as large as (and sometimes larger than) the chamber works of his middle period, but they show a new compression of his thought. The economy with which Beethoven uses the material of the first Allegro is a constant cause for wonder, and the beautiful main theme is astonishing how much is derived from its simple figures and from the calm descending bass line. The majestic and slow syncopated chords that introduce the movement offset the close thematic integration. These are thematically divorced from the rest, and deliberately, for their function are purely tonal.

The second movement is a set of variations on a vast theme in A flat, rising from the introductory bars. The theme is in two parts, each played first by the violin then by the cello, with a short and extremely subtle codetta. Variation I is a study in proliferating lines of melody in all four parts. Variation II is in a quicker tempo, largely a joyous duet for the two violins over a light staccato accompaniment. For Variation III the original melody is totally transformed and Variation IV returns to A flat in the original 12/8 tempo, rising to a climax with striding arpeggios in the accompaniment. Then the coda begins, it changes to the minor; mystery prevails. But then the music flows into yet another variation, this time richly decorative and polyphonic, followed by a passing reference to of Variation III to end the movement. The lively Scherzo is intensified by the remarkable Presto Trio with its many modulations. As in the Ninth Symphony (finished in the same year) a second appearance of the Trio is soon cut off. The opening of the finale seems to be on the dominant of C, but quickly drops into E flat for the singing main theme. Beethoven then explores the relationship between these two keys and others but eventually finds the way back to E flat through a series of modulations bringing the Quartet to an end.

C20th Retrospective Thursday 8 July, 11am

Sacred Heart Cathedral – Recorded by ABC Classic FM

<div>Peteris Vasks (1946-)</div> <div>Sonata for Solo Double Bass</div> <div>Maxime Bibeau, double bass</div>	<div>Peteris Vasks was born in 1946 in Aizpute, Latvia (then a part of the Soviet Union). His compositions are usually drawn from archaic Latvian folk elements and most of them have programmatic titles, which refer to nature. Vasks is not so much the poetic praise of nature or description of landscape as an aesthetic ideal but rather the harmonious relationship between man and nature, as well as the ecological and moral threats, which are likely to destroy this relationship.</div>
<div>Benjamin Britten (1913-1976)</div> <div>Suite No. 3 for Solo Cello Op. 87</div> <div>I Introduzione: Lento</div> <div>II Marcia: Allegro</div> <div>III Canto: Con moto</div> <div>IV Barcarola: Lento</div> <div>V Dialogo: Allegretto</div> <div>VI Fuga: Andante espressivo</div> <div>VII Recitative: Fantastico</div> <div>VIII Moto perpetuo: Presto</div> <div>IX Passacaglia: Lento solenne</div> <div>Alexander Ivashkin, cello</div>	<div>The Suite No. 3 for solo cello was written for Rostropovich, one of Britten’s many friendships from members of a dissident faction of the Soviet Union, which also included Shostakovich. Nine emotionally charged movements are linked by three Tchaikovsky-arranged folksongs (The grey eagle, Autumn, Under the little apple tree) and the Orthodox Kontakion (or Hymn for the Dead). Britten enigmatically pre-echoes, varies and disperses these Russian tunes throughout the work before successively stating them in their original form at the end of the closing Passacaglia</div>
<div>Nicolai Roslavetz (1881-1944)</div> <div>Cello Sonata No. 1</div> <div>Alexander Ivashkin, cello</div> <div>Daniel Adni, piano</div>	<div>It was still just recently that the legacy of Nicolai Roslavetz as the first atonal composer in Russia, and the creator of the “New System of Organization of Sounds” were unfamiliar not only to the general public but also to professional musicians. His compositions were taken away from libraries upon the excuse of “lack of demand,” some were even destroyed. Only recently has the music of Roslavetz has begun to be performed widely, and the perception has emerged that one is dealing of a Master of great talent</div>
<div>Pyotr Il’yichTchaikovsky</div> <div>arr. Toru Takemitsu</div> <div>(1840-1893) / (1930-1996)</div> <div>Herbstlied (Autumn Song)</div> <div>Catherine McCorkill, clarinet</div> <div>Kerry McDermott, violin</div> <div>Helena Rathbone, viola</div> <div>Yvette Goodchild, viola</div> <div>Alicja Dutkiewicz, cello</div>	<div>Late in 1875, Tchaikovsky received a commission from a St. Petersburg magazine publisher to provide one piano piece for each month the magazine was issued. At the end of 1876, all twelve pieces were published under the title Vremena goda (The Seasons), op. 37a. Transcriptions of these popular pieces abound for various types of ensembles. The arrangement by Toru Takemitsu of the Herbstlied (October” or “Autumn Song) was premiered in1993. The transcription follows Tchaikovsky’s piano piece very closely, with the clarinet playing most of the main melody. Occasional use of harmonics provides special colouring to some of the accompanying string chords.</div>

Goldner Quartet In the Cathedral Thursday 8 July, 5:30pm

Sacred Heart Cathedral

Ludwig van Beethoven (1770-1827)
String Quartet in B flat Major,
Op. 18 No. 6
I Allegro con brio
II Adagio ma non troppo
III Scherzo: Allegro
IV La malinconia: Adagio –
Allegretto quasi allegro

Extreme contrasts characterise the B flat Quartet. Beethoven was always attracted by the problems posed by strong contrasts and in the last of the Opus 18 Quartets he is trying out the possibilities of disparity of character between the movements.

The powerfully sprung first movement features abrupt and economical nature of its harmonic movement. A soberly ornate slow movement, with touches of mystery, serving to relieve the general tone rather than to search depths, follows the exuberance of the first movement.

One of Beethoven's most astonishing scherzos follows. Its remarkable rhythmic disruptions could have occurred at any time in his life, and this movement could easily appear in one of the late quartets. The Trio displays a wild and difficult violin solo.

A slow introduction, 'La Malinconia', full of daring shifts of harmony and texture, begins the last movement. It is justly one of the most celebrated passages in early Beethoven – he asks for it to be played with the greatest delicacy. It recurs later in the course of the following cheerful major final movement.

String Quartet in E flat Major,
Op. 74 No. 10 'Harp'
I Poco adagio – Allegro
II Adagio ma non troppo
III Presto – Più presto quasi
prestissimo
IV Allegretto con variazioni

The year 1809 could be called Beethoven's E flat year since it produced three major works in that key – the Fifth Piano Concerto, the Piano Sonata 'Les Adieux', Op 81a, and this quartet. The quartet (which has been labelled 'The Harp' on account of some arpeggiando pizzicato passages in the first movement) opens with a contemplative introduction

The Allegro, dignified and confident, also contains the celebrated pizzicati.

The development contains a wonderfully exultant C major treatment of the main theme, and the coda creates one of the most original and powerful passages in quartet writing – the first violin breaks out into brilliant bravura, like a soloist in a concerto, while texture deepens and solidifies beneath it.

The gentle A flat slow movement is a rondo, the beautiful main melody recurring at intervals, with episodes that tend to melancholy. This music is essentially innocent and direct.

Then comes a very strong C minor Scherzo, its rhythm not dissimilar to the Fifth Symphony, the suggestion reinforced by a rushing C major Trio. The parallel with the symphony becomes even more striking when the Scherzo recedes into a pianissimo showing signs of the link into Beethoven's Fifth Symphony's finale.

Instead of a blazing finale Beethoven uses variations on a deceptively accented theme.

String Quartet in F Minor,
Op. 95 No. 11 'Serioso'
I Allegro con brio
II Allegretto ma non troppo
III Allegro assai vivace ma
serioso – Più allegro
IV Larghetto – Allegretto agitato –
Allegro

1810 was not one of Beethoven's most prolific years, but it did produce this remarkably concentrated quartet and the music for Egmont. Beethoven himself called Op 95 'Quartett serioso' – Most of the nicknames to Beethoven's popular compositions ("Moonlight" Sonata, "Emperor" Concerto, "Pastoral" Symphony etc.) came from others, usually publishers trying to sell more copies of the music. Beethoven's own hand wrote *Quartett serioso* at the head of the first page. This is a curious step to take when so many of his works could scarcely be said to lack seriousness, and the fact that he showed at first some reluctance to let the work be published suggests it held for him some special significance. It is one of the most compact of all his works and his shortest quartet, yet it has an astonishing variety and scope both of character and material.

The first movement is unusually short but gives the impression of incalculable dimensions and limitless power.

The second Allegretto movement contains two main elements – a cantabile main theme and a second subject treated as a highly individual and expressive fugato. Polyphony dominates the heart of the movement, and during this time there is a passage of non-contrapuntal modulations followed by another fugato where the theme gets shorter and shorter. The fugato theme reappears later in the lower parts, rising briefly as part of the melodic flow of the theme before vanishing again. The end is inconclusive and the scherzo breaks in abruptly, followed by a rapidly modulating Trio and ending in truncated form of the Scherzo returning.

