

EXPERIENCE THE WORLD'S BEST **LIVE!**



AUSTRALIAN FESTIVAL OF CHAMBER MUSIC
TOWNSVILLE 30 JUNE – 9 JULY 2006

Bravo to our Sponsors!

The Australian Festival of Chamber Music thanks the following sponsors:

Presenting Partners



Concert Partners



Supporting Partners



Winterschool Partner



Outback Tour Partners



Reef Talk Partners



Artist Sponsors



G & JJ SOUKUP AND MILAN KANTOR, WILSON RYAN GROSE LAWYERS, DAVID & ELIZABETH PEARSE, WILLIAM & PAM SHIPWAY, JESSUP & PARTNERS, BOB & KAREN JONES, PAPER MOON PTY LTD (DR MARIA MOON), LORRAINE GRAY-McCONNELL, NQ DAY SURGICAL CENTRE, TONY IRELAND HOLDEN, TOWNSVILLE BMW, JANICE KENT-MACKENZIE, MARGARET CLOUGH, BRONWYN & CHRIS SMALLEY, ELISION ENSEMBLE, PHILIP BACON, ROBERT & KAY BRYAN, MARG O'DONNELL & MARTIN MOYNIHAN.

Welcome messages



Message from the **Her Excellency Ms Quentin Bryce, AC, Governor of Queensland**

Afar from money, decorations, and acclaim, Einstein attributed his joy in life to his violin, and the harmony, beauty, compassion, and consciousness it engendered. He thought in music, lived his days and dreams in music.

As your patron and passionate supporter, I feel exhilarated by the depth and colour of the Australian Festival of Chamber Music 2006 program, and its potential to inspire and enrich our everyday lives, however diverse they may be.

With extraordinary talent and creativity, you have crafted a musical celebration that will transport the people of North Queensland and its neighbouring outback communities to places of the heart and soul that shape our sense of identity, respect the spirituality of our indigenous culture, explore values and ideas affecting the course of scientific discovery and environmental care, and embrace the power of collaboration and shared learning.

Your contribution to the individual and our society is immeasurable, and stretches well beyond your simply beautiful music. I hope always to amplify voice your message.

Her Excellency Ms Quentin Bryce, AC
Governor of Queensland



Message from the **Premier of Queensland**

The Australian Festival of Chamber Music is once again gracing the shores of north Queensland with some of the world's finest musicians.

The Queensland Government is proud to support this unique festival, the largest chamber music event in Australia.

A diverse series of classical musical styles will be performed by some of the best Australian and international chamber musicians. Australia's emerging artists get the chance to learn from these master musicians in the Winterschool program, and perform themselves during the festival.

A swag of other attractions are on offer, including the Reef Talk Program, outback concert tours, food, wine and glorious winter sunsets.

Regional events such as the Australian Festival of Chamber Music provide a great opportunity to showcase the many talents, cultural diversity and natural attractions that define Queensland.

Congratulations to the organising committee and sponsors, as well as the many volunteers and local businesses that work to make this event such a success.

Enjoy the festival as it resonates across the theatres, cathedrals, churches, galleries, gardens, outback and coastline of north Queensland.

Peter Beattie MP
Premier of Queensland

Welcome messages



Message from the **Mayor of Townsville**

The Australian Festival of Chamber Music is a truly marvellous event that has developed into one of the world's premier music festivals. I'm proud to say the Townsville City Council is once again a major sponsor of the Festival, and has been since it commenced in 1991.

Over the many years Townsville has certainly reaped the rewards for the foresight and ambition shown by the festival founders.

Townsville is at the centre of a very rich and vibrant region in terms of the arts and culture, and we are very proud of our growing reputation in this sphere. The arts, and particularly festivals like this one, have a very important role to play in our community.

Over the past few years the reputation of the Australian Festival of Chamber Music has grown enormously. It is demonstrated in the critical acclaim the festival receives; the media coverage it attracts; and the amazing calibre of the artists who participate. The festival program itself has also grown and evolved enormously over the years.

I can't imagine any other classical music event that successfully combines the world's best musicians, with such innovative and community sensitive programming, in such a breathtaking setting that we can offer during the wonderful winter months in Townsville.

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 is a world class event. Critically acclaimed and supported by the world's best musicians, it is a wonderful and unique Festival, celebrating chamber music and all its forms in one of the best locations in the world.

Congratulations to the people of Townsville. This extraordinary city has, through its drive and dedication over 16 years, nurtured what is now the largest Festival dedicated to chamber music in Australia.

