



Australian Festival of Chamber Music

Townsville 1-10 July 2005

Program

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Welcome messages

Since the Australian Festival of Chamber Music began in Townsville in 1991 it has grown in size and stature to become a festival with no equal in Australia, and renowned internationally for the quality of its artists and performances. The Festival continues to attract loyal listeners from all over Australia who gather in Townsville each July to enjoy not only the best in chamber music, but also to bask in the warmth of our tropical winter.

The Australian Festival of Chamber Music has thrived because of its ability to consistently attract the most sought after chamber musicians from throughout Australia, Europe, Asia and the United States. Despite, or perhaps because of, the fact that many of our musicians may never have performed these works with one another before, you can be sure that each performance will be spontaneous, fresh and vibrant. A staggering 75 works spanning the gamut of the chamber music canon will be performed at this year's festival. Not only does this demonstrate the ability of our artists to perform in almost every style and genre, but it also reflects our commitment to presenting a program that includes something for all listeners.

The festival could not continue to provide such world-class performances without the support that we receive from our sponsors, patrons, members, donors and gold pass subscribers. Your commitment is invaluable and we thank each and every one of you.



Message from the **Premier of Queensland**

Welcome to the Australian Festival of Chamber Music, being played on the shores of the Great Barrier Reef.

The Queensland Government, through the Queensland Events Regional Development Program, is proud to support this unique Queensland event.

Nowhere else in Australia do both Australian and international musicians have the opportunity to perform their glorious music for both local and international visitors in such a stunning location.

In previous years the festival has resulted in some award-winning musical achievements and I am confident this year's event will see the participating artists push the boundaries of chamber music even further.

Regional events such as this provide a great opportunity to showcase our cultural heritage, local talent and the natural beauty of Queensland. They diversify our regional economies, contribute enormously to community pride, and play an integral role in the social and lifestyle benefits of our communities.

The Queensland Events Regional Development Program is a Smart State initiative designed to take unique and creative regional events like the Australian Festival of Chamber Music to their full potential. The program has seen over \$4.5 million invested in more than 200 regional events since its inception in 2001. We acknowledge the continuing participation of Telstra Country Wide as a partner in this highly successful program.

I trust that you will enjoy this unique event, and invite you to discover more of Townsville's many attractions while you are here.

A handwritten signature in black ink, reading 'P Beattie'. The signature is fluid and cursive, with a large 'P' and 'B'.

Peter Beattie MP
Premier and Minister for Trade

Welcome messages



Message from the **Mayor of Townsville**

The Townsville City Council is proud to be the major sponsor 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 many concerts involving the broader Townsville community, as well as those to enthrall the experienced listener. Of course, the Winterschool for emerging artists, and the Reef Talk Series continue their tradition of excellence, and the Xstrata Copper Outback Harmonies and the 'Goldners in the Goldfields' tour will touch our more remote communities.

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 throughout the next ten days. I encourage you all to book your seats and enjoy the talents of the world's greatest chamber musicians.

Cr Tony Mooney
Mayor of Townsville



Message from **Marg O'Donnell**

The Australian Festival of Chamber Music has become the largest festival dedicated to chamber music in Australia, and is Queensland's only national arts event. No other event in Queensland is presenting the array of artists from around Australia and the world that we consistently attract. Thank you must be extended to the International Artistic Director, Ted Kuchar and Australian Artistic Director, Christopher Latham for their efforts in providing such a varied repertoire and outstanding artistic line-up.

In providing the strategic direction of this year's Festival, the Board has recognised the need to encompass the broader Townsville community in its events, and has welcomed their participation. You will notice in the program that we have looked for opportunities for the Festival to open its doors and for the wider community to become involved. Some examples include the expansion of the Winterschool into secondary schools, performing a concert for primary school children, touring with the artists to regional communities, and commemorating Victory in the Pacific.

We are again presenting the Reef Talk series, curated by Russell Reichelt, which will focus on several issues critical to the survival of this natural wonder, the Great Barrier Reef, along with a link to Townsville's maritime history.

Without the efforts of the past Boards, and also the support of our current sponsors, in particular, Mayor Tony Mooney and the Townsville City Council and Arts Queensland, we would not be in such a strong position to continue the tradition of this great event that brings so much to the Australian community and Townsville in particular.

May you enjoy every experience the Festival can offer over the coming 10 days.

Marg O'Donnell
Chair



Theodore Kuchar

Artistic Director and Viola

Theodore Kuchar is the most recorded conductor of the past decade. He has served as Artistic Director for the Australian Festival of Chamber Music since inception.

Commencing with the 2005-06 season, he begins his tenure as Principal Conductor of the Janacek Philharmonic Orchestra, formerly the Czech Radio Orchestra. He will also begin his second season as Resident Conductor of the Kent/Blossom Music Festival, the summer home of The Cleveland Orchestra. He presently also serves as Music Director and Conductor of the Fresno Philharmonic Orchestra, Boulder Philharmonic Orchestra and the Reno Chamber Orchestra.

During the past season, guest conducting engagements have taken him to major musical centres including Amsterdam, Berlin, Bucharest, Chicago, Helsinki, Hong Kong, London, Madrid, Miami, New York City, Prague, and Seoul.

Soloists with whom he has collaborated through the 2005 season include James Galway, Jessye Norman, Lynn Harrell, Itzhak Perlman, Yo-Yo Ma, Sarah Chang, Mstislav Rostropovich and Frederica von Stade, among others.

Theodore Kuchar is proudly sponsored by Robert and Kay Bryan and Philip Bacon



Christopher Latham

Australian Artistic Director and Violin

Christopher Latham has had a multi-faceted musical career. He has worked as a singer, violinist, editor, publisher, concert programmer and festival director.

Living in the USA for ten years he gained his Masters of Chamber Music from the San Francisco Conservatorium of Music, winning a student "Grammy" as well as academic awards for excellence. In 1992 he returned home to join the Australian Chamber Orchestra and toured Australia and the world full time for 7 years. During that time he played in all of the major concert halls, including half a dozen concerts in both Carnegie Hall and Wigmore Hall. In 1996 he formed the eclectic collective in order to champion neglected composers and repertoire, and to explore synaesthetic programming.

Chris is currently the Artistic Director of the Four Winds Festival (Bermagui), the Australian Artistic Director of the Australian Festival of Chamber Music 2005 and was the music director for the 90th Anniversary of Gallipoli commemorations.

Christopher Latham is proudly supported by Wilson Ryan Grose Lawyers

Festival Diary at a Glance

Friday 1 July

8pm *The Journey Begins,*
Civic Theatre

Saturday 2 July

9.30am *Music Centre NQ Talk,*
Old Magistrate's Court
11am *Enchanted Wonderland,*
Civic Theatre
12.30pm *The Composers' Masterclass,*
Perc Tucker Gallery
2pm *Reef Talk with Sheriden Morris,*
Reef HQ
5.30pm *Through the Steps of Time,*
Civic Theatre
8pm *The Governor's Gala Concert,*
Civic Theatre

Sunday 3 July

9.30am *The Composers Speak,*
Perc Tucker Gallery
11.30am *Amazing Grace,*
St James Cathedral
2pm *Masterclass,*
Perc Tucker Gallery
Reef Talk at AIMS Open Day,
Cape Ferguson
Music That Moves,
Dance North *postponed to 2006*
7pm *Bach by Candlelight,*
St Joseph's, The Strand

Monday 4 July

9.30am *Operatic Morality,*
Fred Blanks Talk, Part 1, Umbrella Studio
12noon *Masterclass,*
Perc Tucker Gallery
5.30pm *Reef Talk with Dr Clive Wilkinson,*
Reef HQ
8pm *Delfin*
Riverside Gardens Resident's Concert
Intimate Beethoven,
Civic Theatre

Tuesday 5 July

9.30am *Operatic Morality,*
Fred Blanks Talk, Part 2, Umbrella Studio
12noon *Masterclass,*
Pinnacles Gallery Thuringowa
5.30pm *The Sunken Cathedral,*
Civic Theatre
8pm *Vivaldi Four Seasons,*
Civic Theatre

Wednesday 6 July

9.30am *Music Centre NQ Talk,*
Old Magistrate's Court
11am *Goldners in the Goldfields*
Charters Towers Tour

Thursday 7 July

9.30am *Music Centre NQ Talk,*
Old Magistrate's Court
11.30am *Voices of the Disappeared,*
St James Cathedral
2pm *Emerging Artist Concert,*
Perc Tucker Gallery
5.30pm *Gypsies and Fiddlers,*
Civic Theatre
8pm *The Ones We Love,*
Civic Theatre

Friday 8 July

9.30am *Music Centre NQ Talk,*
Old Magistrate's Court
11.30am *Exotic Pleasures,*
St James Cathedral
2pm *Emerging Artist Concert,*
Perc Tucker Gallery
5.30pm *Girls' Night Out with The Provocative*
Tangos of Buenos Aires followed by
From Paris With Love,
Civic Theatre

Saturday 9 July

9.30am *Music Centre NQ Talk,*
Old Magistrate's Court
11am *Townsville Remembers,*
St James Cathedral
2pm *Emerging Artist Concert,*
Perc Tucker Gallery
Townsville Combined Schools,
'All Stars' Concert,
Pimlico Performing Arts Centre
'Under Weigh' Reef Talk with Anne
Eagles,
Reef HQ
6pm *'The Stinging Detective'*
world premiere of Digital Dimensions new
documentary,
Museum of Tropical Queensland, Flinders St
8pm *A Tropical Farewell,*
Civic Theatre

Sunday 10 July

9.30am *Music Centre NQ Talk,*
Old Magistrate's Court
11.30am *The Rarest of Gems,*
St James Cathedral



The Rhino Bar is this year's official 'after concert venue' where you can mingle with the artists and festival supporters. The Rhino Bar is located on Palmer Street and is a great place to enjoy a relaxed meal and quality beverages.

Violin



Pierre Amoyal

France

Proudly sponsored by Republique Francaise

Pierre Amoyal is one of the leading violinists of his generation. At the age of twelve he was awarded the first prize at the Paris Conservatory. He then studied for five years with Jascha Heifetz in Los Angeles, the only violinist in whom Heifetz invested a long period of close personal guidance. On his return to Paris, Pierre was immediately engaged by Sir Georg Solti for performances of the Berg Violin Concerto with the Orchestre de Paris, launching him on an international career which has seen him performing regularly with many of the world's great orchestras and conductors.

Highlights of the 2004-2005 season include concerts in Barcelona, Belgium, Paris, Montpellier, Toulon, Duisburg and in June going to play his third tour in New Zealand. He will be member of the jury of the New Zealand International Competition 2005, the Sibelius International Competition 2006 and Queen Elisabeth Competition 2006.

Pierre was nominated at a very young age as a professor at the National Conservatory in Paris and now teaches at the Lausanne Conservatory. He is the artistic director of the Lausanne Summer Music Academy, devoted exclusively to the violin/piano repertoire, which he originated with Alexis Weissenberg in 1991, and from 2004 his partner will be Bruno Canino.

Pierre plays the Kochansky Stradivarius from 1717, which was miraculously recovered in Italy after its theft in 1987.



James Buswell

USA

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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.

An advocate of contemporary music, James has premiered countless new works and is presently active in reviving little-known masterpieces from the early 20th century.

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



Radka Dohnalova

Czech Republic

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The Santalucia Group of Companies

Radka Dohnalova was born in the Czech Republic. From aged just eight she has participated in competitions. As a result she appeared in many radio and television programs.

Between 1989 and 1994 she studied at the Ostrava conservatory. During this period she was the concert-master of the Chamber Orchestra of Young Soloists. Between 1994 and 1998 she studied with Professor Ivan Straus at the Prague Academy of Music and Drama. She was a founding member of the Prague Chamber Philharmonic.

She has played solo concerts with the Janacek Philharmonic Orchestra, the Silesian Chamber Orchestra, The Czech Chamber Orchestra of Young Soloists and orchestras in Holland. She has given solo and chamber music concerts in Hungary, England, Belgium and the Czech Republic.



Dimity Hall

Australia

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David & Elizabeth Pearse

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. She toured and recorded with the Royal Concertgebouw Orchestra under major conductors and performed in recital in the Concertgebouw Kleine Zaal as prizewinner 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 and as Guest Concertmaster for the Australian Opera and Ballet Orchestra.

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.

The Artists



John Harding

Australia

Proudly sponsored by Connolly Suthers

John Harding has had a wide-ranging musical career as soloist, teacher, concertmaster, chamber musician, conductor and recording artist which has taken him to more than 30 countries. He studied with Robert Pikler at the Sydney Conservatorium and in the USA with Joseph Silverstein.

Widely known to Australian audiences, John has performed as soloist with the orchestras of Sydney, Melbourne, Adelaide, Perth and Queensland. His numerous roles in Australian music have included those of Artistic Director of the Australian Chamber Orchestra, leader of the University of NSW Ensemble (now the Australia Ensemble); leader of the Sydney String Quartet, Co-Concertmaster of the Sydney Symphony Artistic Director of the James Fairfax Young Artists' Program, Conjoint Professor of Music at Newcastle University and the Artistic Director of the Australian National Academy of Music. He was invited to relocate to Hong Kong in 1985 where he held the position of principal teacher of violin at the Hong Kong Academy of Performing Arts.

In May 1998, he received an Honorary Doctorate from Newcastle University in recognition of his outstanding contribution to Australian music.

John has conducted all of the major Australian orchestras. He is currently the West Australian Symphony Orchestra Concertmaster.

Concertmaster of the Sydney Symphony. In 1994 won the A.R.I.A. award for Best Classical Recording and the prestigious Cannes Award and is a founding member of the Goldner String Quartet.

He was recently awarded the Australia Centenary Medal for services to music. He lives in Sydney with his wife, Irina Morozova and son, Nikolai.



Kirtley Leigh Paine

Proudly sponsored by Townsville BMW

A student of Josef Gingold, Leigh holds a BMus Honours degree from Indiana University. She was awarded the American Federation of Music Prize-Winner's recital in New York, and subsequently has performed as both a chamber musician and in orchestras throughout the USA, the UK, Europe and Asia, and recently made her Australian debut in Queensland. As a chamber musician and recitalist, Leigh has appeared in the Aspen and Chautauqua Festivals, St. Endellion and Classics Live Cardiff Festivals, Klassik Aften, Bergen Festspill, and Oslo, Pollensa, and Hong Kong. She was Principal Second Violin of the Stavanger Symphony, Norway, the London Chamber Symphony and Academy of London, and on the HK Academy faculty. Queensland Arts has appointed her to tour in 2005/2006, and her duo gave a command performance for the PM of Papua New Guinea. She is the co-founder of the Recital Series in Cairns, Paradise Concerts.



Dene Olding

Australia

*Proudly sponsored by
Townsville Grammar School*

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

Viola



Caroline Henbest

Australia

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Since arriving in Australia in 1993, Caroline has established herself as one of the leading viola players in the country.

Based in Melbourne, Caroline is guest Principal Viola with the Melbourne Symphony Orchestra. She teaches viola and chamber music at the Australian National Academy of Music and the Melbourne Conservatorium. For eight years she was Principal Viola with the Australian Chamber Orchestra, and was Principal Viola during 1998 and 1999 with the Sydney Symphony.