Beethoven does not call it a scherzo. He used this term only literally, when humour or wit was intended. There is no humour in this fierce piece, nor in the wonderful Trio, unlike anything else in quartet literature and also unique in occurring twice in different forms, the second time with even more marvellous modulations than before. The final statement of the blunt scherzo is sharply truncated and speeded up.

The final movement is introduced by a short Larghetto, the aptly marked Allegretto agitato finale suggests a witches' dance until Beethoven appends an enigmatic Allegro coda.

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

Chamber Classics Thursday 8 July, 8pm

Townsville Civic Theatre – Recorded by ABC Classic FM

Wolfgang Amadeus Mozart
(1756-1791)
Piano Trio in E flat Major, K. 498
'Kegelstatt'
I Andante
II Minuett
III Allegretto

Bernadette Harvey Balkus, piano
Catherine McCorkill, clarinet
Paul Neubauer, viola

Mozart's Kegelstatt Trio, for clarinet, viola and piano, was completed on 5th August 1786, its nickname derived from the suggestion that the work was composed during the course of a game of skittles. The Trio was written for the Jacquin family and in particular for Mozart's pupil Franziska Jacquin, who presumably played it with the great Classical clarinettist Anton Stadler, with the composer himself playing the viola. Interestingly, Stadler, like Mozart was a freemason as regularly came to Mozart's financial aid and assisted with his somewhat chaotic business affairs. When the work was published in 1788, it was prudently advertised as for violin, viola and keyboard, a necessary commercial adjustment, with an added note that the violin part could be played instead on the clarinet.

The Trio opens with an Andante in which the piano, initially together with the viola, announces the theme, then capped by the clarinet, which is later entrusted with the second subject, given to the viola in its re-appearance in the recapitulation. The second movement is a Minuet, in the key of B flat, with a contrasting G minor Trio section that puts the viola through its paces. The final Allegretto is in Rondo form opens with the principal theme played by the clarinet. The movement includes a dramatic excursion into C minor for the viola and further brief opportunities for virtuosity in music of subtle refinement and moments of poignant beauty in music written at the height of Mozart's career.

Felix Mendelssohn (1809-1847)
Piano Trio No. 2 in C minor, Op. 66
I Allegro energico e con fuoco
II Andante espressivo
III Scherzo: Molto allegro quasi presto
IV Finale: Allegro appassionato

Hamish Milne, piano
Corey Cerovsek, violin
Leslie Parnas, cello

Mendelssohn was not unlike Mozart, being a child prodigy both as a pianist and as a composer. His family was well-educated and financially comfortable, which was an ideal environment to develop the talents that Mendelssohn displayed at an early age. Musically, not unlike Beethoven, he was positioned in the highly structured Classical period and the budding Romantic period. His music bears elements of both, he was at least partially responsible for a popular revival of interest in the Baroque stylings of JS Bach. All of these elements are present in his tremendous body of work, which spans from solo to orchestral, instrumental to vocal, secular to sacred. His second piano trio was written in 1845, only two years before his death (again, like Mozart, Mendelssohn died in his thirties). While in a classic four-movement form, it clearly bears the mark of the coming Romantic era which he helped to create.

Interval

Leos Janáček (1854-1928)
Concertino
I Moderato
II Piu mosso
III Con moto
IV Allegro

Michael Kieran Harvey, piano
Corey Cerovsek, violin
Helena Rathbone, violin
Irina Morozova, viola
Catherine McCorkill, clarinet
Peter Moore, bassoon
Robert Johnston, horn

Much of Janáček's most characteristic music dates from the remarkable final decade of his life. The Prague première of his opera Jenufa in 1916 and, as a result, his growing recognition across German – speaking Central Europe, had given him renewed creative confidence. Add to this his patriotic pride at the establishment of Czechoslovakia in 1918, and his extraordinary late-flowering infatuation with Kamila Stösslová, a married woman almost half his age, and we can begin to understand why a composer in his seventies should produce such a rich and original late harvest. In Janáček's late music we find a freshness, a boldness, and an intensity of feeling which would be remarkable in many younger composers of the 1920s; it is easy to forget that he was of a generation closer to Mahler and Dvořák than to Stravinsky or Bartók. The Concertino, written the following year shows a still more fresh approach to sound and form. Despite its title, it has little resemblance to the traditional concerto. While the piano plays almost constantly, the majority of the other instruments are silent for entire movements, solo horn and clarinet merely sketching in the outlines of a surrounding landscape with echoes, horn calls and birdsong. Only in the final two movements do the majority of the instruments play together for any period of time, and these have the closest resemblance to traditional forms, the third movement – an angular march framing an idyllic central section – having a distant similarity to a scherzo and trio.

Gabriel Fauré (1845-1928)
Piano Quartet No. 2 in
G minor, Op. 45
I Allegro molto moderato
II Allegro molto
III Adagio non troppo
IV Allegro molto

Daniel Adni, piano
James Buswell, violin
Theodore Kuchar, viola
Alexander Ivashkin, cello

Fauré, sometimes called “French Brahms”, referred to by one critic as “the classic example of a rare, virtually priceless wine that simply refuses to travel.” Both of these assessments, though questionable, do contain a grain of truth about this composer and his music, as they hint at the seriousness, restraint and highly personal nature of his work. Even a scan of his musical output shows these qualities: by far the lion’s share of his opus numbers are devoted to songs, song cycles and piano miniatures (barcarolles, impromptus, etc.) genres of the most intimate nature. He wrote one opera, one celebrated choral work (the requiem, which is certainly closer in spirit to the Brahms German Requiem in spirit than it is to the flamboyant and vivid examples of Berlioz or Verdi), a handful of orchestra pieces, including the well-known incidental music to Maurice Maeterlinck’s *Pelleas et Melisande*, and about ten important chamber works, including tonight’s offering.

Fauré was born in 1845, which puts him at the tail end of the second great wave of Romanticism (he was 12 years younger than Brahms, 5 years younger than Tchaikovsky). Dvořák and Rimsky-Korsakov are nearly his contemporaries. Though his music belongs clearly with that of his contemporaries, he is, perhaps, the most forward looking of his generation, his style strongly forecasting that of the next generation of great French composers, the one usually labelled ‘Impressionist.’

As a teacher, and director of the Paris Conservatoire, he was himself a great influence on a younger generation on French composers which included Debussy (born 1862) and Ravel (1875), the latter of whom was his student. His very personal style, with its emphasis on emotional and pictorial nuance, its pastel colours, and its movement away from classical and romantic dynamism was a strong influence on the impressionist generation, Debussy and, particularly, Ravel.

The Piano Quartet consists of many well-known impressionist devices. To be found in this work, for instance, are augmented chords and the so-called ‘French sixth chord,’ whose ambiguity of root and resolution give them a kind of mysterious sound. Melodies based on these chords suggest the whole-tone scale, another sound associated with French impressionism, and are hinted at in this piece. Also heard are some suggestions of modal harmony, which undermine the strong sense of dominant and tonic, the harmonic polarity, which gives direction to so much classical music. The perfect authentic cadence, a kind of harmonic exclamation mark, which is the most common harmonic pattern in Classical and early Romantic music, is virtually non-existent.

The finale of this work is more traditional in mood and is one of the more outgoing and dynamic movements Fauré produced. It even includes, as mentioned above, its two perfect authentic cadences, and a motive that sounds like it could come out of a Brahms piano quartet. He has been described as simply, a French composer with some ties to German romanticism, with one foot in the 19th century and one in the twentieth.

C20th Retrospective Friday 9 July, 11am

St James Cathedral

Paul Hindemith (1895-1963)
Sonata for Solo Cello Op. 25 No. 3
I Lebhaft, sehr markiert
II Massig schnell, gemachlich
III Langsam
IV Lebhaftes Viertel
V Massig Schnell

Carol Ou, cello

Composer, conductor and instrumentalist, Paul Hindemith was one of this century's most accomplished musicians. He was recognised as being arguably the finest violist of his generation, giving the first performance of many works, including William Walton's Viola Concerto. Yet he was said to be able to play all the instruments of the orchestra with similar skill and he certainly bestowed upon posterity solo works for the majority of them, from the violin and harp to the bassoon, trumpet and cor anglais. With Bach as his model, he composed unaccompanied solo sonatas for the violin, viola and the cello.