Congratulations also to our international Artistic Director Theodore Kuchar and Australian Artistic Director Christopher Latham, who together have developed an outstanding program which this year features 20 premiere presentations. Over 80 Festival artists and special guests will fly in to North Queensland from around the world and around Australia including one of Europe's most distinguished orchestras, the Janáček Philharmonic Orchestra.

We are very proud of the collaborative works we have been able to facilitate between Australian and visiting international artists. Australian artists make up over 50% of the Festival artists this year, testament to the level of talent in this country.

The unique Xstrata Copper Outback Tour, the Winterschool Program and resulting Emerging Artists' Concerts and the celebrated Reef Talk Series which this year will see Australian musician and environmental activist Peter Garrett, AM, attend, are special elements of the Festival and I encourage everyone to attend.

Events like this are not easy to sustain. Only with the ongoing commitment of our forward thinking sponsors and Board members, can the Australian Festival of Chamber Music retain its world class appeal. Townsville Mayor Tony Mooney and the Townsville City Council, together with Arts Queensland and Queensland Events require special thanks for their commitment.

Have a wonderful Festival; enjoy every experience 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 the Artistic Director for the Australian Festival of Chamber Music since inception.

He commenced as Principal Conductor of the Janáček Philharmonic Orchestra in 2005 and has brought them to Australia for the first time as guests of our Festival this year. He presently also serves as Music Director and Conductor of the Fresno Philharmonic Orchestra, Boulder Philharmonic Orchestra and the Reno Chamber Orchestra, as well as being Resident Conductor of the Kent/Blossom Music Festival, Artistic Director of the Nevada Chamber Music Festival, and Conductor Laureate, National Symphony Orchestra of Ukraine.

In addition, Theodore's guest-conducting schedule during this season has taken him to diverse locations including Caracas, Dresden, London, New York, Rome, Seoul, Tokyo and Winnipeg.

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

Janáček Philharmonic Orchestra

The Janáček Philharmonic Orchestra Ostrava, formerly known as the Czech Radio Orchestra, has been regarded as one of the Czech Republic's most distinguished orchestras for over half a century. The orchestra has toured widely in Europe, Asia and the USA and in addition to its Principal Conductor, Theodore Kuchar, has worked under conductors including Charles Mackerras, Zdenek Macal, Vaclav Neumann and Libor Pesek, among many others.

Proudly supported by G & JJ Soukup and Milan Kantor



Christopher Latham *Australian Artistic Director and Violin*

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

Living in the USA for 10 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 seven 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.

Christopher is the Artistic Director of the Four Winds Festival in Bermagui, NSW and has been our Australian Artistic Director for the past two Festivals.

Christopher Latham is proudly sponsored by Harvey World Travel

Festival Diary at a Glance

Friday 23 to Tuesday 27 June

Xstrata Copper Outback Tour

Thursday 29 June

Australian Chefs in the North Festival Dinner

Friday 30 June

8.00pm *The Journey Begins**
Townsville Civic Theatre

Saturday 1 July

11.00am *The Carnival of the Animals**
Townsville Civic Theatre

1.00pm *The Composer-in-Residence
Masterclass*
Perc Tucker Regional Gallery

5.30pm *An Afternoon Delight**
Townsville Civic Theatre

7.30pm *Reef Talk: Climate Change
and Coral Reefs*
Townsville Civic Theatre

8.00pm *Governor's Gala Concert**
Townsville Civic Theatre

Sunday 2 July

10.00am *The Composer Speaks*
Perc Tucker Regional Gallery

11.30am *Arafura Arioso*
St. James' Cathedral

3.00pm *Zen and Bach*
St. Joseph's Church

5.30pm *Bach by Candlelight**
St. Joseph's Church

8.00pm *Bach by Candlelight** (repeat concert)
St. Joseph's Church

Monday 3 July

1.00pm Depart for Orpheus Island

Tuesday 4 July

9.30am *Fred Blanks Talk: Post Second
World War Repertoire – For Better
or Worse*
Perc Tucker Regional Gallery

11.00am *Masterclass*
Perc Tucker Regional Gallery

2.00pm *Masterclass*
Perc Tucker Regional Gallery

5.00pm *The Miracle of Mozart*
Townsville Civic Theatre

7.30pm *Symphony Under the Stars**
Queens Gardens

Wednesday 5 July

9.30am *Fred Blanks Talk:
A Séance with Mozart*
Perc Tucker Regional Gallery

11.00am *The Glory of the Cello*
St Joseph's Church

11.00am *Masterclass*
Perc Tucker Regional Gallery

2.00pm *Emerging Artists' Concert*
Perc Tucker Regional Gallery

5.30pm *The Well of Tranquillity*
Townsville Civic Theatre

8.00pm *The Gentler Pleasures of Life*
Townsville Civic Theatre

Thursday 6 July

9.30am *Talking Music: Making Art
in Australia*
Perc Tucker Regional Gallery

11.00am *The Spirit and the Maiden*
St. James' Cathedral

2.00pm *Emerging Artists' Concert*
Perc Tucker Regional Gallery

5.30pm *Reef Talk Concert with Peter Garrett:
The Voice of the Whale**
Townsville Civic Theatre