Caroline studied with Robert Masters and David Takeno at the Yehudi Menuhin School and the Guildhall School of Music. After graduating, she played in the Mistry String Quartet, which was resident at the University of York.

In October 2004 Caroline gave the Australian premiere of John Tavener's 'The Myrrh-Bearer' with the Melbourne Chorale in the Melbourne Festival. She has also recently completed a nationwide tour with the Australian String Quartet.



Irina Morozova

Australia

Proudly sponsored by Mr & Mrs Shipway

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

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 lives in Sydney with her husband, Dene Olding and son, Nikolai.



Alena Ondrisikova

Czech Republic

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Alena Ondrisikova is regarded as one of the leading violists of her generation in the Czech Republic. At present, she serves as Solo Violist of the Janacek Philharmonic Orchestra in Ostrava, one of that country's leading symphony orchestras. She has served as guest Principal Violist with various leading Czech orchestras, while also having served as the Principal Violist of leading chamber orchestras in the Czech Republic, including the Moravian Chamber Orchestra and Janacek Camerata. An active chamber musician, she is a member of the Brno String Trio while having performed leading chamber ensembles of the Czech Republic.

Cello



Julie Albers

USA

Proudly sponsored by Brazier Motti

American cellist Julie Albers is recognized for her superlative artistry, intense musicianship and her charismatic, radiant performing style. She was born in 1980 to a musical family in Longmont, Colorado. Julie was awarded the Grand Prize at the XIII International Competition for Young Musicians in Douai, France, and as a result toured France as soloist with Orchestre Symphonique de Douai.

Julie made her major orchestral debut with the Cleveland Orchestra in 1998, and thereafter has performed in recital and with orchestras in the U.S., Europe, Korea, Taiwan and New Zealand. Her recent New York recital at Steinway Hall was filmed for NHK for telecast throughout Japan, China and Korea, while her Washington DC performance for the Voice of America has been seen and heard around the world.

Julie performs on a Lorenzo Ventapane cello, made in 1790, and makes her home in New York City.

The Artists



Zuill Bailey

USA

*Proudly sponsored by
Townsville Catholic Education Office*

Zuill Bailey's performances include orchestral concerts, recitals and chamber music, both in the United States and around the world.

His 2004/05 season begins with summer engagements at the Deer Valley Amphitheatre with the Utah Symphony playing J. Williams' Elegy and the Korngold concerto, Shostakovich at the Bard Music Festival, and a program of solo cello works by Bach, Britten and Ned Rorem at Maverick Concerts in Woodstock, N.Y. Other highlights of the season include concerts with the China National Symphony and recitals in Hong Kong and Shanghai, concerto engagements in Phoenix, Modesto, Louisville, Annapolis and Columbus, among others, a series of Beethoven Triples and chamber concerts with the Perlman/Bailey/Schmidt Trio, including appearances in San Francisco, at the Kennedy Center in Washington and in Mexico City; a residency at the Lied Center in Kansas; and duo-recitals and a Saint Paul Sunday Morning broadcast with pianist Awadagin Pratt.

He currently lives in Texas with his wife, artist Margarita Cabrera and his son Mateo, and serves as Artistic Director of the El Paso Pro Musica Chamber Festival.

He performs on a 1693 Matteo Goffriller, formerly owned by Mischa Schneider of the Budapest Quartet.



Jiri Barta

Czech Republic

Proudly sponsored by Tony Ireland Holden

Jiri Barta studied in Prague with Josef Chuchro, in Cologne with Boris Pergamenschikow and in Los Angeles with Eleonore Schoenfeld. His concert activities in past seasons have taken him to much of Europe, North & South America and Japan.

Jiri has recently appeared at festivals such as Ankara, Bratislava, Brighton, Brno, Dresden, Edinburgh, Lugano, Newport, Isle de France, Prague Spring Festival, Salzburg, Schleswig Holstein, Swansea, Trieste. As a soloist or in recital, he has appeared in London, Dublin, Los Angeles, Edinburgh, Tokyo, Buenos Aires, Paris, Prague, Salzburg and Berlin. Orchestras he has worked with include Czech Philharmonic, Berlin Symphony, Philharmonie Dortmund, Orchestra della Svizzera Romana Lugano, Prague Symphony,

Prague Philharmonia, Prague Chamber Orchestra, Presidential Symphony Orchestra Ankara, Royal Liverpool Philharmonic, Dresdner Kapellsolisten, Czech Radio Symphony, Czech National Symphony Orchestra, Slovak Philharmony and Symphony Orchestra RTV Slovenia.



Carol Ou

Taiwan/USA

Proudly sponsored by Bob & Karen Jones

A recipient of Taiwan's Presidential Award for Artistic Excellence and the Outstanding Young Woman of America Award, cellist Carol is a versatile artist. She has given numerous solo recitals and concerto performances in prestigious venues such as Boston's Jordan Hall, the Gardner Museum, the National Concert Hall in Taipei, Taiwan's Presidential Palace, State Symphony Orchestra Hall in Voronezh, Russia and the National Ukrainian Concert Hall in Kiev.

As a concerto soloist, Carol has appeared with the State Symphony Orchestra of Russia, the National Symphony Orchestra of Ukraine and the Contemporary Ensemble of Taipei, the Boulder Philharmonic, the MasterWorks Festival Orchestra, the Jupiter Symphony in New York and other orchestras in the US and Taiwan.

An avid chamber musician, Carol has collaborated with celebrated artists such as Midori, Hillary Hahn, James Buswell, Timothy Eddy, Andras Schiff, Claude Frank and Malcolm Bilson at the Marlboro Music Festival, Norfolk Music Festival, Summerfest La Jolla, Australian Festival of Chamber Music and other noted music festivals.

Carol is currently on the faculties of both the New England Conservatory of Music in Boston and Gordon College in Wenham, where she is an artist-in-residence and the director of chamber music and orchestral studies.



David Pereira

Australia

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Since late 1990 David Pereira has been Senior Lecturer in Cello at the Canberra School of Music. David graduated with the Performer's and Teacher's Diplomas from the Sydney Conservatorium and he then spent four years at Indiana University to complete a Masters Degree in Cello Performance.

During the last twenty years David has established himself as an outstandingly versatile cellist while holding the most coveted positions in the country. He was for eleven years cellist of the Australia

Ensemble, for seven years Principal Cellist of the Australian Chamber Orchestra and for three years Principal Cello with the Sydney Symphony. Other associates in performance have included Flederman, the Seymour Group, The String Soloists of the Berlin Philharmonic, Felix Ayo, The Chilingirian Quartet, Roger Woodward, and the Sydney String Quartet.

In late 1997 Pereira was awarded the Sounds Australian Award for the Best Performance of an Australian Composition in the ACT (Carl Vine's *Inner World*). In 1998 he was awarded the Sounds Australian National Award for the Best Performance of an Australian Composition for his recording of Lumsdaine's *Garden of Earthly Delights*. This recording also won him his second ABC Award for the Best Australian Recording (1998).



Julian Smiles

Australia

*Proudly supported by
David & Elizabeth Pearce*

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. Since then, with the Ensemble and with the Goldner String Quartet, he has performed and recorded both within Australia and internationally.

In 2004 Julian toured Australia for Musica Viva's "Different Realms" programme, the Goldner Quartet's "Beethoven Cycle" at the Sydney Conservatorium.

During 2005 Julian will perform in the UK, tour Australia with didgeridu player William Barton and perform at festivals in France and Finland. In January he took part in the Sydney Festival's "12 Angry Cellos" concert with colleagues from around the country.

Double Bass



Max McBride

Australia

*Proudly sponsored by Paper Moon Pty Ltd
(Dr Maria Moon)*

Max McBride has conducted all the major orchestras in Australia, including the six state symphony orchestras, the Australian Chamber Orchestra, the Queensland Philharmonic Orchestra, the Australian Opera and Ballet Orchestra and the State Orchestra of Victoria. He also works regularly with youth orchestras, including the Sydney Youth Orchestra and the Canberra Youth Orchestra.

He studied in Vienna under conductor Otmar Suitner, working with the Niederösterreichische Tonkünstlerorchester and conducting the Vienna Hochschulorchester.

As well as his orchestral work, he has worked with the main opera companies in Australia including The Australian Opera, The Canterbury Opera in Christchurch, New Zealand and the Victorian State Opera.

Max McBride is also a well-known double bass player and performer with the Sydney Symphony, Vienna Philharmonic and Vienna State Opera, as well as several ensembles. Since 1992 he has held a teaching post in Double Bass at the Canberra School of Music.

Piano



Bernadette Harvey-Balkus

Australia

*Proudly sponsored by
Neil and Jenny Summerson*

Since her return from America in 1997, where she performed and taught for 8 years, Bernadette has given concerts in all states of Australia and in New Zealand for Musica Viva. With her brother Michael Kieran Harvey she formed the highly acclaimed Australian Virtuosi in 1998 and released her first CD *The Glass House*. Australian Virtuosi won the 1999 Australian Entertainment Industry's 'Mo' award for best classical music performance of the year with a stunning performance of Messiaen's *Visions of the Amen* and won the award again in subsequent years. More recently, she has performed with the Adelaide Symphony Orchestra and the Australian Chamber Orchestra.

The Artists

In 2005, Bernadette will be touring Australia for Musica Viva with Sydney Oboist, Diana Doherty, performing in Sydney with the Seymour Group for the Australian Premiere of Michael Tippett's *The Tempest*, in the Visiting Artist Series at the Australian Institute of Music and appearing as the collaborative artist in the Michael Hill International Violin Competition in New Zealand.

Bernadette remains a dedicated teacher and strongly believes in the training of young people in the art of music.

Klara Wurtz had to withdraw due to illness. We are grateful to Bernadette for stepping in at late notice.



Piers Lane

Australia

*Proudly supported by
Beverley & Frank Osborn*

Australian pianist Piers Lane has a flourishing international career which has taken him to more than forty countries. Recent and forthcoming highlights include performances of the Grieg Concerto with the London Philharmonic & Halle Orchestras and recitals in Adelaide, Brisbane, Munich, Maastricht, Sydney, the Valldemossa Chopin Festival and a nine-concert tour for Chamber Music New Zealand.

Following the success of his New York debut in November 2004, Piers will return to the Lincoln Centre for a Sunday morning recital and to play the Bliss Concerto with the American Symphony Orchestra in April 2006. In Spring 2006, Piers and British violinist Tasmin Little renew their long-standing partnership with a UK recital tour.

Soloist at the BBC Promenade Concerts on five occasions, Piers' concerto repertoire which exceeds 70 works, includes many rarities by European and British composers.

In 1994 Piers was made an Honorary Member of the Royal Academy of Music, where he has been a Professor of piano since 1989. This August he will chair the Lev Vlassenko Piano Competition in his native city of Brisbane.



Meng-Chieh Liu

USA

Proudly supported by Sunferries

Born in Kaohsiung, Taiwan, Meng-Chieh Liu first made headlines in 1993 when he substituted for André Watts at the Academy of Music in Philadelphia. The concert earned high acclaim from critics and audience alike, and was followed by a succession of widely praised performances, including a recital at the Kennedy Centre, a concert on the Philadelphia All-Star Series and a Philadelphia Orchestra appearance.

The stellar beginning of Meng-Chieh's career was abruptly halted by a rare and debilitating illness that affected his connective tissues. Hospitalized and almost immobile for a year, doctors believed his chances for survival were slim and, should he survive, playing the piano would be "absolutely impossible." With arduous determination and relentless physical therapy, he was restored to full health and embarked again on his concert career. In 2004-5 season, he will re-visit Japan, Taiwan, Spain, and England for recitals and will have his Philadelphia Musical Society Recital Debut in February.

A dedicated chamber musician as well as solo artist, he has collaborated with musicians in North America, Europe and Asia. Liu's concerts have been heard over the airwaves around the world, and a biography on his life was broadcast on Taiwanese National Television.



Ian Munro

Australia

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Ian Munro has emerged over recent years as one of Australia's most distinguished and awarded musicians, with a career that has taken him to thirty countries in Europe, Asia, North America and Australasia. His award last year of Premier Grand Prix at the Queen Elisabeth International Competition for composers (Belgium) is a unique achievement for an Australian and follows on from multiple prizes in international piano competitions in Spain, Italy, Portugal and the UK.

In the UK alone he has performed with the Royal Philharmonic Orchestra, Philharmonia, English Chamber Orchestra, London Mozart Players, BBC Concert Orchestra, BBC Scottish Symphony Orchestra and broadcast widely for the BBC. Elsewhere, he has performed with orchestras in Poland, Italy, Portugal, Russia, the USA, China, New Zealand and all the major orchestras in Australia in over fifty piano concerti. Ian was appointed as a core member of the acclaimed Australia Ensemble in Sydney in 2000.

Ian's commitment to the professional development of younger players has seen him give classes and participate on juries around the world for many years. After having headed the piano department at the Tasmanian Conservatorium for five years between 1995 and 1999, at present he is a member of staff at the Universities of NSW and Newcastle, where he was appointed Conjoint Professor in 2000.



Pascal Rogé

France

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Pascal Rogé exemplifies the finest in French pianism; his playing of Poulenc, Satie, Fauré, Saint-Saëns or Ravel in particular is characterised by its elegance, beauty and delicate phrasing – his name is synonymous with the best playing of French repertory in the world today.

Born in Paris, Pascal became an exclusive Decca recording artist at the age of 17. He has won many prestigious awards including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the Ravel and Saint-Saëns concertos. Pascal has performed in almost every major concert hall in the world. Some of the orchestras he has appeared with include the Philadelphia Orchestra, the Montreal Symphony, l'Orchestre de Paris, l'Orchestre National de Radio France, the Royal Concertgebouw Orchestra Amsterdam, the NHK Symphony Orchestra Tokyo, the Vienna Symphony Orchestra, l'Orchestre de la Suisse Romande, Leipzig Gewandhaus and the major London orchestras. Pascal appears regularly in the United States and is a frequent guest artist in Japan, Australia and Latin America.

In 2004 he played concertos with the National Symphony of Ireland, the Singapore Symphony and the Halle. He undertook a major British tour with the London Mozart Players and gave a recital in the City of London Festival.

Clarinet



Catherine McCorkill

Australia

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NQ Day Surgical Centre*

Originally from Perth, Catherine began clarinet lessons with Duncan Abercromby and Jack Harrison. She 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. In 1985 Catherine became principal clarinetist in the Queensland Philharmonic Orchestra, subsequently taking up positions at the WA Conservatorium of Music as a member of Ensemble Vasse, and at the Victorian College of the Arts. She joined the Australia Ensemble, resident at the University of NSW, in 1995, touring extensively within Australia and abroad and performing regularly in the UNSW subscription series.

Catherine has performed as a soloist with the Australian Chamber Orchestra and most of the Australian Symphony Orchestras. She has also appeared as guest principal with the Melbourne, Sydney and WA Symphony Orchestras, the Australian Opera and Ballet Orchestra and Orchestra Victoria. She recently joined the staff at the Sydney Conservatorium and will teach and perform with her colleagues in the woodwind department. This year she will also coach and perform at the Australian National Academy of Music in Melbourne.