Hindemith was a self-confessed anti-Romantic, which has prejudiced generations of musicians and in particular listeners against him. His lyrical and endlessly resourceful music occupies an important place on the history of 20th century composition. The Sonata for solo cello is a fascinating example of his craft: strongly melodic and virtuosic, the instrument often conjures up the illusion of being an entire string quartet rather than four strings alone. The rhythmic drive so characteristic of the composer gives the music a distinct dance flavour.

Krzysztof Penderecki (1933-)
Violin Sonata No. 1

Kerry McDermott, violin
Michael Kieran Harvey, cello

Chamber music has featured only intermittently in the output of Krzysztof Penderecki. An accomplished violinist as a student, he wrote numerous works for small ensembles up until the First String Quartet of 1960. Thereafter, with the exception of a Second String Quartet from 1969, the emphasis was firmly on operatic, choral and orchestral works. Chamber composition was restricted to short 'homages' for friends and musicians until, in the 1990s, Penderecki returned to the medium in earnest. Composed in Krakow during 1953, before Penderecki had begun his studies at the Academy of Music, what is now known as the First Sonata for Violin and Piano was not published until the early 1990s. After several ominous piano chords, the Allegro bursts into life with a lively, Shostakovich-like idea, contrasted with a more expressive theme. This alternation is then elaborated and varied along the lines of a truncated sonata-form movement. The first idea breaks off to reveal, after a pause, the more inward world of the Andante, a muted violin pursuing its Bartókian soliloquy over pensive piano chords. A sudden surge leads directly into the toccata-like Allegro vivace, its brusque main theme alternating with a gentler idea in a brief but energetic rondo, which concludes the work with a flourish.

Ross Edwards (1943-)
Piano Trio

Bernadette Harvey Balkus, piano
Helena Rathbone, violin
Emma-Jane Murphy, cello

Ross Edwards writes: The first movement, lucid and calm, is related to my Guitar concerto (1995) through its texture, modality and general ethos: I had in mind sunlight sparkling on the Arafura Sea, north of Australia. In the second, an adagio, an intimate dialogue between violin and cello is supported by the piano and the movement concludes with a brief quotation from my second symphony, completed the year before. The finale is an effervescent *maninya* (Australian dance/chant) whose characteristic shapes and patterns have their origin in the natural world.

Vladimir Tarnopolsky
(1955-)
Piano Trio 'Troïsti muziki'

Michael Kieran Harvey, piano
Corey Cerovsek, violin
Alexander Ivashkin, cello

Vladimir Tarnopolsky was born in 1955 in the Ukrainian city of Dnepropetrovsk where he studied at a local music college. In 1973 he entered the composition department at the Moscow Conservatory. He achieved notoriety in 1983, when as a recent graduate his neo-expressionistic Cello Concerto was chosen from many works to be premiered by the world-famous conductor Gennady Rozhdestvensky in the concert series "From the History of Soviet Music"

Troïsti muziki refers to a folk instrumental trio widespread in the Ukraine up to the middle of the 19th century. It traditionally consisted of the violin, basol (a folk type of cello) and the tambourine, though there could be other combinations of three instruments. The composers free and improvisatory use of the Piano Trio medium in *Troïsti muziki* portrays an equal measure of folk music and minimalism.

Cocktails & Sonatas Friday 9 July, 5:30pm

Townsville Civic Theatre – Recorded by ABC Classic FM

Concert sponsored by



Bohuslav Martinů (1890-1959)
Violin Sonata No. 1
I Allegro
II Andante
III Allegretto

James Buswell, violin
Michael Kieran Harvey, piano

Bohuslav Martinů is widely considered to be the foremost Czech composer of the 20th century after Leos Janáček. Born into near-poverty in Bohemia in 1890 (his family lived in a church tower until he was 12), Martinů showed early promise as a violinist. A fund-raising effort by the whole town enabled him to attend the conservatory in Prague, with less than stellar results. Martinů was by nature a poor student, disliking practice and failing to attend classes. He was eventually expelled for 'incorrigible negligence'. However, he was a conscientious student when left to his own motivation, eventually securing a job as a violinist in the Czech Philharmonic. He also was a self-taught pianist, good enough to accompany others in his own compositions. He left Europe for America in the early years of the Second World War, where he lived and taught in New York and Tanglewood. Martinů returned to Europe after 12 years abroad, but was never again to live in Bohemia.

Although Martinů did not begin composing in earnest until his late 20s, he was by modern standards a prolific composer. He composed in nearly all genres, and was influenced by his Czech predecessors Dvořák and Janáček, his teachers Josef Suk and Albert Roussel, and by Debussy and Stravinsky. Jazz also became an important element of his musical language, especially in the 1920s. Martinů composed two early violin sonatas, but regarded them as juvenile and did not acknowledge them. Thus it is that the Sonata No. 1 for Violin and Piano is actually his third violin sonata. It was composed in 1929 in Paris, at the end of his 'jazz period'. The writing is virtuosic and rhapsodic, making use of blues elements in the slow movement, and solo cadenzas in the outer two movements.

Leos Janáček (1854-1928)
Pohádka (Fairy Tale)
I Con moto
II Con moto
III Allegro

Alexander Ivashkin, cello
Daniel Adni, piano

Pohádka or Fairy Tale is based on an epic poem by the Russo-Turkish poet Vasily Zhukovsky. Effectively a concentrated cello sonata in three movements, it was first performed in Brno in 1910. Janáček responds to the fairy tale of love, escape, sorcery and eventual happiness through his compositional imagery.

Antonín Dvořák (1841-1904)
Silent Woods, Op. 68 No.5

Alexander Ivashkin, cello
Daniel Adni, piano

In 1892 Dvořák began a three-year tenure as director of the National Conservatory in New York upon the invitation of its founder. Before leaving he made a farewell tour of Czechoslovakia with a violinist and a cellist to help him play his own music. For the occasion he wrote a rondo for cello and piano and arranged the piano duet, "Silent Woods" for the same combination, and Dvořák and his friend the cellist Hanus Wihan played them.

Johannes Brahms (1833-1897)
Horn Trio in E flat Major, Op. 40
I Andante – Poco piu animato
II Scherzo: Allegro – Molto meno allegro
III Adagio mesto
IV Finale: Allegro con brio

Maurizio Baglini, piano
Robert Johnston, horn
Helena Rathbone, violin

After the death of his mother the 32-year-old Brahms in 1865 wrote only two works, which both, nevertheless, point towards the future of the history of music. One is the German Requiem, the other is the Horn Trio, Op.40. The trio signified a new period for horn music. Characteristic of the work is the enormous technical difficulty of the piano part. The first movement is a moving lament in E flat major. The apparently very different instruments, the violin and horn, with the piano, form a wonderful relationship. The Scherzo, based on a folk song is a wild, restless, onward-driven piece, followed by the deathly sadness of the Adagio in E flat minor, a lament for his mother. The E flat major Finale with its wild, bubbling hunting motif would signify the return to life. Only the fact that the movement is thematically based on a sad folk-song, which translates to 'There in the pasture stands a house' was possibly used to remind the listener of the despairing music of the other three movements.

Chamber Classics Friday 9 July, 8pm

Townsville Civic Theatre – Recorded by ABC Classic FM

Concert sponsored by



Johannes Brahms (1833-1867)
Clarinet Trio in A Minor, Op. 114
I Allegro
II Adagio
III Andantino grazio
IV Allegro

Maurizio Baglini, piano
Catherine McCorkill, clarinet
Emma-Jane Murphy, cello

The clarinettist Anton Stadler was well known to be an inspiration to Mozart, in the same way Richard Mühlfeld was to Johannes Brahms. Brahms discovered the clarinettist during a visit to Meiningen, where so many of his significant works had been premiered. This visit occurred in 1891, one year after he had decided to retire permanently from composition and had destroyed several incomplete works. Upon hearing Mühlfeld play, Brahms enthusiastically dubbed him "the greatest living wind player," and also referred to him (approvingly) as "Fraulein Klarinette," in reference to his warm and seductive tone. Mühlfeld's artistry reawakened Brahms' creative spirit, and inspired four late masterpieces: the two Sonatas, opus 120, the famous Clarinet Quintet in B minor, opus 115 and the Trio on this program. The Trio was written during the summer of 1891, and was premiered that December by Brahms and Mühlfeld, along with cellist Robert Hausmann.

The scoring of the Trio is heterogeneous, and suggests a blending of sonorities, where none of the players is predominant, and each has its moments. Rather than being the "star" of the Trio, the clarinet is one of three equals.

The first movement is rather stern followed by a meltingly lyrical slow movement in D major. The vigorous finale of the Trio is typically 'Brahmsian' in its display of contrapuntal skill: the second theme is delivered as a canon in inversion. The final movement is in the style of a gracious waltz.