The Artists

Soprano



Kirsti Harms

Australia

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Since her operatic debut in 1986 with the State Opera of South Australia, Kirsti Harms has performed most of the principal roles in the mezzo-soprano repertoire including, Octavian, Charlotte, Rosine, Melisande, Dorabella, Beatrice, Idamante and Hermia in Baz Luhrmann's production of 'A Midsummer Night's Dream' for the Edinburgh Festival.

She made her transition to soprano, singing Nedda and Madam Butterfly for Opera Australia. She appeared as soloist in Peter Sellar's production of 'El Nino' for the Adelaide Festival and later with the Tokyo Symphony Orchestra in Japan and the BBC Orchestra at the Barbican in London.

Kirsti has appeared as recitalist at numerous Festivals around the country and performs regularly with the major Australia Symphony Orchestras. Later this year, she will sing in 'La Boheme' for SOSA.

Didjeridu



William Barton

Australia

Proudly sponsored by Pacific Marine Group

William Barton is considered one of Australia's leading didjeridu players and composers. Born in Mount Isa, he was taught to play the instrument from an early age by his uncle, an Elder of the Wanyji, Lardi and Kalkadunga tribes of North Western Queensland. In 1998, at the age 12, he made his classical debut with the Queensland Symphony Orchestra.

In 2005 William performed in the Sydney Festival's Symphony In The Domain with Sydney Symphony Orchestra, featured in a national tour for Musica Viva with the Goldner String Quartet, made his debut with The London Philharmonic Orchestra at Royal Festival Hall and was a featured performer at the 90th Anniversary Anzac Day Commemoration Service at Gallipoli.

William has developed a strong bond with Australian composer Peter Sculthorpe, who has re-written some of his key works to include parts for the didjeridu.



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Friday 1 July

8.00pm Townsville Civic Theatre
The Journey Begins

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Sculthorpe
String Quartet No.14
"Quamby"

Prelude
From Legges Tor
On High Hills
At Quamby Bluff

Goldner String Quartet
William Barton *didjeridu*

Peter Sculthorpe writes: Quamby is in four movements, and is concerned with my feelings about certain mountainous landscapes in northern Tasmania near my family home. Growing up in Launceston, I was told by my father how the local aborigines were killed at a nearby point, now known as Quamby Bluff, in the early part of the nineteenth century. They were herded to that peak, where they were given the choice between being shot or jumping, and as they jumped they cried out "Quamby, Quamby," which my father understood to mean "Save me, Save me."

The short Prelude presents some of the material upon which the rest of the piece is based. Throughout the Prelude there is a deep sense of pathos and certain falling intervals are especially important. These intervals dominate From Legges Tor which is sombre and somewhat threatening, like the rocky peak itself. In contrast, On High Hills is calmly lyrical, a recollection of much-loved places, its melody originally conceived in my schooldays. The last movement, At Quamby Bluff, is the longest. It concerns the tragic killings of the Aborigines at the bluff's edge. If the music here is questioning and restless, there is some resolution at the close.

Shostakovich
Piano Trio No.2 in E Minor
Op.67

Andante/Moderato
Allegro con brio
Largo
Allegretto

Pierre Amoyal *violin*
Zuill Bailey *cello*
Pascal Rogé *piano*

The music of Dmitri Shostakovich, like that of no other composer, has come to represent the struggle between independent Soviet artists and the political authorities who tried to silence them. His second piano trio Op. 67 was written in 1942-43 during the Russian struggle for Stalingrad, a monumental battle which Shostakovich felt "pitted culture and light against darkness and barbarism".

The Piano Trio no 2 in E minor, was a lament for Shostakovich's dearest friend Ivan Sollertinsky who was Jewish, but it also spoke more broadly to the fate of the European Jews (the horrific details of the death camps of Majdanek and Treblinka having had just recently come to light). For these reasons, Shostakovich used a Jewish folk theme in the last movement, as well as writing a massive Chaconne for the third movement, which may be the most stark and bitter elegy ever written. As Shostakovich was to write in his book of memoirs, Testimony: "In other countries war probably interferes with the arts. But in Russia - for reasons all too tragic - there was a flowering of the arts."

copyright Chris Latham

Interval

Milhaud
La Création du Monde

Prélude
Fugue
Prélude & Romance
Scherzo & Romance
Finale
Epilogue & Coda

Radka Dohnalova *violin*
Christopher Latham *violin*
Alena Ondrisikova *viola*
Julie Albers *cello*
Piers Lane *piano*

Darius Milhaud was a prolific composer with over 400 separate works including 15 operas, 17 ballets, 18 string quartets and 27 film scores.

Milhaud wrote the score for the ballet 'The Creation of the World', in Paris in 1923 after returning from a trip to America for a lecture/performance tour which also included a visit to Harlem and his first exposure to American jazz. The Jazz legend Dave Brubeck said of the work that it "was the first and remains the best jazz piece from a classical composer." This is the first Australian performance of the version he made of the original orchestral score for piano and string quartet.

Concert Program

Dvorák

**Piano Quartet in Eb Major
Op.87**

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale: Allegro ma non troppo

James Buswell *violin*
Theodore Kuchar *viola*
Jiri Barta *cello*
Meng-Chieh Liu *piano*

By the time Antonin Dvorak came to write the Piano Quartet in E flat, he was an international celebrity and feted both at home and abroad.

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

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

Saturday 2 July

11am Townsville Civic Theatre *Enchanted Wonderland*

Ravel

Mother Goose Suite

Pascal Rogé *piano*
Ami Hakuno *piano*

A man named Maurice Ravel wrote the music you are about to hear as a gift to two young children who were friends of his family, and who both could play the piano. He wrote the music so the two children could play together at the one time.

Mr Ravel wrote this music after reading four fairy stories. Some of the names may be very familiar to you:



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The Sleeping Beauty, Hop o' my Thumb (or Tom Thumb), Beauty and the Beast and The Fairy Garden.

The music will take you on a journey through each of the four stories.

In Sleeping Beauty two ladies in waiting prepare the princess for her hundred years sleep. Six of a woodcutter's seven children are lost in the forest but the smallest of all, Tom Thumb, was clever to drop some crumbs to line their path as they went. However, birds eat the crumbs after they have fallen asleep. The Beauty at first does not like the Beast, but takes pity on him and takes his hand. The Beast then turns into a handsome prince. Prince Charming enters the Fairy Garden, guided by love, and finds the Sleeping Beauty and awakens her with a kiss just as the day dawns, and with the blessing of the Good Fairy, they all live happily ever after.

Poulenc
*The Story of Babar
the Elephant*

Piers Lane *piano*
Steve Price *narrator*

Then Cornelius, the oldest of all the elephants, spoke in his quavering voice: 'My good friends, we are seeking a King. Why not choose Babar? He has just returned from the big city, he has learned so much living among men, let us crown him King.' All the other elephants thought that Cornelius had spoken wisely and eagerly they awaited Babar's reply....

The Story of Babar the Little Elephant really began over 70 years ago when a mother told her children a story. The children then repeated the story to their father who was a painter. He then made a picture book of the tale. Thus was born the Story of Babar.

So how did this book then turn into music?

Well, back in the 1950s a man named Francis Poulenc from France was given a copy of the book to read and because he was so clever, he wrote some piano music to go with the words, and this music is what you will hear today.

So who will be King and who will be his Queen...let's find out.

Saturday 2 July

5.30pm Townsville Civic Theatre
Through the Steps of Time

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Beethoven
*Cello Sonata No.5 in D major
Op. 102 No.2*

Allegro con brio
Adagio con molto sentimento
d'affetto
Allegro

Julie Albers *cello*
Bernadette Balkus *piano*

Beethoven's 4th and 5th cello sonatas of Op. 102 were composed in 1815 and dedicated to the Countess Anna Marie Niczky who was an accomplished pianist and friend.

The Sonata No. 5 in D major, Op. 102, No. 2, is in the classical three-movement form, and starts, Allegro con brio, with a marvelously compressed sonata-form movement, alternately declamatory and lyrical. The emotional heart of the sonata however is not here but in the second movement, Adagio con molto sentimento d'affetto. This is the only real slow movement in all the five cello sonatas, and it is one of the true somber entities of Beethoven's late period. It breaks the heart with the simplest of means: an opening brooding song, which starts in D minor, a D-major middle section that is tender and consolatory, but in which a plaintive cry can still be heard, and then a reiteration of the opening theme, reaching an almost unbearable poignance with the simple figurations of first cello, then piano, over the melody. Questioning strains provide the transition to the third movement, which begins, Allegro, with a new theme, hesitantly suggested by the cello and then the piano, and proceeds, Allegro fugato, through a fugue-textured development of it. This great fugal finale appeals as much to the mind as the ear.

Concert Program

Interval

Vasks

A Little Summer Music in E Minor

Breit, klangvoll
Nicht eilend
Energisch
Raurig
Heiter
Breit, klangvoll

A Little Summer Music for violin and piano is a charming suite of short movements and serves as an excellent first illustration of Vasks' music, given it integrates folk music as well as sections of partially improvised aleatory music. These freely played aleatory sections (where the players are instructed to play independently of each other) start and close the work. Other movements such as the third and fifth movements are rhythmic dance-like pieces reminiscent of archaic Latvian folk music.

James Buswell *violin*
Meng-Chieh Liu *piano*

Prokofiev

Violin Sonata No.1 in F Minor Op.80

Andante assai
Allegro brusco
Andante
Allegroissimo

The Prokofiev 1st violin sonata is considered one of his great masterworks, and one of the greatest works of chamber music ever written. It occupies a similar place as Shostakovich's 7th Symphony, which was written during the siege of Leningrad and responded directly to the events of the German/Russian conflict, and which was even played in the besieged city during the battle. In Prokofiev's case, as a cultural icon too valuable to risk being captured, he had been evacuated to Kazakhstan, Georgia, the Caucasus and finally the Urals, where he was cut off from his friends and the conflict itself. This seemed to create a deep paralysis and depression within him and whereas he had always composed quickly and fluently, he now struggled to write at all. The 1st violin sonata is a case in point. He had started work on it in 1938 and yet did not complete it until 1946.

James Buswell *violin*
Meng-Chieh Liu *piano*

The work contains sounds that remain unique to this day. It is one of the most dark, powerful and epic works ever written for violin and piano.

Saturday 2 July

8.00pm Townsville Civic Theatre
Governor's Gala

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Please be upstanding for the National Anthem

Brahms

Two Leier for Mezzo-soprano, Viola and Piano, Op.91

Gestillte Sehnsucht. Adagio
espressivo
Geistliches Wiegenlied. Andante con moto

Brahms is remembered and much loved for his four symphonies and concertos, his Requiem and his astonishing chamber music. What are less known these days are his 250 songs for voice(s) and piano. His Op. 91 songs are exceptional in that a viola is added to the texture, which creates a dark, velvety richness around the vocal line, that is deeply satisfying. He began work on the two songs in 1878 but did not complete them until 1884. The first, Gestillte Sehnsucht (Stilled Longing), is a setting of a poem by Friedrich Rückert, a poet much loved by Mahler and Schubert.

The second song Geistliches Wiegenlied (Spiritual Lullaby). It was written for Amelie and Joseph Joachim, the virtuoso violinist and close confidante, as they were awaiting the birth of their first child. The voice sings, "Joseph, o dear Joseph mine, help me rock the child divine, God reward both thee and thine, in Paradise, so prays the Mother Mary".

Kirsti Harms *soprano*
Alena Ondrisikova *viola*
Bernadette Balkus *piano*

Mozart

Piano Quartet in G Minor K478

Allegro
Andante
Rondeau

Dene Olding *violin*
Theodore Kuchar *viola*
Jiri Barta *cello*
Piers Lane *piano*

Mozart was solely responsible for creating a new form of chamber music with his two new piano quartets. There had been earlier works involving this combination of instruments, but they could better be classified as concertante works where the piano occupied a solo role, with the other three instruments as accompanists. Mozart was the first composer to approach the principle of “equal rights for all” in such a combination. The Piano Quartet in G minor, K 478 has been described as one of Mozart’s most personal works; the first movement is dominated by a single, sombre theme which is stated emphatically at the onset. In Mozart’s output, the key of G minor was the key for personal statements of pathos and despair. He used it sparingly and for some of his most heart-wrenching music. Even when Mozart relaxes the mood of the 1st movement of the piano quartet, with the bright and buoyant second theme, there always remains an underlying sense of drama and passion. The second movement provides a stark contrast in instrumental writing, utilising the piano in a more soloistic capacity, while the strings serve as a foil to that which has preceded. The G major finale continues in a character totally removed from that of the first movement, creating a bucolic mood through the use of healthy and vigorous themes that are spread across all four instruments equally.

Interval

Chausson

Concert for Violin, Piano & String Quartet Op.21

Decide – Anime
Sicilienne
Grave
Tres anime

Pierre Amoyal *violin*
Pascal Rogé *piano*
Radka Dohnalova *violin*
Christopher Latham *violin*
Alena Ondriskova *viola*
Carol Ou *cello*

The Concert, Op. 21 of Ernest Chausson was begun in 1889 and is considered by many to be his masterpiece. It can be seen as a great romantic sextet, or as a derivation from the 18th century concerto grosso, with its concertante treatment of the string quartet and ripieno treatment of the violin and piano solo parts. The work’s introduction begins extrovertly with the principal three-note theme, first stated by the quartet and subsequently developed by the solo violin. The second movement is a throwback to an archaic form that is both amiable and charming. The third movement contains what some have described as the most anguish-stricken pages in all of chamber music. It fulfils early his promise to himself “I don’t want to die without having written something, be it no more than a single page that goes to the heart.”

The finale builds upon a single idea treated in variation form, principally in D minor, although the contrasting character of D major closes the work. Chausson is reported to have remarked, upon the work’s completion, “Another failure!” He died without realising its success

Sunday 3 July

11.30am St James Cathedral *Amazing Grace*

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Tavener

Akhmatova Songs for soprano and cello

Dante
Pushkin and Lermontov
Boris Pasternak
Couplet
The Muse
Death

Kirsti Harms *soprano*
Julie Albers *cello*

John Tavener was born in London in 1944, and is one of England’s most performed living composers. After his conversion to the Russian arm of the Orthodox Church in 1977, his music found an even greater spiritual focus and intensity. The Akhmatova songs were composed in 1993 and are the second major work based on Akhmatova’s poetry. Tavener selected six poems from different stages in her life. Of these the first three tell of her admiration for the poets Dante, Pushkin and Lermontov, and Pasternak. In the fourth and fifth songs, she questions those who praise her own poetry and speaks of her desire to write. In the final poem, Akhmatova looks to her own death and here Tavener brings together the musical ideas of the previous songs.

Concert Program

Vasks

Piano Quartet

Preludio
Danz
Canti Drammatici
Quasi una Passacaglia
Tanto Principale
Postludio

Radka Dohnalova *violin*
Irina Morozova *viola*
Zuill Bailey *cello*
Bernadette Balkus *piano*

Peteris Vasks' music explores the relationship between nature and man, the beauty of the world and the threat of the ecological or moral destruction of that beauty. His music has been described as 'an infinite song, coming from silence and floating away into silence - full of idealism and love, both melancholy and dramatic.'