Hermann Goetz (1840-1876)
Piano Quintet, Op. 16
I Andante sostenuto
II Andante con moto
III Allegro moderato
IV Allegro vivace

Hamish Milne, piano
Kerry McDermott, violin
Paul Neubauer, viola
Alicja Dutkiewicz, cello
Maxime Bibeau, double bass

Though very highly regarded towards the end of his short life, Prussian born Hermann Goetz is just about saved from complete obscurity by his only completed opera, based on The Taming of the Shrew and his association with Brahms. The rest of his output is hardly ever performed. The Piano Quintet reveals Goetz to be steeped in the Germanic Romantic tradition.

Interval

Franz Berwald (1796-1868)
Septet
I Introduzione: Adagio –
Allegro molto
II Poco adagio – Prestissimo –
Adagio
III Finale: Allegro con spirito

Kerry McDermott, violin
Theodore Kuchar, viola
Carol Ou, cello
Maxime Bibeau, double bass
Catherine McCorkill, clarinet
Peter Moore, bassoon
Robert Johnston, horn

Few composers had a longer struggle for recognition than Franz Berwald. The son of a violinist in the Swedish court orchestra, he was himself an orchestral player in the early part of his career. His ambitions as a composer led him to make several extended trips abroad, but he enjoyed only limited success in Sweden or elsewhere. He worked at a variety of non-musical jobs, including a decade as manager of a glassworks. Only in the 1860s did he begin to receive the honours due a leading musical figure, and it was not until long after his death that it became generally agreed that he was Sweden's greatest nineteenth-century composer, at least in the realm of instrumental music. Though much of his creative effort went into opera, his surviving stage works have not fared well in modern performances. On the other hand, his symphonic and chamber music has found a niche in the repertory. Berwald's fondness for irregularity both in the length of single phrases and in the structure of entire works is the feature that sets him apart from most of his contemporaries.

Composed in 1817 and revised in 1828, the septet comes from the years when Berwald was playing violin and viola in the court orchestra in Stockholm. It clearly belongs to the tradition begun by the Beethoven septet for the same combination of instruments, though it is more modest in its dimensions. Technically confident and full of youthful energy, it is the work of a composer at the beginning of a hopefully memorable career.

Like Beethoven's septet, Berwald's begins with a slow introduction leading to a light-hearted main section. The opening theme is cleverly constructed – the sustained notes in the winds are the accompaniment, while the plucked notes in the strings, which sound like an accompaniment at first, are actually the tune. Berwald combines a clear formal layout with some adventurous key changes in the course of the movement.

Large nineteenth-century instrumental works tend to have four movements. Berwald varies this pattern by making the two inner movements into one. It begins as a slow movement, with a fine lyrical theme first heard in the clarinet. The music becomes more agitated, leading to a second theme, and then to a development of the opening theme. At the point where he might be expected to recapitulate the opening, however, Berwald suddenly breaks into a whirlwind scherzo. After this has run its course, the slow material returns briefly to conclude the movement.

The finale of the septet is full of youthful high spirits. Two cheerful themes alternate with mysterious rushing passages that simply keep everything moving along to a satisfying close.

C20th Retrospective Saturday 10 July, 11am

Sacred Heart Cathedral – Recorded by ABC Classic FM

Olivier Messiaen (1908-1992)
Eight Preludes

Michael Kieran Harvey, piano

Olivier Messiaen is among the most influential figures in the music of the twentieth century. At first alarming and shocking audiences, he later won an unassailable position, respected at home in France and abroad for his achievement through a musical language that is intensely personal, emotional and informed by a deep Catholic piety.

The eight *Prélude*, were published in 1929, while Messiaen was still a student, at the insistence of Paul Dukas. While the titles may have overtones of Debussy, the music itself shows considerable originality.

I La colomba (The Dove), II Chant d'extase dans un paysage triste (Song of Ecstasy in a Sad Landscape), III Le nombre léger (The Light Number), IV Instants défunts (Dead Instants), V Les sons impalpables du rêve (The Impalpable Sounds of the Dream), VI Clockes d'angoisse et larmes d'adieu (Bells of Anguish and Tears of Farewell), VII Plainte calme (Calm Complaint), VIII Un reflet dans le vent (A Reflection in the Wind)

Joan Tower (1938-)
Wild Purple

Paul Neubauer, viola

Joan Tower is one of this generation's most dynamic and colourful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. She was the pianist for the DaCapo Chamber Players from 1969 to 1984 and has been closely associated with the St. Louis Symphony Orchestra and Leonard Slatkin for whom several works were commissioned. Tower's 'Wild Purple', was written for Paul Neubauer, was described 'The Washington Post' as brief, mysterious and evocative – rife with odd tonalities, double strings and vigorous finger work.

Nigel Westlake (1958-)
Piano Sonata No. 1

Michael Kieran Harvey, piano

Nigel Westlake commenced his career in music some 30 years ago as a freelance clarinetist, performing with numerous orchestras and chamber ensembles. In 1983 he studied contemporary music in Amsterdam, specialising in the bass clarinet with Harry Sparnaay. From 1985 – 1992 he joined "The Australia Ensemble" and toured extensively with them throughout Australia and the world. In 1992 he was invited to join guitarist John William's group "Attacca" as a writer and performer for tours of Australia & the UK. As a composer he is largely self-taught, having commenced writing for rock bands whilst still a teenager. He has been commissioned by many of Australia's leading orchestra's, chamber ensembles and soloists and has successfully combined writing for the concert hall with his passion for film and theatre, having composed numerous T.V and feature film scores, including the No. 1 box office hits around the world, "Babe" & the Imax film "Antarctica". He has won many awards for his compositions and in 2004 was awarded the "HC Combs Creative Arts Fellowship" from the Australian National University.

In one very tight sweep, there are three easily discernible sections – fast, slow, very fast. The language is polychromatic & highly original. The most striking characteristics lie in the surprising lyricism of the slow movement, and in the relentless rhythmic energy of the surrounding sections. The outer movements display a volatility, which pay testament to the composer's strong background in fusion/percussion music.

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

James Buswell, violin
Leslie Parnas, cello

In 1914, thirty-two years after Tchaikovsky completed the A minor Trio, Zoltán Kodály composed his Duo for Violin and Violoncello, Op. 7, a work which displays not only the similarities in the technical capabilities of both instruments but also highlights their contrasting expressive and tonal qualities as well. This highly original piece may very well be one of the first scored specifically for these two instruments and probably served as an inspiration and precedent for Maurice Ravel's Sonata for Violin and Violoncello completed eight years later in 1922. From the outset, Kodály – who played violin, viola and cello himself — uses three techniques to achieve a variety of possibilities from the violin and cello: imitation, question-and-answer, and unison. The thematic exchanges between the two instruments, which open the work, lead into impressionistic octave passages. One hears reminiscences of Debussy and Ravel throughout the first movement, which ends in a somewhat melancholy, introspective manner.

The second movement, Adagio, reveals a striking, almost percussive effect in the cello which precedes the dramatic Andante section; and once again, there is a passage which reflects the influence of Debussy (possibly from the string quartet) on Kodály, followed by a cello solo, marked appassionata before the movement ends pianissimo. After the solo-violin recitative, "in a free improvisatory style", which opens the third movement, a Hungarian-inspired folk melody appears in the guise of a children's song (with a repeated-note cello theme), which begins the Presto section. There is imitation throughout and suggestions of Bartók's Rumanian Folk Dances, which were composed around the same time. Along with Bartók, Kodály was one of the creators of an art music based on folk sources, and Bartók himself described Kodály's works as "the most perfect embodiment of the Hungarian spirit."

Cocktails & Sonatas Saturday 10 July, 5:30pm

Townsville Civic Theatre

Concert sponsored by



Wolfgang Amadeus Mozart
(1756-1791)
Duo for Violin and Viola in B flat
Major, K. 424
I Adagio – Allegro
II Andante cantabile
III Tema con variazioni – Andante
grazioso – Allegretto

Kerry McDermott, violin
Paul Neubauer, viola

The first 'Allegro' of K424 is preceded by a magnificent slow introduction, based on a motif that Mozart was to re-use four years later in the slow movement of the G minor String Quintet (K516). The main part of the movement is one of a long series of triple-time allegros in B flat exhibiting a lively yet lyrical mood. The wide variety of melodic ideas in K424 is especially appealing, and, as contrast, there is some particularly brilliant concerto-style passagework for the violin, and a development whose climax is a spirited canonic episode, where viola and violin each take the lead in turn. The following 'Andante cantabile' is a single extended violin melody. Two features are remarkable: the rich harmony that the viola, usually playing two notes at a time, is able to suggest, and the lack of emphasis on the cadence points. This creates a free, romantic style of lyricism. The outlines of the last movement, an Andante with six variations, are by contrast absolutely clear, with a different character for each variation and a coda that transforms the theme into a lively German dance. The viola shares in the presentation of the initial theme and has a leading role in several of the variations – highlighting the special affiliation Mozart had with the viola.

Dmitri Shostakovich (1906-1975)
Piano Sonata No. 1, Op. 12

Michael Kieran Harvey, piano

The radical tendencies in Shostakovich's music, held in rigorous check by the First Symphony erupt uninhibitedly in the First Piano Sonata, composed during September and October 1926. The work was originally subtitled 'October', a description transferred to the Second Symphony but whose implied conflict is evident in the sonata's attempts to ground itself in the key of C major. This is apparent at the opening, when, amid a maelstrom of atonal figuration, C major sounds bizarrely against the dissonance. Descending scales focus activity in the bass register, from where intricate contrapuntal passage-work effects a return to the opening material. A Lento section brings the only prolonged calm in the whole work, though its sense of tonal and textural 'floating' does not mean corresponding repose. A running bass line duly leads to a final outburst of seething energy, whose hammered C sharps brutally undermine any attempt at a C major resolution.

Johannes Brahms (1833-1897)
Cello Sonata No. 2 in
F Major, Op. 99
I Allegro vivace
II Adagio affettuoso
III Allegro passionato
IV Allegro molto

Alexander Ivashkin, cello
Hamish Milne, piano

Brahms' F Major Cello Sonata, his second of the two for the instrument, was one of the products of the composer's working summer vacations, this one in 1886 at the Lake of Thun in Switzerland. Serious but by no means tragic in its expression, this piece is a fine example from Brahms in his full maturity. There is some unusual treatment of the instruments, such as the extensive tremolo passages in the first movement, shared by both instruments, or the remarkable pizzicato passage near the end of the finale, in which non-chordal two-note figures are played with a single pluck of the string. The heartfelt music of the second, Adagio, movement begins in the remote key of F-sharp major, makes an unorthodox shift to F minor and finally returns to its original key via D major. The scherzo, in 6/8 meter, is full of rhythmic surprises, while in the trio section the cello has a spacious melody of noble simplicity. The concise rondo finale is built around an appealing folksong-like theme.

Antonín Dvořák (1841-1904)
Slavonic Dances, Op. 46
No.s 1,4,5,7

Maurizio Baglini, piano
Bernadette Harvey Balkus, piano

Although best known in their later orchestrations the two books of *Slavonic Dances* were originally written for piano four hands. His business savvy Berlin publisher Fritz Simrock, who wanted Dvořák to write something along the lines and financial success of Brahms's Hungarian Dances, commissioned both sets.

The dance was fundamental to Dvořák's life. It permeated his work, from opera and symphony to quartet and piano works. On leaving the Prague Organ School in 1859 Dvořák joined the Karel Komzak Dance Band, providing music three times a week for the more fashionable Prague inns and restaurants.

Chamber Classic Saturday 10 July, 8pm

Concert sponsored by

Townsville Civic Theatre – Recorded by ABC Classic FM



Wolfgang Amadeus Mozart
(1756-1791)
Piano Trio in G Major, K. 564
I Allegro
II Andante
III Allegretto

The Trio in G, K. 564, was thought by some to be originally an earlier piano sonata, which Mozart later transformed into a full trio. This was due to the fact that there was an autographed piano part but not the other parts and also that the music was simpler than the previous trios. The first movement is of a pastoral nature featuring a long-held drone such as would be heard on a musette – French bagpipe of the 17th & 18th centuries.

Hamish Milne, piano
Kerry McDermott, violin

Carol Ou, cello

Antonín Dvořák (1841-1904)
String Sextet in A Major, Op. 48
I Allegro moderato
II Dumka (Elegie): Poco allegretto
III Furiant: Presto
IV Finale: Tema con variazioni; Allegretto grazioso, quasi andantino

Dvořák's String Sextet was the first of his chamber works to become famous beyond Bohemia. In May 1878 he was in the first flush of professional success, newly signed to the entrepreneurial publisher Simrock and finally creating freely in the personal yet national idiom he had worked so hard to achieve. He had begun his first set of Slavonic Dances (Op.46) that March, and the worldwide success which greeted their publication the following November meant that demand for his music was high. The Sextet came in the same surge of inspiration and was rapidly seized upon by players and audiences – perhaps hearing more what they expected to hear than what was actually played – as a typically “Slavonic” work. Impressed by Brahms’ repeated and generous recommendations, the great violinist Joachim led the first performance of the Sextet on November 9 1879 at his own house in Berlin, as part of a private concert in Dvořák’s honour. The evening was a triumph and the Sextet was instantly taken up across Europe, receiving two London performances in front of sizeable audiences the following spring.

James Buswell, violin
Kerry McDermott, violin
Paul Neubauer, viola
Yvette Goodchild, viola
Leslie Parnas, cello
Alicja Dutkiewicz, cello

The Sextet has continued to hold its place in the repertoire – while it was later displaced in popularity (like far too much of Dvořák’s chamber music) by the “American” String Quartet (Op.96) it is still one of the most frequently-played works in the small repertoire for six strings. The six-player ensemble is notoriously difficult for a composer to balance. Complex textures and over-writing are easy traps for the inexperienced, and Brahms’ comment reflects as much his respect for Dvořák’s technical prowess in avoiding them as admiration at the quality of his inspiration. His own two Sextets provided Dvořák with excellent models in this regard; however, the veteran viola-player Dvořák had an innate feeling for string writing – and, what is more, had nine string quartets to his credit before he even started work on the Sextet. This shows from the very opening bars; the warm, euphonious ensemble sound sets the tone for the whole work. The first subject group is predominantly song-like (some commentators have compared it to Schubert), and only after the first climax, in which dotted-rhythm figures cascade through the texture, does the music take on a more dance-like character. Dvořák develops his material at some length in the remainder of this expansive movement. He dubs the slow movement Dumka (Elegie). The Dumka is a Ukrainian dance, used by Dvořák in many of his chamber works but this movement, although beautifully written and certainly melancholy in mood, is very different from the Slav laments to which he usually gave this title, and lacks the sharply contrasting fast sections which usually characterise his dumky. The Furiant that follows completely lacks the typical cross rhythms of this Czech dance and is simply a brilliant triple-time scherzo and trio. He finally unleashes the string sextet’s potential for sheer volume and brings the work to a close in vigorous high-spirits.

Interval

Richard Strauss(1864-1949)
Piano Quartet, Op. 13
I Allegro
II Scherzo
III Andante
IV Finale

Richard Strauss was born in 1864, the son of an accomplished horn player. He was involved in music from a very early age. The tastes of his father and those of his early teacher, Meyer, were somewhat conservative. The young Strauss was brought up with the music of Mozart, Haydn, Beethoven and Schubert and his earlier works definitely show these influences strongly. His Piano Quartet was written at the very end of what is often referred to as his early period. When Strauss graduated from the Ludwig’s Gymnasium in 1882, he attended the university in Munich, in accordance with his father’s wishes. He lasted only one winter, then left for the more stimulating environments of Dresden and Berlin. It was in Berlin that he fell under the influence of Bulow, a pianist and conductor whom Strauss came to greatly admire. During this period, he developed a keen interest in the music of Johannes Brahms.

Derek Han, piano
Dene Olding, violin

Theodore Kuchar, viola
Alexander Ivashkin, cello

The Brahmsian influence is most strongly shown in the first movement, with its unison opening passage, rich instrumentation and sonata form. Despite these obvious parallels, the interesting turns of phrase and key changes hint of a highly original, well thought out piece of music.

Chamber Classics Sunday 11 July, 11:30am

St James Cathedral – Recorded by ABC Classic FM

Antonín Dvořák (1841-1904)

Piano Trio in E minor, Op. 90

'Dumky' B166

I Lento maestoso – Allegro quasi

doppio movimento – Lento

maestoso – Allegro

II Poco adagio – Vivace non troppo –

Poco adagio – Vivace

III Andante – Vivace non troppo –

Andante – Allegretto

IV Andante moderato (quasi tempo

di marci) – Allegretto scherzando –

A tempo – Allegro – A tempo

V Allegro

VI Lento maestoso – Vivace –

Lento – Vivace

Maurizio Baglini, piano

James Buswell, violin

Carol Ou, cello

In the spirit of mid/late-19th century nationalism, many composers turned to their ethnic roots for musical material. This nationalism both enriched and destroyed 19th century Europe. On one hand, nationalistic ambition and rivalry led to the first official "World War". On the other hand, people's love for their nation's identity inspired them to cultivate and promote their heritage.