Vasks feels a strong affinity with Polish composers, such as Lutoslawski, Gorecki and Penderecki, as well as the Georgian composer Kancheli - interestingly all from countries, which like Latvia, were oppressed by the Soviets after the Second World War, and cut off from the West. In Vasks' case his musical language seems to alternate between something akin to prayer or profound acceptance, and the endless striving for something unattainable. His music contains both the death of hope and the birth of hope - rising like Icarus towards the sun and falling, over and over again, invincible yet full of suffering. Vasks would say this suffering is the suffering of his people, who endlessly have waited for their nation to be free so they could realise their dreams. *copyright Chris Latham*

Interval

Amazing Grace

Kirsti Harms *soprano*
William Barton *didjeridu*

'I was blind but now I see' John 9:25

This is probably the most well known hymn in the English language, and was written by John Newton, the self-proclaimed wretch who once was lost but then was found. Newton was born in London in 1725 and went to sea at 11 years of age with his father. He ultimately became a captain of his own ship, which serviced the slave trade.

While attempting to steer the ship through a violent storm, Newton had a life changing experience and he believed that God had answered his call for mercy. 'Through many dangers, toils and snares, I have already come; 'Tis grace hath brought me safe thus far, And grace will lead me home.'

For the rest of his life he marked this anniversary as the day of his conversion and by 1755 he gave up seafaring forever to educate himself and to become ordained as a Minister. In 1780 he moved to London where he influenced among others, William Wilberforce, who would one day become a campaign leader for the abolition of slavery. Newton died in 1807.

Brahms

String Sextet No.2 in G Major

Allegro non troppo
Scherzo: Allegro non troppo
Poco adagio
Poco allegro

James Buswell *violin*
Radka Dohnalova *violin*
Alena Ondrisikova *viola*
Theodore Kuchar *viola*
Carol Ou *cello*
Jiri Barta *cello*

After composing his G major sextet, Brahms wrote to a friend "I have freed myself from my last love". This love was Agathe von Seibold, whom the composer had met in 1858. It was Brahms' aversion to marriage which most likely caused the disintegration of the relationship, and this sextet in part provided emotional closure and a clearing of his conscience. Brahms wove the letters of her name into the second theme of the first movement (A,G,A,H,E) and the whole piece is filled with bittersweet melancholy.

Restraint and mystery colours this otherwise romantic and highly expressive piece. In the first movement, a murmuring drone in the viola provides support for the first violin's statement of the initial theme. The second movement is nominally a scherzo but conveys a more wistful mood than that term usually implies. The slow movement is cast as a set of theme and variations which moves from the initial minor and chromatic harmonies to a soaring series of major melodies. The brilliant development of the various themes in the carefree finale show why Brahms, at this point only 31, was soon to become known as Beethoven's musical successor.

Sunday 3 July

7pm St Josephs Church, The Strand
Bach by Candlelight

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JS Bach

*Brandenburg Concerto No.6
 in Bb Major BWV1051*

Allegro
 Adagio ma non tanto
 Allegro

Theodore Kuchar *viola*
Alena Ondrisikova *viola*
Jiri Barta *cello*
Julie Albers *cello*
Carol Ou *cello*
Max McBride *bass*
Ami Hakuno *harpsichord*

The autograph score of Bach's Brandenburg Concertos is dated 24 March 1721. In an elegant French dedication Bach explains that the collection of six concertos was the result of a commission from Christian Ludwig, Margrave of Brandenburg. It seems probable they were composed individually, primarily between 1718 (or even earlier) and 1721. As a group, they have little in common with other Bach sets. The fact that Bach presented the Margrave with a score (rather than with a set of parts) is in itself significant, as the presentation volume was meant to be an object for study and contemplation. The works were in any case unsuitable for the Margrave's small musical establishment. There is no evidence that the Margrave either thanked Bach, paid him a fee for the commission or ever had them played in his court.

The scoring of the Brandenburg Concerto No. 6 - two solo violas with cello, accompanied by two other bass lines and continuo - is without precedent among baroque concertos. The lack of a single violin in the whole concerto was truly rare given most composers were violinists or keyboardists and would lead from that position.

Copyright Chris Latham

JS Bach

*Suite for Solo Cello No.4 in
 E Flat BWV1010*

Prelude
 Allemande
 Courante
 Sarabande
 Bourree 1 and 2
 Gigue

Jiri Barta *cello*

Bach composed his six suites for unaccompanied cello during the period 1717-1723. Although no autograph for these works exists, there is a copy written out by his second wife Anna Magdalena, in which all six suites appear as a set, yet it is likely that they were not conceived as such. In each of the Suites, the Prelude is followed by three dance movements – Allemande, Courtante and Sarabande. The fifth movements were based on three different dances, the Menuet, Bourree and Gavotte with the concluding dance in each of the Six Suites a Gigue. Throughout the Suites, it is Bach's original melodic writing, within the traditional dance rhythms of the period, and combining foreign influences, from France and Italy, which have made each of these works staples of the cellist's repertoire, from the time of creation through to the present.

Copyright Theodore Kuchar

JS Bach

*Partita for Solo Violin No.2 in
 S Minor BWV1004*

Allemande
 Courante
 Sarabande
 Gigue
 Chaconne

James Buswell *violin*

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

Spitta wrote: "He attained such a proficiency in double-stopping that it seemed as though three or four violins were being played together." Today, the Sonatas and Partitas of J.S.Bach represent the foundation of study and performing repertoire of every serious violinist.

Copyright Theodore Kuchar

Concert Program

Interval

JS Bach

Suite for Solo Cello No.5 in C Minor BWV1011

Prelude
Allemande
Courante
Sarabande
Gavotte 1 and 2
Gigue

The fifth and sixth 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.

Copyright Theodore Kuchar

Julian Smiles *cello*

JS Bach

Brandenburg Concerto No.3 in G Major BWV1048

Allegro
Adagio
Allegro

The Brandenburg Concerto No. 3 is as unconventionally scored as the 6th Brandenburg concerto. For Bach, whose faith in God was central to his life, 3 was the number that symbolised the Holy Trinity and the work is an endless series of threes. Three groups of three players (i.e. three violins, three violas and three celli) play a three note theme (short-short-long) all the way through the first movement - and that three note theme is itself often repeated in groups of three. The 2nd movement marked Adagio remains a musical question mark. In the presentation score, Bach indicated the tempo, the metre, and the key; he then supplied what would have been the final two chords of the movement. It is likely he originally intended the leader to improvise a solo which would have ended with the other players playing the final two chords, but in most cases these days, the chords alone are played. The final Allegro is an embellished jig, like the closing movement of the Sixth Brandenburg concerto.

In the end, whether these symbols would have been meaningful to an audience at the time, or were simply a private matter between Bach and his maker, is a matter of endless speculation. It is interesting to notice that musicians these days often refer to Bach as their God, so clearly some aspect of his faith resonates through the music, regardless of whether or not Bach's code has been consciously cracked by those who hear it.

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Flemish Single Harpsicord by Carey Beebe Sydney 1987 courtesy of Kaye Gersch

Dene Olding *violin*
Pierre Amoyal *violin*
Dimity Hall *violin*
Irina Morozova *viola*
Alena Ondrisikova *viola*
Theodore Kuchar *viola*
Julie Albers *cello*
Zuill Bailey *cello*
Jiri Barta *cello*
Max MacBride *bass*
Ami Hakuno *harpsichord*

Monday 4 July

8pm Townsville Civic Theatre
Intimate Beethoven

Proudly sponsored by



Beethoven

Cello Sonata No.3 in A Major Op.69

Allegro, ma non tanto
Scherzo: Allegro molto
Adagio cantabile – Allegro vivace

Composed for the most part in 1807 and published in 1808, this was dedicated to the Baron Ignaz von Gleichenstein, who was an excellent cellist as well as a close friend. Beethoven in dedicating it to him, wrote "in this work, you will be given what is due to you, for our friendship."

In the sonata, from the first bars of the opening Allegro, Beethoven magically unites the cello and piano in one expressive voice. The writing is heartfelt, supple and rich, and takes great advantage of the cello's plaintive high A string register. A puckish, syncopated Scherzo, Allegro molto, follows, with its Trio heard twice. Then the short Andante cantabile, a simple and touching melody in E major is heard, first from the piano with the cello in harmony, and then from the cello, which leads us into the last movement, Allegro vivace in A major. This is a solid sonata-form movement, a counterpart to the first movement but more light-hearted. The writing is full of bravura virtuosity and high spirits for both instruments, and it reaches an incandescent climax in its closing pages, with the return of the opening theme.

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Zuill Bailey *cello*
Piers Lane *piano*

Beethoven

Sonata for Violin & Piano No.7 in C Minor Op.30 No.2

Allegro con brio
Adagio cantabile
Scherzo
Finale

Pierre Amoyal *violin*
Pascal Rogé *piano*

1802 was a year of profound crisis and creativity in Beethoven's life. Now at the age of 32 he had achieved real success as a composer and pianist, however his deafness was now becoming apparent and was threatening his ability to perform and hear his music. The previous year he had written to his doctor "my hearing has grown steadily worse for three years now. I am living a wretched life: for two years I have avoided almost all social gatherings because it is impossible for me to tell people - 'I am deaf'." His doctor advised him to take a quiet dwelling place so as to spare what remained of his hearing, and so he moved to Heiligenstadt, a peaceful and leafy suburb of Vienna. The C minor sonata for violin and piano is born from this deep sense of inner pathos and struggle.

The choice of key for the sonata was not random. C minor was always a key of conflict with Beethoven - a tonality he turned to with a special seriousness, such as in his most famous work, the 5th symphony. Here in the first movement of the 7th violin sonata, the music gives the impression of being like a powerful spring which is tautly coiled and constantly threatening to explode. The work is a series of short bursts of intense energy, marked by a terse theme which seems to shake at us like a clenched fist. The second movement however, the Adagio cantabile, is engagingly tranquil. In the Scherzo (literally joke in Italian), disturbed rhythms constantly "wrong foot" the dance-feeling of the minuet, while in the middle trio section, a vigorous and blustery tune is repeated by both instruments one bar apart as a canon. The last movement returns to the explosive drama of the first movement with a theme that is both furtive and threatening. After the statement of this musical snarl, Beethoven constantly takes us in unexpected directions, including through a ferocious fugue before rising to a climax, which is then, as is typical throughout this sonata, abruptly snatched off.

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Interval

Beethoven

Twelve Variations on a Theme from Handel's "Judas Maccabaeus" WoO 45 for cello and piano

Carol Ou *cello*
Meng-Chieh Liu *piano*

Young Beethoven wrote a wide variety of lighter chamber music in order to gain entry into the drawing rooms of his noble patrons. His first published opus was a set of piano trios and within a few years, he added a number of string trios and several works for cello and piano. Beethoven was the first to compose for this combination; his Op. 5 cello sonatas represent the birth of a genre. The same years produced three sets of variations for piano and cello, including one based on a theme from Handel's oratorio Judas Maccabaeus.

Beethoven

Piano Trio in Bb Op.97 "Archduke"

Allegro moderato
Scherzo: Allegro
Andante cantabile, ma pero con
moto
Allegro moderato

Dimity Hall *violin*
Julian Smiles *cello*
Ian Munro *piano*

The Archduke Rudolf of Austria, the dedicatee of the Trio Op. 97, had been a generous patron of Beethoven and was known also to be a very fine pianist. The quality of the list of works that Beethoven dedicated to him is formidable – it includes the Fourth and Fifth piano Concertos, the last Piano Sonata, the last Violin Sonata and this work, his last Piano Trio. Composed in 1810, the "Archduke" is the grandest of Beethoven's piano trios. The piano trio genre had been developed by Haydn, followed by Mozart from baroque trio sonata models, but it was Beethoven who took the form to the point where there was an equal presence of all three instruments. This work was to point the way for the later Romantic piano trios of Schubert, Schumann and Brahms, which are all written on a heroic scale. The work is an Olympian expression of perfect balance, and is among the most noble of all Beethoven's works.

Concert Program

Tuesday 5 July

5.30pm Townsville Civic Theatre *The Sunken Cathedral*

Proudly sponsored by



Ravel
Jeux d'Eau

Debussy and Ravel are often linked together as the creators of 'Impressionistic Music'. Both used the rich harmonies and new scales that are usually associated with musical impressionism, and both had an interest in the exotic. Ravel was more of a craftsman and traditionalist than Debussy, creating a style that was almost neoclassical.

Ian Munro *piano*

Jeux d'Eau (the Play of Water) is dominated by cascading arpeggios. The score is headed by a quotation from the poet Regnier - "the river god laughing at the water who tickles him". Both this work and Ondine were to become famous works which altered the course of piano writing by showing a completely different style to German writing of the period - one which focused on creating musical colours rather than finding ways to amass more and more sound.

Debussy
The Girl with the Flaxen Hair

Ian Munro *piano*

Claude Debussy was born in St. Germain-en-Laye in 1862. As a child, he demonstrated such a great talent for the piano that he was enrolled in the Paris Conservatoire at age ten. While there, he won many prizes and challenged his teachers with his "strange" theories of harmony. After he won the Grand Prix du Rome in 1884, he studied in Rome for two years, and while there was greatly influenced by both the impressionist painters and the Symbolist poets whose ideas about art and music would continue to affect him until his death. During the 1890's, Debussy composed mainly for orchestra and chamber ensemble and his works were strongly embraced by the public. Between 1902 and 1910, he focused mainly on the piano, composing his piano preludes and many other short pieces. In 1909 he learned that he had bowel cancer, which became increasingly painful and debilitating over the next decade and eventually killed him. His last works were his sonatas for the cello, violin and flute, viola, and harp. He died in Paris in 1918 shortly before the end of the 1st World War.

Ravel
Ondine

Ian Munro *piano*

In his breathtakingly virtuosic piano work Gaspard de la Nuit, Ravel set the lovely folk legend of Ondine, a water nymph or mermaid who falls in love with a brave knight, but who is only a mortal. He hears her voice in the drops of water against the window-panes. The following lines are quoted in the score "I thought I heard a vague harmony casting a spell on my sleep, and near me was the murmur of a sad and tender voice, breaking into song."

Debussy
The Sunken Cathedral

Ian Munro *piano*

The Girl with the Flaxen Hair is one of Debussy's most well known piano works. It relies on a simple tune to paint an atmospheric picture of a young, blonde girl. It is no 8 in Book 1 of Debussy's Preludes. No. 10 in that same series of piano works is titled The Sunken Cathedral (La Cathedrale engloutie). It is one of his best known and most popular works. The work depicts an old legend from Brittany: To punish the people for their errors of their ways, the Cathedral of Ys was engulfed by a giant wave and swallowed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water and tolls its bells before returning to its watery grave. Debussy's narrative notes suggest an image of the ghostly Cathedral rising briefly out the ocean fog and then quietly sinking back into its enchanted sleep at the bottom of the sea.

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Sculthorpe
Songs of Sea and Sky

Christopher Latham *violin*
Fyra Quartet

Janet Anderson *violin*

Natalie Low *violin*

Anna Colville *viola*

Katherine Philp *cello*

Max McBride *bass*

William Barton *didjeridu*

Peter Sculthorpe writes: *Songs of Sea and Sky* was inspired by a traditional melody from Saibai, an island just south of Papua New Guinea, in Torres Strait. The melody was collected on Saibai by Jeremy Beckett in May 1961. Although some traditional Torres Strait music still survives in its original form, most of that heard today is strongly influenced by the religious music introduced by missionaries in the nineteenth century. Nevertheless, its themes are still predominantly of sea voyages, flights of birds and changes in sea and sky.