The Dumky Trio was started in November 1890 and completed the following year on 12th February 1891. The dumka was in origin a Ukrainian lament. The word is a diminutive of duma, a narrative ballad, with a plural, dumky. Dvořák had first used the word dumka as the title of a piano piece in 1876 and he went on to use the dumka in his Slavonic Dances, String Sextet, String Quartet in E flat and Piano Quintet in A, Opus 81. His best known use of the form, however, comes in his Dumky Trio, a set of six dumky, in varied keys, generally starting with a melancholy first section, followed by an alternating section in lively contrast. The work, which won great popularity, was first performed in Prague on 11th April by the composer, with the cellist Hanus Wihan, his colleague at the Conservatory and collaborator, and the violinist Ferdinand Lachner, who joined him in the following year for a concert-tour of Moravia, which included the Dumky Trio in its programmes. The form of the work is original in its presentation of six movements of generally similar form, with contrast in the choice of keys. The first dumka starts dramatically with a cello lament, taken up by the violin, before the intervention of a lively and cheerful dance, displaced for the moment by the return of the music of the opening section. A sadder mood returns in the second dumka, in which the cello again has initial prominence, before a more lyrical tenderness intrude, followed by a livelier dance of increasing energy. A short cello cadenze brings back the slower music of the opening, with its light and shade, and the dumka ends with the vigour of the livelier element. There is a further shift of key for the third movement, the Trio started in E minor, with a second movement in C sharp minor. Now the key is a gently lyrical A major, to be interrupted by a rapider section in the minor, before all ends in tranquillity. A D minor arch leads to a capricious Scherzo, at first in F major and then in D major, before the return of the opening mood and key. There is a splendidly rhythmic E flat major Allegro, its emphatic conclusion followed by a C minor closing movement of due contrast. Here its slow introductory section leads to a wild and vigorous dance, with which it alternates, allowing the latter the last word.

Wolfgang Amadeus Mozart

(1756-1791)

String Quintet in E flat Major, K. 614

I Allegretto di molto

II Andante

III Menuetto: Allegretto

IV Allegro

Dene Olding, violin

Corey Cerovsek, violin

Irina Morozova, viola

Yvette Goodchild, viola

Leslie Parnas, cello

The String Quintet in E flat major, K.614, the last of Mozart's major chamber works, is opened by the two violas, answered by the violins. There is a more lyrical second subject entrusted to the first violin, echoed by the cello, and the exposition, which is repeated, ends with a reference to the opening. The same figure is of importance in the central development and returns in its original, fuller form to introduce the recapitulation, where it continues to have importance, not least in the final coda. The Andante, in B flat major, lent itself to subsequent keyboard adaptation by others. The repeated theme is the subject of variations in which the possibilities of the material are explored, as instrument after instrument adds its own embellished accompaniment to the theme. The original key is restored for the third movement Menuetto, with its descending theme. In the Trio the first violin weaves a theme, in which the first viola joins, underpinned by the rustic repetition by the cello of the tonic, a bagpipe drone. In the last movement a pert little opening melody is answered by a more sinister phrase and once again a place is found for contrapuntal writing in music that has, in its thematic material and in the surprises that occur, more than a touch of Haydn.

Interval

Johannes Brahms (1833-1867)

Piano Trio No. 2 in C Major, Op. 87

I Allegro

II Andante con moto

III Scherzo: Presto

IV Finale: Allegro giocoso

Derek Han, piano

Corey Cerovsek, violin

Alexander Ivashkin, cello

In the opening waltz-time Allegro of the second piano trio, Brahms displays mastery of his art with concise surprises. The violin and cello play together notes accented on the first beat and the piano enters with a triple time rhythm that suggests a different emphasis. The syncopated result is richly complex. In the development, just when it is typical for Brahms to present dense crowd of sounds Brahms gives us a light-textured dance, with strings playing an augmented version of the first theme and piano accompanying the couple with triplet figures. The final measures are a satisfying unison, with the piano playing the brief main theme.

The Andante is a theme and five variations. Its minor mode, 2/4 meter and first-beat accent in the opening string melody give it a Brahmsian "Gypsy" colouring, as these are the features of nearly all his settings of Hungarian folk songs he called Zigeunerlieder. Both themes one played by the strings, one by the piano are treated to imaginative variation.

The C-minor scherzo moves quickly and quietly, projecting a mysterious quality of unpredictability.

In the Finale Brahms keeps to his pattern of balancing both string instruments against the piano. Here robust energy continually increases, so that by the final coda, there are somewhat demonic sounding arpeggios in the piano.

Program Notes © 2004 Written and Edited by Ben Burgess

Research by Kathryn Kelly, Nina Piper & Jon Vukcovic

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Reef Talk – The Festival Salutes the Great Barrier Reef



Reef Talk 2004 addresses the sustainable use of Australia's foremost environmental treasure, the Great Barrier Reef. This year, lumbering dugongs, exquisite coral fishes and charismatic tiger sharks share the stage with deep sea biology and disturbing global climate change scenarios.

You might ask, is there really a connection between music, science and the Reef? We believe there is. Firstly, in the pursuit of excellence, both scientist and musician display a passion for their chosen endeavour. Secondly, the splendid patterns and colour that abound on the Reef are akin to the intricate structures and forms of music. Thirdly, music and science have long and distinguished traditions in Australia – in profiling our pre-eminence as a nation, no backdrop could be better than the World Heritage listed Great Barrier Reef. Lastly, what brought music and scientist together in the first place was the Festival's location right on the edge of the Great Barrier Reef. All these elements combine into an engaging symphony of sound, imagery and ideas, that we believe will inspire and fascinate music and nature lovers alike.

Please join us at Reef Talk in this unique celebration of music, science and our Reef.
Ove Hoegh-Guldberg Curator

REEF TALK WITH PROFESSOR IAN LOWE SCIENCE FOR A SUSTAINABLE FUTURE

Ian Lowe is an Emeritus Professor at Griffith University, where he was previously Head of the School of Science. He directed the Commission for the Future in 1988 and chaired the advisory council that produced the first national report on the State of the Environment in 1996. He was named Australian Humanist of the Year in 1988 and delivered the 1991 Boyer Lectures for the ABC. In 2000 he received the Queensland Premier's Millennium Award for Excellence in Science and the Prime Minister's Environmental Award for Outstanding Individual Achievement. In 2002 he was awarded the Eureka Prize for communication of science. He writes a weekly column for New Scientist.

WHEN SATURDAY 3 JULY, 3PM
WHERE MUSEUM OF TROPICAL QUEENSLAND
PRICE COMPLIMENTARY ADMISSION WITH ANY
FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

REEF TALK WITH DR CHRIS BATTERSHILL HARNESSING THE GENOMES – NEW DRUGS FROM THE WORLD'S OLDEST ORGANISMS

Dr Battershill is the Research Group Leader for Marine Biotechnology at the Australian Institute of Marine Science in Townsville. Chris is at the forefront of the search for the marine pharmacopeia of the future, extracting natural and novel chemicals from sponges and other tropical marine organisms for use in 21st century cancer treatments and new age antibiotics.

WHEN SUNDAY 4 JULY, 10AM
WHERE MUSEUM OF TROPICAL QUEENSLAND
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FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

REEF TALK WITH PROFESSOR MICHAEL KINGSFORD
DANGEROUS ANIMALS AND THE IMPORTANCE OF
SCIENCE IN MINIMISING RISK

Mike Kingsford is Professor and Head of School, Marine Biology and Aquaculture, James Cook University. Professor Kingsford's research interests include biological oceanography, fish ecology and conservation, through which he has produced some of the most important work on how reefs are connected in time and space.

WHEN MONDAY 5 JULY, 11AM
WHERE MUSEUM OF TROPICAL QUEENSLAND
PRICE COMPLIMENTARY ADMISSION WITH ANY
FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

REEF TALK WITH RICHARD FITZPATRICK
TIGER SHARKS – IS IT TIME WE BIT BACK?

International award winning underwater cameraman, Richard Fitzpatrick, is a marine biologist who has worked at Manly Oceanworld, Maui Ocean Centre Hawaii and at the Great Barrier Reef Aquarium, Townsville. With an intimate knowledge of marine animals, Richard is well known as a shark researcher and specialist in filming underwater behavioural sequences, as partner in the documentary and science communication production unit, Digital Dimensions.

WHEN TUESDAY 6 JULY, 11AM
WHERE DIGITAL DIMENSIONS STUDIO, 20 COWLEY ST,
WEST END, TOWNSVILLE
PRICE COMPLIMENTARY ADMISSION WITH ANY
FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

REEF TALK WITH PROFESSOR
OVE HOEGH-GULDBERG
GLOBAL WARMING – HOW WILL OUR
GREAT BARRIER REEF FARE IN A WARMING WORLD?

Curator of Reef Talk 2004, Ove Hoegh-Guldberg is Professor of Marine Studies at the University of Queensland and Director of the Heron Island, Moreton Bay and Low Isles research stations on the Reef. He has dedicated over 20 years of his life to the study and protection of coral reefs, focusing on coral bleaching and its link with global warming. Ove chairs the World Bank, IOC/UNESCO Targeted Working Group on coral bleaching and climate change. He has spent the past two years examining the effects of global warming on the Great Barrier Reef for Queensland tourism authorities and the World Wildlife Fund for Nature (WWF). A 350 page report, written with his father, Economist, Hans Hoegh-Guldberg, and released in February 2004, predicts a disturbing future for the Reef if sea temperatures continue to rise.

WHEN WEDNESDAY 7 JULY, 10AM
WHERE MUSEUM OF TROPICAL QUEENSLAND
PRICE COMPLIMENTARY ADMISSION WITH ANY
FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

REEF TALK FORUM WITH ROBYN WILLIAMS
THE FUTURE OF THE GREAT BARRIER REEF

Science journalist, ABC broadcaster and author, Robyn Williams, is Australia's foremost science communicator. A member of the Australian Academy of Science, Robyn has presented Radio National's Science Show since its inception in 1975. In that time, it has established a large and loyal following from scientists, politicians and critics both in Australia and abroad. Reef Talk is delighted to have Robyn's participation this year in a forum that will bring together scientists, musicians and public figures for a discussion about the future of the Great Barrier Reef and what the Reef means to Australia and Australians.

WHEN THURSDAY 8 JULY, 1PM
WHERE CIVIC THEATRE
PRICE COMPLIMENTARY ADMISSION WITH ANY
FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

REEF TALK AND THE MUSEUM OF
TROPICAL QUEENSLAND
MUTINY AND SHIPWRECK ON THE
GREAT BARRIER REEF

The Museum of Tropical Queensland is home to HMS Pandora – the ship sent to capture the Bounty mutineers which sank in 1791. To learn about the latest research, and see artefacts not on public display, Festival patrons are invited to an exclusive behind the scenes tour.

WHEN FRIDAY 9 JULY, 10AM
WHERE MUSEUM OF TROPICAL QUEENSLAND
PRICE \$5 AT THE DOOR. (FOR THIS REEF TALK
BOOKINGS IN ADVANCE ARE REQUIRED.)

REEF TALK WITH PROFESSOR HELENE MARSH
DUGONGS – THE KOALAS OF THE OCEAN

Helene Marsh wears several hats – Professor of Environmental Science and Dean of Postgraduate Studies at James Cook University, and Leader of the Management for Sustainability Program in the CRC Reef Research. She is also sometimes known as Mrs Dugong because of her long-standing commitment to conservation of the dugong, a threatened species of great cultural significance to Indigenous Australians.

WHEN FRIDAY 9 JULY, 1PM
WHERE MUSEUM OF TROPICAL QUEENSLAND
PRICE COMPLIMENTARY ADMISSION WITH ANY
FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

REEF TALK WITH DR MAOZ FINE
SYMBIOSES OF STRANGE SEA BED PARTNERS

Born in Israel in 1969, Maoz Fine was deeply impressed as a boy by marine creatures observed during visits to Mediterranean beaches at low tide, where the waters of the Mediterranean Sea were very calm. Diving came to him as a natural thing, being in the water so much as a boy, first snorkelling and free diving, then SCUBA diving. Maoz later returned to these same waters to complete part of his PhD studies. Once in Australia, he started looking at soft bottom sites under trawling pressure on the Great Barrier Reef. It is in this deep sea environment that the characters of his talk live.

WHEN SATURDAY 10 JULY, 12.30PM
WHERE MUSEUM OF TROPICAL QUEENSLAND
PRICE COMPLIMENTARY ADMISSION WITH ANY
FESTIVAL CONCERT TICKET OR \$5 AT THE DOOR

Reef Talk Forum with Robyn Williams

WHEN THURSDAY 8 JULY, 1PM
WHERE TOWNSVILLE CIVIC THEATRE

SCENARIO LIFE IN 2050

The world population steadily increases to 9 billion by 2050, with people moving increasingly to the coastal zone of tropical countries. The world has remained on the economic pathway of "full-speed ahead". The warnings of unrestrained progress have fallen on deaf ears and we now live in a bustling hungry world. Projections of rapid increases in global temperature have eventuated and the earth is now 1.5 degrees warmer than it was in 2004. Massive changes in the plants and animals have begun – many places that had coral reefs and rainforests in 2004 are now barren and changed. The waters of the Great Barrier Reef are also 1.5 degrees warmer, largely destroying the conditions for coral growth and leading to annual mass bleaching events by 2010. By 2030, many coral communities are almost totally lost as large die-off events roll through the system. The Reef is unrecognisable – many of the beautiful fish are gone and coral has been replaced by seaweeds and other less appealing organisms. Tourist towns that once dotted the coastline are now struggling to survive. There is a sense of mythology around this "once was" biological and economic jewel. Films made by iconic divers such as Ron and Valerie Taylor are played with disbelief. Could it have ever been this good?

PANEL CONVENOR ROBYN WILLIAMS

Robyn Williams is one of Australia's leading science journalists and broadcasters, presenting Radio National's Science Show, Ockham's Razor and In Conversation. University credits include a Bachelor of Science (Honours) in England and Honorary Doctorates in Science from Sydney, Macquarie and Deakin Universities. Robyn was awarded an AM in the 1988 Australian Bicentenary Honours list. He has written more than 10 books, three of which are on the Higher School Certificate reading list. In 1994, Robyn took up a Reuters Fellowship at Oxford University, where he wrote his autobiography *And Now For Something Completely Different*.

PANEL

DR CHRIS BATTERSHILL

Chris Battershill is the Research Group Leader for Marine Biotechnology at the Australian Institute of Marine Science in Townsville. He specialises in marine research ecology, environmental toxicology and is at the forefront of the search for the marine pharmacopeia of the future. Recent successes include extracting natural and novel chemicals from sponges and other tropical organisms for use in 21st century anti-tumour treatments and new age antibiotics.

DR TERRY DONE

Terry Done is a Leading Scientist at the Australian Institute of Marine Science in Townsville, as well as Program Leader of the Reef Futures Program (Reef CRC) and Adjunct Professor at the University of Queensland. He began working on corals and reefs in the 1970s, and has since published around 100 scientific papers, book chapters, articles and reports on this topic. He was President of the International Society for Reef Studies (1999-2002) and continues to lead projects that explore ecological resilience of coral communities in the face of disturbance.

RICHARD FITZPATRICK

Born in Tasmania, Richard Fitzpatrick has been based in

Townsville for over ten years. During this time he has become a highly regarded researcher, educator, and documentary filmmaker. Richard is a partner in Digital Dimensions – a Townsville-based production unit producing high quality natural history documentaries for National Geographic, Discovery Channel and the BBC. Recently seen on 60 Minutes, Richard is concerned about the current plight of sharks, and spends many months of the year tagging, tracking and filming these amazing and little understood creatures.

HANS HOEGH-GULDBERG

Hans Hoegh-Guldberg founded Economic Strategies in 1984 to focus on cultural economic studies, later adding tourism and ecological economics to his research portfolio. In 2000, he co-authored a Greenpeace study with son, Ove Hoegh-Guldberg amongst others, on the impact of coral bleaching in the Pacific. He also co-authored with Ove the influential report *Implications of Climate Change for Australia's Great Barrier Reef* which was published in 2004 by WWF Australia and the Queensland Tourism Industry Council. Hans is a co-ordinator of the Kowmung Music Festival, in the Oberon district, in western New South Wales.

PROFESSOR OVE HOEGH-GULDBERG

Curator of Reef Talk 2004, Ove Hoegh-Guldberg is Professor of Marine Studies at the University of Queensland and Director of the Heron Island, Moreton Bay and Low Isles research stations on the Reef. He has dedicated over 20 years of his life to the study and protection of coral reefs, focusing on coral bleaching and its link with global warming. Ove chairs the World Bank, IOC/UNESCO Targeted Working Group on coral bleaching and climate change. He has spent the past two years examining the effects of global warming on the Great Barrier Reef for Queensland tourism authorities and the World Wildlife Fund for Nature (WWF). A 350 page report, written with his father, Economist, Hans Hoegh-Guldberg, and released in February 2004, predicts a disturbing future for the Reef if sea temperatures continue to rise.

PETER KINGSTON

Peter Kingston is an artist based in Lavender Bay, Sydney. While studying architecture at the University of New South Wales in the 1970s, he participated in the Yellow House artists' commune at Kings Cross with Martin Sharp and Garry Shead. Peter has worked as a cartoonist, documentary maker and a contributing artist at Sydney's Luna Park. His paintings, drawings, etchings and lino prints have been exhibited internationally and his book, *Harboursights*, about his own art and times, will be published in December 2004.