The work is in one continuous movement consisting of seven parts; Prelude, for cellos and didjeridu; Saibai, a reworking of the traditional melody; Interlude, for violin and didjeridu; Mission Hymn, a variation of Saibai; Dance Song, a rhythmic section based upon the material presented in the Prelude and Interlude; Lament, a second variation of Saibai, a brief coda. Following the climax, at the end of the Dance Song, the emotional content of the music culminates in the Lament.

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Programme

Photos by David Wachenfeld triggerfish@bigpond.com and Peter Nangle.

Concert Program

Tuesday 5 July

8pm Townsville Civic Theatre

Vivaldi's Four Seasons - Featuring the Winterschool String Orchestra

Sculthorpe

String Sonata No.3

'Jabiru Dreaming'

Deciso
Amoroso

AFCM Winterschool Orchestra *led*

by John Harding

William Barton *didjeridu*

Peter Sculthorpe writes: The subtitle, "Jabiru Dreaming" takes its name from a rock formation in the Kakadu National Park. For tonight's performance, I have added a didjeridu part to the original Third Sonata for Strings and this will mark the premiere of this version.

In two movements, the first, marked Deciso, contains rhythmic patterns found in the indigenous music of the Kakadu area. Some of these patterns also suggest the gait of the jabiru, a species of stork. The second movement, marked Amoroso, stems from my belief that Australia is one of the few places on earth where one can honestly write straight-forward, happy music. While both movements employ similar subsidiary material, the second movement takes an Aboriginal chant as its point of departure. This chant was transcribed by a member of the Baudin exploratory expedition in 1802, and is first heard in the extended cello solo that begins the movement.

Shostakovich

Chamber Symphony

String Quartet No.8 in

C minor, Op.110

Largo
Allegro Molto
Allegretto
Largo
Largo

AFCM Winterschool Orchestra

Theodore Kuchar *conductor*

In the summer of 1960 Shostakovich went to Dresden, where he was to write a score for the film Five Days, Five Nights, a joint East German and Soviet production. The devastation of Dresden by Allied incendiary bombing in 1945 was still evident in 1960, and it stunned the composer. In the space of three days (July 12-14) he wrote his String Quartet No. 8, dedicated "To the memory of the victims of fascism and war."

The Eighth Quartet has become the most-frequently performed of Shostakovich's fifteen quartets, but this intense music appears to have been the product of much more than an encounter with the horrors of war—it sprang straight from its creator's soul. The quartet also uses as its central theme Shostakovich's musical "signature": he took the letters DSCH (D for Dmitri and SCH from the first three letters of his last name in its German spelling) and set down their musical equivalents: D-Es (E-flat in German notation)-C-H (B in German notation). That motto—D-Eb-C-B—is the first thing one hears in this quartet, and it permeates the entire work. It seems likely that the piece functioned also as an autobiographical work, that spoke of Shostakovich's great difficulties under the Stalinist regime, but through the use of personal codes which would not attract the attention of those in authorities.

Interval

Handel

Ombra mai fu from "Xerxes"

AFCM Winterschool Orchestra *led*

by John Harding

Kirsti Harms *soprano*

Handel's Ombra mai fu comes from Xerxes, an opera in three acts. The libretto, by Nicolò Minato and Silvio Stampiglia, was chosen by Handel and promotes a lighter and more varied texture than his preceding operas. It is a love story in which the title character, the king of Persia, banishes his brother Arsames from the kingdom because they are both in love with the same woman, Romilda. Already betrothed to a foreign princess, Xerxes has fallen in love with his brother's girlfriend, Romilda, whose sister, Atalanta, is in turn in love with Arsames.

Ombra mai fu ("You are my love") is sung immediately after the overture.

Purcell

Dido's Lament from "Dido and Aeneas"

AFCM Winterschool Orchestra *led*

by John Harding

Kirsti Harms *soprano*

Henry Purcell was born in London in 1659, and was a chorister in the Chapel Royal until his voice broke in 1673. At 18 he became 'composer to the King's violins and then organist of Westminster Abbey in 1679. From 1680 Purcell began to compose the long series of 'welcome odes' and other official choral pieces.

In 1689 his only opera, *Dido and Aeneas*, was performed at Josias Priest's boarding-school for girls at Chelsea, but recent research has convincingly suggested that this may have been a revival and that the opera was composed at least 5 years earlier, probably 1684. In the last few years of his life, Purcell was increasingly prolific, composing some of his greatest church music such as the *Te Deum* and *Jubilate in D*. In 1695, he composed music for Queen Mary's funeral, which were used for his own funeral later the same year. He was 36.

Handel

Lascia ch'io pianga from "Rinaldo"

AFCM Winterschool Orchestra *led*

by John Harding

Kirsti Harms *soprano*

Despite the glories of his Water Music and Concerti Grossi, no one would deny that George Frideric Handel's greatest gifts lie in his vocal compositions. For more than a half-century, Handel churned out one masterful aria after another in his cantatas, operas and eventually in the English oratorios, with amazing consistency in order to satisfy his soprano divas.

Handel's first operatic success in London came in 1711. This was his opera *Rinaldo* which contains the haunting "*Lascia ch'io Pianga*," a soprano air recycled from Handel's own earlier work *Almira*. Sung by Isabella Girardeau at the premiere, the tune proved so popular the Opera management posted a notice next day: "Whereas by the frequent calling of songs to be repeated, the opera has become too tedious . . . the singers are forbidden to sing a song more than once!"

Vivaldi

The Four Seasons Op.8 Nos. 1-4

La Primavera (Spring)

Allegro

Largo e pianissimo sempre

Allegro: Danza pastorale

L'Estate (Summer)

Allegro non molto

Adagio

Presto. Tempo impetuoso d'Estate

L'Autunno (Autumn)

Allegro

Adagio

Adagio: La caccia

L'Inverno (Winter)

Allegro non molto

Largo

Allegro

AFCM Winterschool Orchestra

James Buswell *soloist and leader*

Vivaldi is a composer of great importance in the history of violin playing and development of the concerto. A fully ordained Priest, (he was known as the 'red priest' because of the colour of his hair), his most popular work, *The Four Seasons*, uses four concerti for violin, strings and basso continuo to paint a musical picture of the passing of a year in Italy's Veneto. The published version was accompanied by sonnets, perhaps written by Vivaldi, underneath the music.

"Spring has come and with it gaiety, the birds salute it with joyous song". During the first movement of Spring, the repeated semiquavers portray dark clouds and thunder, fast rising scales - the stormy wind, and rapid triplets on solo violin conjure lightning. In the second movement we hear the barking of a dog in the violas. The final movement conjures up a pastoral scene with bagpipes and shepherds.

In summer he writes "under the heavy season of a burning sun, man languishes, his herd wilts, the pine is parched". We can hear a cuckoo in the bass, and a turtle-dove and goldfinch in the solo violin. The exhausted shepherd is portrayed in the Adagio while a summer storm invades the last movement.

Autumn is a season of joyful celebration. "The country folk celebrate, with dance and song, the joy of gathering a bountiful harvest. With Bacchus' liquor, quaffed liberally, Their joy finishes in slumber." We hear the drunks begin to fall down, hiccup or slip into a slumber. The third movement paints a picture of a hunt with hunting horns calling across the landscape.

"Frozen and trembling amongst the chilly snow". The strings, entering one at a time, evoke a chilly Winter landscape. Running passages in the solo violin portray horrid, biting winds, repeated notes evoke the stamping of feet to keep warm, and the soloist's double stops sound like teeth chattering. During the second movement it is time to 'move into the fire and contented piece while the rain falls down in sheets'.

Wednesday 6 July

8pm World Theatre, Charters Towers
Goldners in the Goldfields

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Mozart
String Quartet in D Major,
K.575

Allegretto
Andante
Menuetto
Allegretto

Goldner String Quartet

"... I am composing six easy clavier sonatas for Princess Friederike and six quartets for the King..." wrote Mozart to his friend and benefactor, Michael Puchberg, in July 1789. The King was Friedrich Wilhelm II of Prussia, and the works Mozart referred to were commissions resulting from Mozart's visit to Berlin and Potsdam earlier that year. As it turned out, Mozart was able to complete only three "Prussian" quartets (K. 575, 589, and 590), and these were the last string quartets he was ever to compose. It seems that the King was an amateur cellist, and it was Mozart's challenge to write music which would feature the cello at times without becoming either too difficult or too concerto-like. In order to maintain the soloistic balance, Mozart was obliged occasionally to emphasize the viola and even the second violin. The Menuetto's Trio section focuses closely on the cello, using the first violin as a foil. In the Finale, which re-employs the "song" like theme of the first movement, the cello and viola are each tested by rapidly cascading scales and leaping arpeggios.

It is believed that the composer received for the quartet 100 gold pieces and a golden snuff box. This seems only fitting for a radiant work that will be played by the Goldner Quartet in the Charters Towers goldfields.

Program note by Dr. Michael Fink

Vine
String Quartet No.3

Goldner String Quartet

Born in Perth, Carl Vine studied both piano and composition at the University of Western Australia. In 1975 he moved to Sydney, working as a freelance pianist and composer with a wide variety of ensembles, theatre and dance companies. Carl first rose to prominence as a composer of music for dance, with over 20 scores to his credit. More recently he has emerged as a major orchestral composer with six symphonies and five concertos heading the catalogue. He has a substantial catalogue of chamber music, which includes four string quartets and two piano sonatas, complemented by various work for film, television and theatre, including the music for the Closing Ceremony of the 1996 Atlanta Olympics. In 2005 Carl was awarded the 2005 Don Banks Music Award: the highest accolade that can be given to an artist by the Music Board of the Australia Council for the Arts

The composer notes: "This work was designed in the simplest of forms - fast, slow, fast - to allow attention to focus on details of polyphony within the ensemble. The first section uses the quartet as a single, large instrument. There are seldom more than two independent lines, but these are spread across the ensemble so that a single player rarely performs a complete individual line. The central movement explores simple monody in which each instrument except the first violin, plays an accompanied melody. It unashamedly enjoys the warmth of predictable diatonic harmony. The work closes with a moto perpetuo finale."

Interval

Weber
Clarinet Quintet in Bb Major
Op.34

Allegro
Fantasia (Adagio)
Menuetto
Rondo (Allegro)

Goldner String Quartet
Catherine McCorkill *clarinet*

Carl Weber was born in Germany in 1786 and died in London in 1826. He was a composer, conductor, and pianist. His father was a town musician and theatrical impresario and his mother was a singer and actress. Weber was most famous for establishing German opera, liberating it from Italian influences. He filled his work with the love of the German landscape, forest and villages, and focused on folk elements from Germanic traditions and superstitions. Weber produced only three chamber music works – The Piano Quartet Op. 18 (1809) which he titled 'Grand Quatuor', the Clarinet Quintet Op. 34 (1815) entitled 'Grosses Quintet' and the Trio for Flute, Cello and Piano Op. 63 (1819).

The Clarinet Quintet was written for the outstanding clarinetist of the Munich Orchestra, Heinrich Barmann. Weber was so impressed with Barmann he also composed two clarinet concertos and a concertino for him. He also started work on the Quintet, but did not complete it until four years later, the day before the premiere performance.

Thursday 7 July

11.30am St James Cathedral *Voices of the Disappeared*

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CITYLIFE
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Klein *Trio*

Allegro
Variace Na Tema Moravske Lidove
Lento
Molto Vivace

Radka Dohnalova *violin*
Caroline Henbest *viola*
Zuill Bailey *cello*

Krasa and Klein both were imprisoned in the Terezin concentration camp, which quickly gained a reputation for having an impressive level of artistic activity, including a jazz orchestra, a choir (the Ghetto Swingers) and a chamber orchestra. The Nazis took advantage of filming concerts for propaganda purposes, which they showed to the Red Cross to allay fears about exterminations within the camps. Klein, a brilliant pianist and composer, wrote this Trio while at Terezin, and was a very active member of the artistic community arranging Czech folksongs for the choir amongst other works. After surviving for 3 years at Terezin, he was transferred to Auschwitz where he was killed by the Nazis on the last day before the camp was liberated.

Krasa *Dance*

Presto – Etwas Ruhiger – Tempo
Primo

Radka Dohnalova *violin*
Caroline Henbest *viola*
Zuill Bailey *cello*

Krasa wrote his Dance for string trio and other chamber works while at Terezin. His greatest contribution though was a now famous children's opera called Brundibar (The Bumble Bee) which enjoyed 55 performances in the camp. It was performed for the Red Cross in 1944, who assumed that the fact that the children were indeed singing and dancing meant that they must be happy and well. Krasa died along with fellow composers Pavel Haas, Viktor Ullmann, Karel Ancerl and hundreds of others on the 16th and 17th of October 1944 when they were transported to Auschwitz and gassed on arrival. His Dance however betrays little of this. It is a miniature gem, ironic, but never abrasive. Its jazzy undertones, blended with Czech folk sounds, make it sound like a light footed dance with more than a touch of the macabre.

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Poulenc *Sonata*

Allegro con fuoco
Intermezzo
Presto Tragico

Pierre Amoyal *violin*
Pascal Rogé *piano*

The urbane French composer Francis Poulenc wrote his violin sonata in 1942/3 and dedicated it to the memory of the murdered Spanish poet Federico Garcia Lorca. The middle movement quotes a line from Lorca "the guitar makes dreams weep" and is extraordinarily beautiful. The first and last movements have an intensity that borders on savagery that is rare in Poulenc's output, and the ending of the piece is extremely unusual indeed. People have theorised that it paints a picture of the final moments of Lorca's life. It seems to depict his suffering, his prayers for deliverance and his ultimate death by firing squad. As a tragic footnote, the sonata was written with the extraordinary French female violinist Ginette Neveu in mind, who was young, fiery and by far the outstanding performer of her generation. She premiered the work, but died prematurely at the age of 30, along with her pianist brother, in a plane crash off the coast of San Francisco only 6 years later in 1949, while returning from an ABC tour of Australia.

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Interval

Haas *Suite Op. 17*

Catherine McCorkill *clarinet*
Bernadette Balkus *piano*

Pavel Haas was born in Brno in 1899. At the time he wrote his largest work, the opera The Charlatan, which was successfully premiered in 1938, the following year the Germans invaded Czechoslovakia. Haas divorced in 1940 in order to save his non-Jewish family and was deported to Terezin from where he was later shipped to Auschwitz and killed along with Krasa in October of 1944.

His Suite was written in 1939 during German occupation and reflects the oppressive situation. It is clear from the manuscript sketches that Haas wished at a later date to recast the composition as a cantata for tenor and orchestra. This explains the extremely vocal and almost recitative-like solo part which makes it sound very much like three songs without words. Even though no text has survived, the allusions to the St Wenzel hymn and the Hussite song "Ye who are fighters for your God" indicate his nationalistic pride and his resistance to the Nazi

Concert Program

invaders. It is also clear that he was putting himself at risk just by the musical associations, hence not wishing to leave any clues that could be used against him, other than an abstract score for an instrumental work without text.

Haas' original version of the Suite Op. 17 is for oboe and piano - this will be the first time it has been performed on clarinet and piano.