CHRISTOPHER LATHAM

Christopher Latham is currently Co-Artistic Director of the Australian Festival of Chamber Music's BHP Billiton Western Tour. A former violinist with the Australian Chamber Orchestra he continues to work with renowned Australian and international composers as an editor, promoter, repertoire advisor and curator.

JAN POWER

Jan Power is a restaurateur, journalist, public speaker and special event entrepreneur. She works as a radio and television broadcaster and is the author of two books. A former chairman of the Queensland Performing Arts Trust, she also spent eight years on the Trust's board. Other board appointments include Brisbane City Council Arts Advisory board and the Lord Mayor's cultural ambassador. Jan conducts specialised tours for Brisbane Marketing for conference delegates and major festival visitors and is a celebrated public speaker and commentator.

The BHP Billiton Western Tour Winterschool

CELEBRATING ITS THIRD YEAR, THE FESTIVAL'S BHP BILLITON WESTERN TOUR BRINGS THE FESTIVAL TO NORTH WEST QUEENSLAND BETWEEN 26 – 28 JUNE, 2004.

The Tour will feature a concert 650 metres below ground at the BHP Billiton Cannington mine, as well as a series of concerts and masterclasses in regional, pastoral and Indigenous communities. Didjeridu player William Barton will join the Brisbane-based Fyra String Quartet comprising Janet Anderson (violin), Natalie Low (violin), Anna Colville (viola) and Katherine Philp (cello).

As the BHP Billiton Western Tour continues to grow in dimension and ambition, co-artistic Directors William Barton and Christopher Latham have overseen an innovative program. The concerts throughout the tour feature works by Australian composers Peter Sculthorpe and Ross Edwards in a program that reflects the vast Australian landscape through its combination of classical music, traditional didjeridu and Aboriginal culture in the spirit of meeting and joining two great musical cultures. "The program responds to place and landscape in a way that is uniquely Australian and speaks to the hope that if music can blend seamlessly, people from different cultures can do so as well," Christopher Latham, Co-Artistic Director.

For the first day, on arrival in Cloncurry, the tour will transfer to the McKinlay Racecourse and will feature a concert as a prelude to the famous McKinlay Cup.

Day two will see a visit to the remote township of Boulia, which is regarded as the capital of the 'Channel Country'. This vast shire covers more than 61,000 square kilometres, carries 250,000 sheep, about 75,000 cattle and 600 people. There will be a lunchtime concert and William Barton will conduct a workshop for the local children. The workshop will give an insight into the journey William has taken from the outback to the concert halls of the world. Upon returning to Cloncurry there will be a fundraising concert, for the Royal Flying Doctor Service, at the Gidgee Inn.

The tour's third day will visit the BHP Billiton Cannington mine, the world's largest tonnage and lowest cost silver and lead producer. Dressed in hard hats, overalls, safety boots and protective clothing William Barton and the Fyra Quartet will give a spellbinding performance.

"Incorporating the mystical sounds of the didjeridu with the string quartet some 650 metres below the surface will be awesome," said Cannington's spokesman Mick Roche. "We are proud to be bringing together the mining and pastoral industries as well as Indigenous culture under the one umbrella of chamber music. This triangular relationship reflects not only the history, but also presents a great dynamic for the future of the region and our partnership with the festival."

"Bringing together these diverse cultures (mining, pastoral and Indigenous) in a series of concerts in northwest Queensland is something very unique, very special – and in a way, touches on a sense and acceptance of reconciliation," said Roche. "It is something that the whole of North West Queensland can be proud of."

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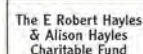
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Janet Anderson Violin
Natalie Low Violin
Anna Colville Viola
Katherine Philp Cello

Romans Duo
Chris Pidcock Cello
Anna Ransom Piano

Individuals
Kate Cuddihy Violin
Skye McIntosh Violin
David Sue Yek Violin
Valerie Morgan-Pertus Viola
Julie Bowden Piano
Cathryn Jones Piano
Belinda Worthy Piano

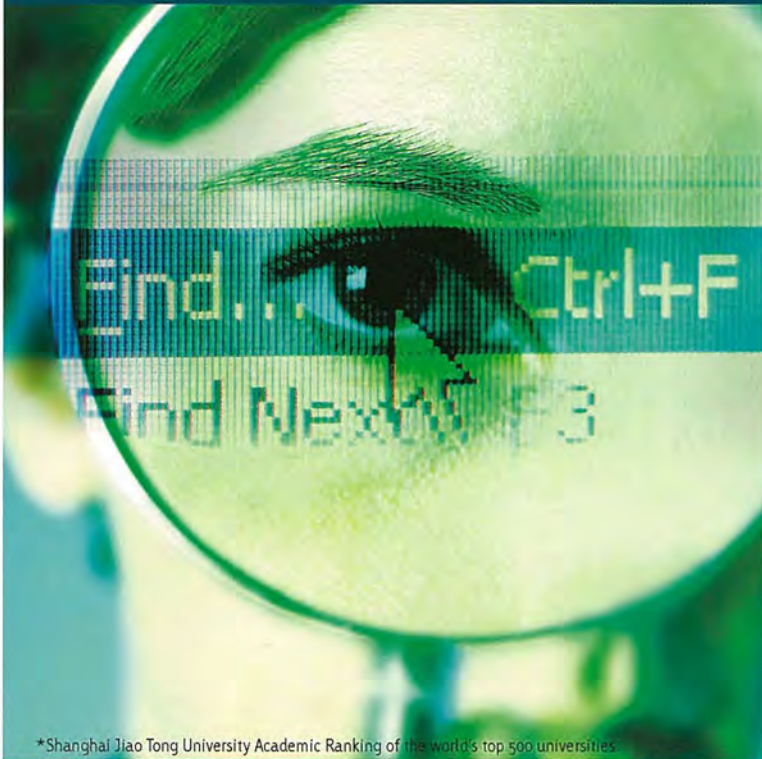
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With thanks also to Tony Ireland Holden and Geoff Pickering Motors for providing cars used by the Festival and Hermit Park Bus Service for the Festival Bus.

FESTIVAL VOLUNTEERS

Margaret Clough, Jane Howard, Judy Hunter, Janice Kent-Mackenzie, Jennifer Kingston, Mary Messey, Elizabeth & David Pearse – and thank you to the many other volunteers who come forward at Festival time to assist.

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Greg Barrett

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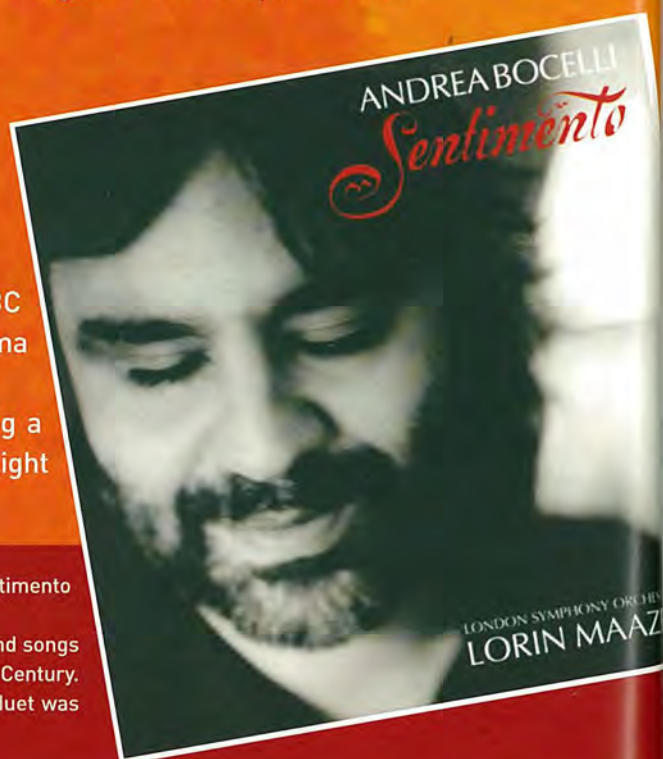
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Andrea Bocelli has sold over 40 million albums worldwide and his new album, *Sentimento* is undoubtedly the top priority of the Autumn.
Sentimento is a collection of some of the most beautiful and passionate arias and songs in the classical repertory. The album looks back fondly to the beginning of the 20th Century. It was a time when many Italians were settling in the US and the violin/tenor duet was extremely popular.



1. Rodrigo: Aranjuez con tu amor 3.25
2. Leoncavallo: Mattinata 2.31
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