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Schulhoff **Sextet for Strings**

James Buswell *violin*
Dene Olding *violin*
Alena Ondrisikova *viola*
Theodore Kuchar *viola*
Carol Ou *cello*
Jiri Barta *cello*

Ervin Schulhoff came from a Prague Jewish-German family and became the favourite student of Janacek, studying at the same time as Martinu. The promising start of his career as a composer and pianist was interrupted by the outbreak of the First World War. His wartime experiences completely changed his vision of the world and of art, and during his later stay in postwar Germany (1919-1923), Schulhoff joined the ranks of the left-wing avant-garde. He was particularly attracted by the Berlin Dadaist movement, and his music became increasingly influenced by jazz.

The Sextet however owes more to the influence of Schoenberg and Stravinsky. The highly chromatic opening movement of his string Sextet was written in 1920 and demonstrates Schulhoff's complete, albeit temporary identification with Schoenberg's language. But in the three other movements of the Sextet, composed four years later, Schulhoff is more clearly influenced by Stravinsky and late Debussy. The complete work shares something of the mood of Schoenberg's Transfigured Night, and is unusually atmospheric and technically difficult - it was rarely heard during his lifetime and was only published in 1978. The end of the work embodies a deep brooding fearfulness, and ends almost as if the music evaporates, leaving behind only a sense of dread.

After Germany's attack on the Soviet Union in 1941, he was arrested and imprisoned, first in Prague and later in the Wulzburg camp, where he died of tuberculosis in August of 1942. At the time his death Schulhoff was sketching his Seventh and Eighth Symphonies.

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 AUSTRALIAN INSTITUTE OF MARINE SCIENCE

Thursday 7 July

5.30pm Townsville Civic Theatre *Gypsies & Fiddlers*

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Ravel *Tzigane*

Pierre Amoyal *violin*
Pascal Rogé *piano*

Ravel's Tzigane is a spectacular showcase of virtuosic fiddling that he wrote for the female violinist Jelly d'Aranyi, who premiered it in 1924. Tzigane is French for 'Gypsy' and Ravel was inspired to write this extraordinary composition after hearing her play Hungarian folk melodies into the wee hours at a musical soiree in 1922.

Tzigane opens with a spectacular solo cadenza that requires the violinist play for the opening minutes on just the lowest string, and goes on to include every trick in the violin virtuoso's handbook. The piano only enters at the half way mark of the piece and from then on the two instruments build to a stunning climactic display of instrumental fireworks. Interestingly at the first performance a specially designed piano with a cimbalom stop was used – so that the piano could more closely imitate the hammered dulcimer sound of the Hungarian gypsy bands.

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Martinu *Three Madrigals for* *Violin and Viola*

Radka Dohnalova *violin*
Alena Ondrisikova *viola*

Martinu is arguably the most prolific composer of modern times. We are now seeing a major re-evaluation of Martinu's works and particularly his extremely large body of chamber music works. Martinu was a composition student of Joseph Suk (Ones We Love concert), studying at the same time as Schulhoff (Voices of the Disappeared concert) and played violin for many years in the Czech Philharmonic. He however wished to compose music full time and so left for Paris in 1923. He and his wife then left war torn Europe for the United States in 1940. There he found an appreciative audience, and a period of high creativity followed.

The Three Madrigals for violin and viola was written for the brother and sister duo Joseph and Lillian Fuchs, for whom he was to write a later Duo No 2 in 1950. The work easily stands by the Mozart duos, which the brother and sister had performed for Martinu, and which inspired the work. The work is drawn from Martinu's Bohemian Moravian roots, using folk themes and dance elements as well as the sprung rhythms of English Madrigals which had so enchanted him when he first heard the English Singers in 1923. It makes a charming sketch of his homeland with the slightly nostalgic fondness that an emigre often has looking back from his country of exile. He was to finally return home the following year to teach composition at the Prague Conservatoire, ending his wartime displacement, and thus bringing his creative life full circle.

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Enescu *Sonata No. 3 Op. 25* *"In the Rumanian Style"*

Moderato malinconico
Andante sostenuto e misterioso
Allegro con brio, ma non troppo
mosso

James Buswell *violin*
Meng-Chieh Liu *piano*

Enescu was born in Rumania in 1881, and at only 7 years of age was admitted to the Vienna Conservatoire where, he met Brahms, whom he admired and for a while imitated. He completed his studies at the Paris Conservatoire, and from there he forged a brilliant international career as both composer and virtuoso violinist. Coming from Rumania which is a borderline between West and East, he developed a deep interest in folk music beyond Europe's borders. Indeed, his most popular works are those in which the personality of his homeland is reflected through his vivid harmonies, the "Eastern" inflections of his melodies and the irresistible dance rhythms of Rumanian folk music. This violin sonata here is in this style, as are his Rumanian Rhapsodies. Although this sonata is a Western composition in its sonata form, the piece exudes the rhythmic and improvisatory atmosphere characteristic of the Rumanian gypsy violinist with cimbalom accompaniment. Indeed as Yehudi Menuhin remarks, it may even be described as an example of folk music that "could only have come from the mind and heart of one born and bred of a union between the intuitive world of the East and the consolidated world of the West."

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Thursday 7 July

8pm Townsville Civic Theatre
The Ones We Love

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Korngold

Four Songs of Farewell Op.14

Kirsti Harms *soprano*

Ian Munro *piano*

There are few words that can describe the feeling of the opening of Korngold's Songs of Farewell. It is simply gorgeous music, impossibly opulent, rich and sweet. Much of the explanation lies in the fact that after he was driven out of Vienna by Nazis, he emigrated to Los Angeles where he became one of the pioneers of the art of film scoring, winning two academy awards for his film scores. Until recently this was considered a serious taint on his artistry by many leading musicians. Korngold therefore found himself writing music that was out of fashion, working as an exile in Hollywood, living in Los Angeles along with the major figures as the writer Thomas Mann, the violinist Jascha Heifetz, the cellist Gregor Piatigorsky and the composers Schoenberg and Stravinsky (who both probably would have treated him with disdain). By the time of his death in 1957, his concert music was deeply out of favour, his concerts as a performer poorly attended, attracting bad reviews and his reputation as a serious artist in tatters.

For someone who was universally acknowledged as a miraculously gifted wunderkind, in the tradition of Mozart and Mendelssohn, and who was acknowledged as "the very last breath of the romantic spirit of Vienna" it seems an unkind end.

Copyright Chris Latham

Schumann

Fairy Tales Op.132

Lebhaft, nicht zu schnell
Lebhaft und sehr markirt
Ruhiges Tempo, mit zartem
Ausdruck
Lebhaft, sehr markirt

Catherine McCorkill *clarinet*

Caroline Henbest *viola*

Bernadette Balkus *piano*

At the time of Märchenerzählungen, or Fairy Tales, Op. 132, 1853, Schumann's bouts of sleeplessness, hesitancy of speech and movement and depression were getting worse, leading to his eventual death in an asylum in 1856 at the age of 46. A temporary ray of light, in the form of a visit by the young 20-year-old Johannes Brahms, gave him one last creative outburst. The Fairy Tales were composed during this all-too brief 'Indian summer' when the youthful genius of Brahms calmed his fevered brain and warmed his inspiration.

In the Fairy Tales, he draws closer and closer to his solo pianistic roots (he was to be a concert pianist, but in 1833 he crippled himself in a device meant to widen his reach). Schumann cleverly links each movement, unifying them with subtle thematic references. The more intimate Trio setting allows him to employ subtle but intricate harmonies and allows the interweaving of the melodies to always sound clearly.

Connesson

Disco Toccata

Zuill Bailey *cello*

Catherine McCorkill *clarinet*

Connesson writes: "this piece borrows two elements from disco music; a persistent beat and the melodic formulas characteristic of riffs. However, quite unlike disco music, I have worked these elements up in a complex metre and according to 'classical' rules. The rapid and unceasing stream of notes made me think of the baroque toccata, where technical virtuosity is the single source of expression. As I have always been struck by the number of elements common to contemporary popular music and music of the baroque period, I could not resist combining these elements in a short piece. This work was premiered in Rouen in 1994."

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Concert Program

Interval

Suk

Piano Quintet in G Minor Op.8

John Harding *violin*
Radka Dohnalova *violin*
Theodore Kuchar *viola*
Julie Albers *cello*
Piers Lane *piano*

Joseph Suk was the favourite student of Dvorak, and later became his son-in-law when he married his daughter Otilie in 1898. A fine violinist, he was founder-member of the Czech Quartet and became a mentor for many younger composers, including Martinu. Suk's Piano Quintet in G minor op 8 was written in 1893, and is dedicated to Brahms, also a close friend of Dvorak's. The first movement opens with soaring melodies, which seem to flow endlessly like a fountain, all exhibiting robust good spirits. The second movement lives up to its marking Adagio Religioso, with a quiet inner chant-like opening, before a meltingly beautiful melody enters and weaves through the voices.

The third movement is based on a folk sounding theme and here the work sounds most like his teacher Dvorak, as does much of the last movement. This shared musical language is possibly the reason Suk has struggled to get out from Dvorak's shadow, and why his music remains underperformed still to this day. This is the Australian premiere of the work.

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Graeme Peebles, *Thunderhead at Eucumbene* (detail), 1997

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Friday 8 July

11.30am St James Cathedral *Exotic Pleasures*

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CITYLIFE

Prokofiev

Overture on Hebrew Themes Op.34

Catherine McCorkill *clarinet*
Meng-Chieh Liu *piano*

Fyra Quartet

Janet Anderson *violin*

Natalie Low *violin*

Anna Colville *viola*

Katherine Philp *cello*

Prokofiev wrote his Overture on Hebrew Themes during a brief period of residence in the United States. While he was in New York a group of Jewish musicians, former schoolmates from the St Petersburg Conservatory, asked Prokofiev to write a piece for their ensemble, Zimro. Wanting a 'Jewish' flavour, they gave the composer a book of Jewish folk songs upon which to base the music. The Overture was premiered in New York to great acclaim, and Prokofiev later arranged it for orchestra.

The work was not performed in the Soviet Union for decades. When Yuli Turovsky (cellist with the Borodin Trio) decided to program it for a concert in the Grand Hall of the Moscow Conservatory, the authorities did not want the word 'Hebrew' to appear on the posters and suggested another work be played. Although it was subsequently advertised as 'Overture No. 34' rumours quickly spread that it was the Hebrew Overture and it was performed to a packed audience.

Khachaturian

Trio in G Minor for Clarinet, Violin & Piano

Andante con dolore, molto
espressione
Allegro
Moderato

Catherine McCorkill *clarinet*
Dimity Hall *violin*
Ian Munro *piano*

Born of Armenian descent, Khachaturian was a Soviet composer who wrote in the same era as Prokofiev and Shostakovich. He seemed less shackled by the official Soviet artistic policy that all music should be tuneful, optimistic and rooted in folk song. Perhaps his Armenian roots gave him the natural advantage as a melodist which seemed to fit the ideal of Soviet authorities. His international reputation rests largely on his concertos for piano, violin and cello, his three symphonies, and his ballets which went on to become Soviet classics, Gayane (1942) and Spartacus (1954).

Khachaturian's keen sense of orchestral colour meant he did not compose much chamber music in his lifetime. In fact this work is his only mature full-length chamber work. The Andante opens with a lyrical duet for violin and clarinet over piano accompaniment, with florid embellishments appearing in the style of Armenian folk improvisation. Folk dance is heard in the second movement while the third is a set of variations based on a tune from Uzbekistan.

Interval

Lutoslawski

Dance Preludes

Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

Catherine McCorkill *clarinet*
Bernadette Balkus *piano*

Lutoslawski's Dance Preludes were written in 1954 for Clarinet and Piano, based on folksongs from Northern Poland. In the period following the end of the Second World War, the Polish Communist regime demanded that its composers write "accessible" music, with a preference for folk-based music. Lutoslawski, while finding these demands restrictive, managed to produce the "Dance Preludes" without compromising his creative principles, and did so with his wonderful sense of style and tonal colour. These pieces are some of Lutoslawski's most popular works, and he subsequently made two other arrangements; one for clarinet, stings, harp, piano & percussion, and another chamber ensemble version.

Lutoslawski states that 'the tempo of Polish folksongs changes almost from bar to bar.' Jagged grace notes give the music a wild sense of abandon, and fast, high-register passages for the soloist suggest the sharp tone of the E flat clarinet favoured by many Polish folk musicians. There are hints of bagpipes and dancing, and as the music rises to the wild climax, perhaps even a village wedding.

Concert Program

Bloch

Piano Quintet No.1

Agitato

Andante mistico

Allegro energico

Goldner String Quartet

Piers Lane *piano*

Ernest Bloch today is remembered primarily for his powerful musical expression of Jewish themes. It is less known that he also produced an astonishingly large body of first rate chamber music. After studying the violin in Geneva and Brussels he worked as a conductor until migrating to the United States in 1916, where he enjoyed nearly two decades of recognition as one of the most forceful creative voices in America. By the 1930s, however, his role in American musical life was to become increasingly peripheral. He said of his music, "I have no system other than to say what is in me ... I never attempted to be 'new,' but to be 'true' and to be human ... Everything that has a soul, everything that has character, everything that is true - is beautiful."

His Piano Quintet No. 1 was written while he was the head of the Cleveland Institute of Music, and was completed in 1923. The material originated from an abandoned cello sonata, and rather than exploring his Jewish ethnicity, the piece evokes the mythic islands of the Pacific that the painter Paul Gauguin glamorised a generation earlier. Bloch recalled that the opening tune of the piece was one he hummed in his youth to express a feeling of revolt against authority. The work uses many quarter tones - notes that do not exist on the piano keyboard and the use of which was considered quite daring at the time. The second movement was described by his friend Alex Cohen as "wonderful, mysterious, dreamy and fantastic. It is the dream of far horizons, the magical islands of the Pacific which haunted Bloch's imagination." He goes on to say that the last movement's barbaric frenzy expresses "the wild joy of announcing - Polynesia in sight !"

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Friday 8 July

5.30pm Townsville Civic Theatre *The Provocative Tangos of Buenos Aires*

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Piazzolla

Primavera Porteña

(Spring in Buenos Aires)

Verano Porteño

(Summer in Buenos Aires)

Otoño Porteño

(Autumn in Buenos Aires)

Invierno Porteño

(Winter in Buenos Aires)

Le Grand Tango

Oblivion

Ave María

Christopher Latham *violin*

David Pereira *cello*

Ian Munro *piano*

Born in 1921 in Argentina, Astor Piazzolla grew up in New York City where he was equally exposed to the music of tango singer Carlos Gardel, Italian opera, Rachmaninov, Bach and the jazz of Duke Ellington and Cab Calloway. Piazzolla returned to Buenos Aires in 1938, where he got his first break with the legendary tanguero Anibal Troilo. By 1949, Piazzolla had formed his first tango group, and in 1953, tango purists criticised his modernist piece, "Buenos Aires," a tango written for the classical medium - the first of many such conflicts.

Piazzolla continued his classical studies, analysing the music of Bartok, Stravinsky, and Ravel. He travelled to Paris in 1954 and studied with the famed composer/educator Nadia Boulanger, who also tutored Stravinsky, Aaron Copland and Quincy Jones. It was Boulanger who urged Piazzolla to create his own synthesis of classical, jazz and tango - insisting "from now on - no more symphonies, only tangos!" When he returned from Paris a year later, Piazzolla wrote pieces that were made to be listened to, rather than danced to, thus creating his tango nuevo (new tango) style. However his innovations were not embraced in Argentina, and he left his country in 1958, spending the next 30 years moving between New York and Europe where his music was more accepted. He would return to Argentina for periods but found the political situation increasingly difficult. His later life was marked by extensive international concert touring and recording until his sudden death from a stroke in 1992, three months before he was to appear in Melbourne, in his first Australian concert.

The works tonight include the Four Seasons of Buenos Aires, a southern counterpart to the Vivaldi Four Seasons, which show in music the changes of light and climate in that amazing city known as the Paris of the South. The Grand Tango is the work he wrote for the great Russian cellist Rostropovitch, and it is aptly named. Oblivion and the final work Ave María are taken from his film score for Enrico 4 (Henry IV). The concert is a synaesthetic experience that matches music with colour.

The poems are by Chris Latham with thanks to Pablo Neruda.

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Friday 8 July

8pm Townsville Civic Theatre
From Paris With Love

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Fauré

Dolly Suite Op.56

Pascal Rogé *piano*
Ami Hakuno *piano*

The music of Gabriel Fauré is curiously both conservative and yet daring in its invention and modal nature. His music often sounds familiar and strange at the same time. During his life Fauré did not fit the rigid musical establishment of Paris in the 1800s. He was seen as "old hat" and won acceptance with difficulty. In 1897 he began to teach at the Paris Conservatoire, where his pupils included Ravel and Enescu. He retired in 1920, after which he was able to devote himself more fully again to composition, providing us with many notable chamber works, including the second piano quintet, his piano trio and the last work of all, his string quartet. He died in Paris in 1924.

With his sensuous nature, Fauré had many extra-marital love affairs, including a very happy one with Emma Bardac, an amateur singer and the wife of a wealthy banker. Fauré was the father of her daughter Dolly Bardac, for whom he wrote the suite of four-hand piano pieces titled Dolly. Curiously long after Fauré and Emma Bardac had ceased to be lovers, Debussy met her and fell in love with her. In 1904 they abandoned their spouses and took up residence together, and the following year they had a daughter, Claude-Emma, for whom Debussy wrote the Children's Corner Suite. Thus Emma Bardac produced two daughters from two great French composers, who in turn wrote each one of them a legendary piano classic to play.

Copyright Chris Latham

Ravel

Mother Goose Suite

Sleeping Beauty
Tom Thumb
Laideronnette (The Empress of the Pagodas)
Beauty and the Beast
The Fairy Garden

Pascal Rogé *piano*
Ami Hakuno *piano*

As an adult, Ravel could enter into a child's view of the world and this empathy is revealed in his setting of French fairy tales, which he used as the basis of a suite of four-hands piano pieces called Ma Mère l'oye (Mother Goose) designed as a gift for children of his friends. This would explain the gentle tenderness of the Suite, a quality which is not always evident in his other compositions, certainly not La Valse which closes tonight's program.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who was responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book 'Stories or tales of the olden times, with morals' that became known popularly in France as 'Mother Goose'; yet Perrault provided only the first two of the tales for Ravel's suite: The Sleeping Beauty and Hop o' my Thumb (Tom Thumb). The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for the third story 'Laideronette' (The Ugly Little Girl, Empress of the Pagodas); and the familiar fourth tale of 'Beauty and the Beast' came from a later book, the Children's Treasury of Moral Tales published in 1757.

Copyright Steven Ledbetter

Concert Program

Poulenc

Sonata for Two Pianos

Prologue: Extrêmement Lent et Calme
Allegro Molto
Andante Lirico
Epilogue: Allegro Giocoso

Pascal Rogé *piano*
Ami Hakuno *piano*

Francis Poulenc was born in Paris in 1899. He was a composer who was astonishingly gifted and wrote all his life with the ease of a complete 'natural', but who was also extremely well educated in the theory of his craft. He is marked by a series of these kinds of contradictions, which he seemed to effortlessly resolve. His father was from Aveyron in the country and his mother was from Paris, and thus his life was spent between living in highly urbanised Paris and writing works that matched that sensibility, and then taking great pleasure and inspiration from living in the French countryside where he wrote many of his most significant large scale works.

He composed the Sonata for Two Pianos between autumn of 1952 and spring of 1953, and it is a work of perfect proportions. He wrote "the first piece was conceived not as the first movement of a classical sonata, but really as a prologue to the work. The second movement marked 'Allegro Molto' is a Scherzo that culminates in the middle section. The 'Andante' is for me the very centre of the work. Unlike the case of the slow movement of my Concerto for Two Pianos, this is not a poetic game played in front of my portrait of Mozart which I have hanging on my wall, but a profound lyrical outpouring. Taking my inspiration from my religious choral music, I have tried to achieve a great purity of line and write melodies which truly sing. The last movement 'Epilogue' sums up the three earlier movements, and is preceded by a new theme.

Copyright Chris Latham

Interval

Rachmaninov

Suite No.2 for Two Pianos Op.17

Pascal Rogé *piano*
Ami Hakuno *piano*

Rachmaninov first came to the attention of Tchaikovsky and the larger Russian musical world, when as a young student in Moscow, he prepared and performed a piano duet transcription of Tchaikovsky's Manfred Symphony. Four-hand piano music continued to play an important role throughout his life; his last work, the Symphonic Dances, started as a two piano work, which he later orchestrated for the Philadelphia Orchestra. It was at the outbreak of the October Revolution in 1917 that Rachmaninov decided to emigrate from Russia to California. He built up a strong relationship with Eugene Ormandy and the Philadelphia Orchestra, who championed his compositions to show off the lush "Philadelphia sound".

One of the century's great pianists, Rachmaninov was initially less well received as a composer. The suite No. 2 is unusual among the works of Rachmaninov in that it is in a major key. Written in Moscow during his early years, it is perhaps the most up-beat of his large scale piano works. The opening march is confident, the waltz fast-paced and the tarantella ebullient. (A tarantella being a dance inspired by the death throes of the victims of a Tarantula bite).

Ravel

La Valse

Pascal Rogé *piano*
Ami Hakuno *piano*

A surrealistic haze shrouds the opening of La Valse, in the composer's words, "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapours disappear, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendour. An Imperial court ball about 1855." The musical panacea of 1855 however cannot smother the reality of 1914, and slowly the music becomes consumed by the harsh thrust of the roaring triple meter transformed from a charming dance into a demonic juggernaut. The dissonances grind, the rhythms become brutal, as the world of order is sucked toward the awaiting cataclysm in what Ravel called "a fantastic and fatal sort of dervish's dance." At the almost unbearable peak of tension, the dance is torn apart by a five-note figure, a figure so alien to the triple meter that it destroys the waltz and brings this brilliant, forceful and disturbing work to a shattering close.

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Saturday 9 July

11.30am St James Cathedral *Townsville Remember*

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Sculthorpe *In Memoriam for trumpet* *and strings*

John Harding *violin*
Christopher Latham *violin*
Kirtley Leigh Paine *violin*
Caroline Henbest *viola*
David Pereira *cello*
Max McBride *bass*

This work was written for the victims of the massacre at Port Arthur, April 28th 1996, for those who died, and for those who live with the memory of it. *In Memoriam* was first performed by the Tasmanian Symphony Orchestra, conducted by David Porcellijn, at Government House, Hobart on June 24th 1996. It was recently played at the 90th anniversary of Gallipoli, as a prelude to the Dawn Service held on the ANZAC site in Turkey.

Barber *Adagio for strings*

John Harding *violin*
Christopher Latham *violin*
Kirtley Leigh Paine *violin*
Caroline Henbest *viola*
David Pereira *cello*
Max McBride *bass*

Winning such prizes as the Pulitzer Travelling Scholarship and an American Prix de Rome enabled the young Samuel Barber to spend extended periods in Europe studying, performing, and composing. It was in Rome, 1936, that he wrote his String Quartet, Op. 11. He subsequently made a 5-part arrangement of the slow movement for string orchestra, the *Adagio for Strings*. From its first hearing on a radio broadcast, November 5, 1938, the piece was an instant success and continues to be Barber's most performed and enduring work.

It has since become an unofficial instrumental requiem, having been played at the funerals of such prominent persons as: Franklin Roosevelt, Albert Einstein, Princess Grace of Monaco and John F. Kennedy. Another effective use of the elegiac tranquillity of the *Adagio* was in the 1986 Academy Award-winning film *Platoon*, where the piece provides respite from the brutal scenes of war. The notable American composer Aaron Copland once commented on why the work was such a perfect piece of music. "It's really deeply felt, it comes straight from the heart. The sense of continuity, the steadiness of the flow, the satisfaction of the arch that it creates from beginning to end. They're all very gratifying... it provides meaningful solace in a time that needs it."

Fauré *Pie Jesu*

Fauré's *Pie Jesu* from his *Requiem* was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré's mother also died, giving the work an added poignancy. The prevailing mood of the work is one of peacefulness and serenity, almost unassuming, and it is this quality of understatement which contributes so eloquently to the work's universal appeal. It is a humble masterpiece of ethereal beauty.

Rachmaninov *Vocalise 6*

Kirsti Harms *Soprano*
Ian Munro *Piano*

Sergei Rachmaninov's *Vocalise*, Op.34/14 was the last of a set of 14 songs, Op.34, written by Rachmaninov in 1912 for voice and piano. Uniquely, it is wordless – a pure melody, unfolding at rapturous length over gently shifting harmonies. It has been described as a miracle of melody: haunting, radiant and aching sad. It is a song that speaks to where words fail.

Concert Program

Strauss

Metamorphosen arr for string septet

John Harding *violin*
Christopher Latham *violin*
Alena Ondrisikova *viola*
Caroline Henbest *viola*
David Pereira *cello*
Carol Ou *cello*
Max McBride *bass*

Richard Strauss wrote *Metamorphosen* in 1944/5 during the heaviest bombing and fighting on German soil, to express his grief over the destruction of his native Munich. The tone of the work seems to point backwards to the great figures of German musical culture, Wagner, Beethoven, Schubert and Mozart, and the work is based on the Funeral March theme from Beethoven's *Eroica* Symphony. By the end of the war, Strauss' thoughts revolved almost constantly around the fear that all culture would be lost as a result of the conflict and this drove him to write the work as both a warning and an indictment.

In 1990 Strauss' score for seven players was found in the Bavarian State Library in Munich, and a performing edition was prepared by Rudolph Leopold in 1994. This will mark the first performance in Australia of this version.

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Meale

Cantilena Pacifica

John Harding *violin*
Christopher Latham *violin*
Kirtley Leigh Paine *violin*
Alena Ondrisikova *viola*
Caroline Henbest *viola*
David Pereira *cello*
Carol Ou *cello*
Max McBride *bass*

Originally the last movement of his 2nd string quartet, this serenely tranquil work was considered scandalous at the premiere and for a good decade afterwards, and helped cement Richard Meale's reputation as one of this country's most enigmatic artists. His wilful defying of convention has always had him out of step with his time. In his early days his radical avant-garde works had him pigeon-holed as the angry young man of Australian music. He was swept up by the modernist wave which dominated music after the 2nd World War, and which rejected melody, harmony and rhythm and emphasising feelings of angst, alienation or cerebral detachment. However, at the premiere of the work in 1980, when the fifth and final movement began, the mood suddenly shifted to that of impossible beauty and gentleness. It was considered an inexplicable betrayal by his followers, and perplexed all listeners initially. His explanation for the radical shift in musical language was that he was responding to a death of a close friend, and rather than giving in to despair or mourning, he directed his efforts to finding the more hopeful and positive meanings in the experience.

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Koehne

Comrades in Arms

**Australian premiere*

John Harding *violin*
Christopher Latham *violin*
Kirtley Leigh Paine *violin*
Caroline Henbest *viola*
David Pereira *cello*
Max McBride *bass*

Graeme Koehne is one of Australia's leading composers. He studied at Yale University with Louis Andriessen and Jacob Druckman and studied privately with Virgil Thomson. Koehne's music strongly engages with the diverse forms of popular culture and he has received numerous prestigious commissions from the Australian Ballet, the Sydney Dance Company and the Queensland Ballet. The success of these works established Koehne's reputation as Australia's foremost composer for ballet.

"Comrades in Arms" is from his ballet 1914, which was based on the World War 1 coming of age story "Fly Away Peter" by David Malouf. In the ballet, Jim grows up in the bush, then enlists to fight in France where he is later killed while fighting in the trenches. The work was arranged by James Ledger for chamber forces for the 90th anniversary of Gallipoli, where it was played this year as a prelude to the Dawn Service along with the Sculthorpe 'In Memoriam'.

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Saturday 9 July

8pm St James Cathedral
A Tropical Farewell

Proudly sponsored by



Sculthorpe
String Quartet No. 13
"Island Dreaming"

Goldner String Quartet
Kirsti Harms *soprano*

Peter Sculthorpe writes "this work is based upon ideas suggested by the musics of the Torres Strait Islands. In these islands, the cultures of Aboriginal Australia and Papua New Guinea, as well as Indonesia, are brought together as one; and the mythology is concerned mostly with the sea and with sea-change. The text, sung in its indigenous language, was culled from poetry both modern and archaic. Some of the works have almost lost their meaning. My translation is as literal as possible.

Mendelssohn
String Quintet No. 2 in Bb
Major Op. 87

Allegro vivace
Andante scherzando
Adagio e lento
Allegro molto vivace

James Buswell *violin*
Dene Olding *violin*
Theodore Kuchar *viola*
Alena Ondrisikova *viola*
Jiri Barta *cello*

Felix Mendelssohn is considered the greatest child genius after Mozart, writing his famous Octet at age 16. He found in chamber music a place to emulate the great composers of the Classical era, and though not numerous, his chamber works are of the highest quality. His Quintet op. 87 is one of his late chamber music works which he wrote in 1845, two years before he died as his health was already beginning to fail.

This opening of the work is strikingly like that of the Octet, but its progress is quite different; sprawling and leisurely in the 17 year old's music, taut and almost impatient in that of the 36 year old. Furthermore, between the confident assertions of the movement's opening and closing bars lie long stretches of veiled, introspective music, particularly the development section, which casts its mood over the rest of the movement.

The brief Andante scherzando in G minor, a lumbering Ländler with a viola-heavy sonority, is hardly a "Mendelssohn scherzo" in his familiar elfin style. The third movement, with its reinforced tempo marking Adagio e lento, seems inspired by the introspective movements of Beethoven's late quartets, although its clearly defined themes have Mendelssohn's stamp on them. The first theme's shape, and its key of D minor, also evoke Schubert's "Death and the Maiden" Quartet. The finale (Allegro molto vivace) brings the work to an exuberant close with typical Mendelssohn bravura and good spirits.

Interval

Brahms
String Sextet No. 1 in Bb Major
Op. 18

Allegro ma non troppo
Andante, ma moderato
Scherzo - Allegro molto
Rondo - Poco allegretto e grazioso

Pierre Amoyal *violin*
Radka Dohnalova *violin*
Irina Morozova *viola*
Theodore Kuchar *viola*
Zuill Bailey *cello*
Julie Albers *cello*

Brahms' Bb sextet is sometimes known as the "Spring" sextet due to its unusually happy outlook. It was composed between 1858 and 1860. Brahms was 27 years old when he finished the work but was already a master craftsman who knew exactly what he wanted to convey in his music, and how to do it with optimal effectiveness. Both points are brilliantly confirmed in the very opening of the B-flat Sextet, which dispenses with a formal introduction and presents the sunny theme immediately in the cello and rapidly creates a richly satisfying sonority that would be unobtainable from a string quartet.

Brahms cast the variations of the Andante, ma moderato in the form of a Baroque chaconne – a set of variations on a harmonic pattern and strong bass line. The variations include some Gypsy violin ornamentation, a bagpipe imitation supplied by the two violas, and some of the sweetest writing imaginable for the two violins. The concise and vigorous scherzo is fairly obvious in its homage to the minuet and trio of Beethoven's Fifth Symphony. The finale Poco allegretto e grazioso, is genial and easy-going, overflowing with a teeming abundance of ideas that seem to unfold in the most pleasing carefree manner.

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Concert Program

Sunday 10 July

11.30am St James Cathedral *The Rarest of Gems*

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Duparc

L'Invitation au voyage
Phidylé
Extase
Chanson Triste
La Vie Antérieure

Kirsti Harms *voice*
Pascal Rogé *piano*

Henri Duparc (1848-1933), studied the piano and composition as a schoolboy with Cesar Franck, who, sensing a rare talent, encouraged him by giving him scores of Bach and Beethoven to read. At the age of 19 Duparc wrote a cello sonata, and soon Franck was describing him as his most talented pupil. A few years later in 1870, he was to write the first of the songs that the world would come to know him for. Swept up in this wave of late-romantic outpouring of feeling he wrote an orchestral tone poem Lénore, and also worked on an opera based on a Pushkin story for some ten years before destroying it in a fit of despair. Apart from those two works he also wrote many songs, but destroyed all but 14.

In his mid-thirties Duparc's health was attacked by a severe nervous disease which slowly caused him to go blind and eventually paralysed him. He was to write nothing else for the remaining 40 years of his life and sustained himself through conversation with other artists such as Ernest Chausson, drawing, literature and philosophy. He was considered a man of great intellect and his conversations had a deep influence on other artists.

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Frühling

*Trio in A Minor Op.40 for
Clarinet, Cello and Piano*

Massig schnell
Anmutig bewegt
Andante
Allegro Vivace

Catherine McCorkill *clarinet*
Carol Ou *cello*
Meng-Chieh Liu *piano*

Like many artists of the 20th century, Frühling's legacy has been largely erased by war and politics. He was born in Lemberg, an Austro-Hungarian capital until the changes of the 1st World War saw it become L'viv in the Soviet Ukraine. He died in poverty in Vienna where he had moved to make a living as a teacher and accompanist. The cellist Stephen Isserlis discovered Frühling's Clarinet Trio but has been unable to find any but a few of Frühling's 100 works which were listed in a German encyclopaedia in the 1950's. After recording the trio with Stephen Hough and Michael Collins in 1999, Isserlis feels he has discovered a composer whose music displays a lyrical warmth and humour, with a touch of the operatic.

The trio follows the form of Brahms's great Clarinet trio, also in A minor. It is laid out in four sweeping movements. It seems such a tragedy that such divine and beautifully crafted music could be abandoned for so long and was so close to being lost. We should be thankful for the chance to hear this rarest of gems played this morning.

Moszkowski

*Spanish Dances Op.12 for
Piano Four Hands*

Piers Lane *piano*
Ian Munro *piano*

Moritz Moszkowski was a Polish-German-Jewish pianist and composer known for his salon pieces. Moszkowski studied piano at Dresden and Berlin, where he gave his first concert in 1873. He wrote an opera Boabdil der Maurenkönig (1892; "Boabdil the Moor King") as well as concerti and chamber music and he was a talented violinist. He has been greatly underrated, described only as a 'salon' composer.

Spanish Dances is his most famous work and Ian Munro and Piers Lane have both looked forward to playing this piece for many years. 100 years ago, it was played extensively, but has subsequently gone out of fashion. Moszkowski died nearly forgotten in 1925 aged 71.

Schumann

Piano Quintet in Eb Major Op.44

Allegro brillante
In modo d'una marcia. Poco
largamente
Scherzo: molto vivace
Allegro ma non troppo

Pierre Amoyal *violin*
John Harding *violin*
Caroline Henbest *viola*
David Pereira *cello*
Bernadette Balkus *piano*

Robert Schumann was still enjoying the blissful early years of marriage to his beloved wife Clara when he wrote his famous Piano Quintet in E flat Major. He sketched the whole work in five days in September and finished copying it out on October 12, 1842 - Schumann's 'chamber music' year. It was dedicated to Clara who made it a staple of her repertoire. She believed that the work was "wonderfully beautiful, full of freshness and vigour." Tchaikovsky also considered the quintet one of his favourite works, deeming it full of "passion and magic".

Interplay between the piano and strings is apparent from the beginning, with a brilliant opening theme and subsequent more tender melodic statements which pass from one to the other. The second movement is in the style of a funeral march which Tchaikovsky stated depicted "the tragic death of a beloved human being". After playing the quintet for the first time, Felix Mendelssohn (a close friend of Schumann's) persuaded Schumann to rewrite the trio in the scherzo movement to 'make it livelier'. The final movement is Schumann at his best, using his own style of canons, contrapuntal figures and fugato passages.

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The Australian Festival of Chamber Music's 2005 tour was a unique adventure with beautiful music performed in some of Queensland's most spectacular and isolated locations. Music lovers had the opportunity to join six talented musicians in a four day tour like no other.

This tour mixed dramatic scenery with a program of newly composed Australian works for didjeridu and strings, some especially commissioned.

Johann Pachelbel Canon for strings and didjeridu

Ross Edwards Tyalgum Mantras for strings, didjeridu and handbells

Peter Sculthorpe Songs of Sea and Sky for violin, didjeridu & strings (*premiere*)

Ross Edwards Enyato 1 for didjeridu and string quartet

Matthew Hindson Didjeri-BlueGrass for didjeridu and string quartet (*premiere*)

Elena Kats-Chernin Blue Rose for didjeridu and string quartet (*premiere*)

William Barton The Enchanted for didjeridu and string quartet (*premiere*)

Christopher Latham on violin and legendary didjeridu player William Barton both of whom were joint artistic directors were joined by Brisbane's Fyra Quartet (Janet Anderson, violin, Natalie Low, violin, Anna Colville, viola and Katherine Philp, cello).

Day one on Saturday, 25 June saw the intrepid tour group boarding light aircraft to Lawn Hill National Park and Adel's Grove. The Australian Agricultural Company were the hosts for this leg of the journey. Chris Latham, the Artistic Director said that when he saw the emerald coloured water at Lawn Hill and Adel's Grove and sat there soaking in the sounds of the birds - he just knew they would have to play Ross Edwards' music here.

Heading south to Mt Isa the following morning, the artists conducted classes with local students at the award winning Outback at Isa Tourist Centre. A free evening concert at the Mt Isa Civic Centre then followed.

On Monday, our next destination was Cloncurry and then onto the Ernest Henry Mine for concerts in each location. Our thanks to Xstrata Copper who operate the Ernest Henry Mine and their receptive audience comprising the employees.

All concerts on this tour were free and open to the public. This could not have been possible without the welcome support of Xstrata Copper, Department of Natural Resources and Mines, MacAir Airlines, Mt Isa City Council and Australian Agricultural Company (AACo) and all the supporters and organisers at each destination.



The Winterschool

Unlike any other music festival in Australia, the Australian Festival of Chamber Music places as much emphasis on its Winterschool program as it does on its primary concert and performance schedule. Secondary and tertiary music students are invited for one-on-one tutelage, with the Festival performers themselves as Masters. Many young emerging Australian musicians have, through their study and participation had unique access to a distinguished international Faculty of elite music professionals.

In addition students also have the opportunity to perform studied works within the Festival program.

The following public Emerging Concerts have been scheduled:

Saturday	2 July	12.30pm	The Composers' Masterclass, Perc Tucker Gallery, Flinders Mall
Sunday	3 July	2pm	Masterclass, Perc Tucker Gallery, Flinders Mall
Monday	4 July	12 noon	Masterclass, Perc Tucker Gallery, Flinders Mall
Tuesday	5 July	12 noon	Masterclass, Pinnacles Gallery, Thuringowa Council Chambers
Thursday	7 July	2pm	Emerging Artist Concert, Perc Tucker Gallery, Flinders Mall
Friday	8 July	2pm	Emerging Artist Concert, Perc Tucker Gallery, Flinders Mall
Saturday	9 July	2pm	Emerging Artist Concert, Perc Tucker Gallery, Flinders Mall

Expansion into Secondary Schools

With the support of Minister Anna Bligh, the Festival has also expanded the Winterschool to secondary students this year. Terry Goan, Principal of Pimlico High School, and the music teachers of Townsville have agreed to co-ordinate a tutoring program for all regional students to enjoy.

During the period July 4-9, John Curro the founder, Director and conductor of the Queensland Youth Orchestras (QYO) for 37 years will co-ordinate with local music teachers to prepare the students for a combined 'All Stars' concert to be held on Saturday, July 9 at 2pm at the Pimlico Performing Arts Centre. Entry is free.



Composers-In-Residence

On Sunday, July 3, at 9.30am at the Perc Tucker Gallery the Festival is extremely honoured to present a talk with Peter Sculthorpe and Peteris Vasks.

Peter Sculthorpe is Australia's leading composer. His works are regularly performed and recorded both in Australia and abroad. Having written in all musical forms, his largest body of work is his chamber music, which contains a striking set of fifteen string quartets. Our 2005 program will feature six works, including four premiers.

The Latvian Composer, Peteris Vasks is one of the most significant musical voices of our time. His music explores the mutual relation between nature and man and the threatening ecological and moral destruction of these values.

Join us for this enthralling insight into their lives and their music.

Fred Blanks Talks

Visiting Sydney music journalist Fred Blanks will give two lectures on 'Operatic Morality'. These illustrated talks discuss moral, ethical, religious and social problems raised in some operas with plots concerning murder, rape, suicide and other generally unpopular diversions.

The talks will be held at the Umbrella Studio of Contemporary Arts, 482 Flinders Street West at 9.30 am on 4th and 5th July.

Music Centre North Queensland Talks

Musicologist and James Cook University lecturer, Dr David Salisbury will provide stimulating talks which reflect on the broader social aspects of creative music making. They will be held at the Old Magistrate's Court, Cnr Stokes and Sturt Streets at 9.30 am and will be of approximately one hours duration. Entry is \$6 or \$4 concession, or \$4 and \$3 concession for Music Centre members. Patrons will have the opportunity to enjoy the coffee, tea, biscuits and cakes that will be offered for sale.

Saturday 2 July

Fairytales and Elephants. Children's tales find musical expression.

Wednesday 6 July

Quartets and Quintets. A brief look at the development of chamber music.

Thursday 7 July

Reflections of Conflict. Composers reflect on war-torn Europe.

Friday 8 July

Music and Lands From Afar. New sounds and influences on European composers.

Saturday 9 July

Tributes and Commemorations. Musical eulogies and compositional reflections.

Sunday 10 July

Eclecticism and Adventurism. Musical journeys beyond the main thoroughfares.

FESTIVAL BUS

The Festival bus will depart one hour before concerts at the Civic Theatre only and return shortly after the conclusion. Tickets are \$3 one way to be purchased on the bus (Gold Pass holders travel free).

For concerts commencing:

	11:00am	5:30pm	8:00pm
<i>Pickup point</i>			
Rowes Bay Caravan Park	10:00am	4:30pm	7:00pm
Aquarius Hotel – The Strand	10:05am	4:35pm	7:05pm
Yotz - The Strand	10:07am	4:37pm	7:07pm
Jupiters – Sir Leslie Thiess Drive	10:10am	4:40pm	7:10pm
City Oasis Inn – 143 Wills Street	10:15am	4:45pm	7:15pm
Townsville Plaza Hotel – Flinders St	10:17am	4:47pm	7:17pm
Holiday Inn – Flinders Mall	10:20am	4:50pm	7:20pm
Quest – Palmer Street	10:25am	4:55pm	7:25pm

The Reef Talk Series

Featuring an internationally renowned team of coral reef scientific experts, REEF TALK explores issues critical to the survival of this spellbinding natural wonder right on Townsville's doorstep – the Great Barrier Reef.

Professor Russell Reichelt, Curator and CEO of CRC Reef presents -

Saturday, 2 July at 2pm, Reef HQ, Flinders St

Sheriden Morris, Manager CSIRO

'The Reef And Community: A Song For The Future'

Sheriden Morris is currently the manager of the CSIRO Flagship 'Water for a Healthy Country' in the Great Barrier Reef Catchment. She is also the Program Leader of the CRC Reef program 'Healthy Country Healthy Reef'. She was a principal author, whilst Director of Water Quality and Coastal Management with the Great Barrier Reef Marine Park Authority, of the joint Commonwealth and Queensland Government's initiative, the 'Reef Water Quality Protection Plan'.

Sunday, 3 July at 2pm, Australian Institute Of Marine Science (AIMS) Open Day, Cape Ferguson

Dr John 'Charlie' Veron,

Snr Principal Research Scientist, AIMS

'The Great Barrier Reef... The Past, Present and Future'

Dr Veron's work over the last three decades has been crucial to global efforts to halt the degradation of these complex and stunningly beautiful ecosystems. His work has culminated in the production of the three-volume set *Corals of the World*, a key tool for coral reef managers and policy makers around the world. This work is underpinned by his evolutionary theory, which challenges current thought and will have far-reaching consequences for conservation of biodiversity. Charlie was recently awarded a prestigious Darwin Medal for his life-long dedication to coral reef conservation.

Monday, 4 July at 5.30pm, Reef HQ, Flinders St

Dr Clive Wilkinson

'The Coral Reef Fugue'

i History – Lento; ii Discovery – Vivace; iii Exploitation – Rapido Gon Troppo; iv Finale – Miserere E Caotico

Dr Clive Wilkinson, an internationally recognised coral reef scientist, co-ordinates the Global Coral Reef Monitoring Network across more than 80 countries. He is a Senior Specialist at the Australian Institute of Marine Science and previously held the position of Chief Technical Advisor for a coastal resource program in five ASEAN countries. Clive will discuss the history of coral reefs illustrated with pieces of music of the times and themes that exist on reefs.

Tuesday, 5 July at 5.30pm, Townsville Civic Theatre

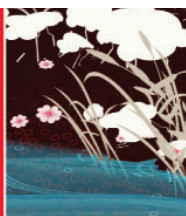
'The Sunken Cathedral' Festival Concert

Reef Talk meets exquisite music at the Civic Theatre. Below a backdrop of projected reef images by David Hannan and Digital Dimensions, this concert will feature a program of reef inspired music. The concert will be introduced by award winning Digital Dimensions.

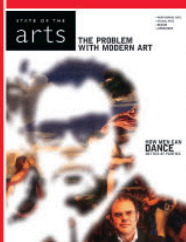
Saturday, 9 July at 2.00pm, Reef HQ, Flinders St

Anne Eagles 'Under Weigh' Townsville Maritime History to link with the VP 60 commemorations.

Entry is \$5 at the door, or free for Gold Pass Subscribers. Further information can be obtained from the Festival Office on 07 4771 4144.



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