7.30pm *Reef Talk: Climate Change
and Coral Reefs*
Townsville Civic Theatre

8.00pm *Mostly Mozart**
Townsville Civic Theatre

8.00pm *Seulle*
dancenorth, School of Arts, Townsville

Friday 7 July

9.30am *Fred Blanks Talk: The Newest
Shostakovich – A Musical Centenary*
Perc Tucker Regional Gallery

11.00am *The Russian Soul*
St. James' Cathedral

2.00pm *Emerging Artists' Concert*
Perc Tucker Regional Gallery

- 5.30pm** *Shall We Dance**
Townsville Civic Theatre
- 7.30pm** *Reef Talk: Emerging Tropical Diseases*
Townsville Civic Theatre
- 8.00pm** *The Fire and the Rose**
Townsville Civic Theatre
- 8.00pm** *Seulle* (repeat performance)
dancenorth, School of Arts, Townsville

Saturday 8 July

- 9.30am** *Talking Music: Journey to the East*
Perc Tucker Regional Gallery
- 11.00am** *Journey to the East*
St. James' Cathedral
- 1.30pm** *Emerging Artists' Concert*
Perc Tucker Regional Gallery
- 7.00pm** *An Exuberant Affair**
Thuringowa Riverway Arts Centre
- 8.00pm** *Seulle* (repeat performance)
dancenorth, School of Arts, Townsville

Sunday 9 July

- 11.30am** *Festival Farewell*
St James' Cathedral
- 6.00pm** *Seulle* (repeat performance)
dancenorth, School of Arts, Townsville

For those new to chamber music

If you are unsure which concerts to choose, look for the *. These concerts contain works that have broad, universal appeal and we are confident that they will suit all listeners, including those joining us for the first time.

Undara Experience presents...

6th Annual Opera in the Outback

Friday 13th and Saturday 14th October 2006

Indulge your senses on this wonderful weekend. Two different programs will delight and entertain.



Tickets from \$85
Packages incl DBB from \$74

Undara Experience is situated right at Undara Volcanic National Park, less than 500km NW Townsville (275km from Cairns).



UNDARA

E • X • P • E • R • I • E • N • C • E

BOOKINGS ESSENTIAL 1800 990 992

www.undara.com.au/opera.html res@undara.com.au

The Artists

Violin



Corey Cerovsek

Canada

Proudly sponsored by Smile Dental

Over the last 15 years, Corey Cerovsek has toured throughout the world earning a loyal international following and reputation for his mastery with the violin. In the last twelve months, performances have included recitals in New York, Boston, Geneva and at the Verbier Festival (Switzerland).

Corey began violin studies at the age of five. At age nine, he won the grand prize of the Canadian Music Competition. He graduated at age 12 from the University of Toronto's Royal Conservatory of Music with a gold medal and that same year was accepted at Indiana University under Josef Gingold. At 15 he received bachelor's degrees in mathematics and music, achieving a masters in both at 16, and completing his doctoral course work in mathematics and music at 18.



Dimity Hall

Australia

*Proudly supported by
David & Elizabeth Pearse*

Dimity Hall studied at the NSW State Conservatorium before completing two years of postgraduate study with Herman Krebbers in Amsterdam. She returned to Australia in 1989 to become principal second violin for the Australian Chamber Orchestra until 1992.

Dimity made her solo debut with the Sydney Symphony Orchestra in 2002, performing Vaughan Williams' *The Lark Ascending* and more recently performed Bach's *Concerto for Two Violins* with colleague Dene Olding. She has toured extensively with the Australia Ensemble and Goldner String Quartet's, of which she is a founding member. Recently, the Goldners performed the complete Beethoven *Quartet Cycle* as a special project for Musica Viva.



Graeme Jennings

Australia

*Appearing with the assistance of
Elision Ensemble*

Graeme Jennings was born in North Queensland and currently lives and works in America. As a former member of the Arditti String Quartet (1994 to 2005), Graeme has toured throughout the world, performed over 300 premieres and made over 70 cds.

Graeme's music career began in Mt Isa when he was seven. He went on to study at the Queensland Conservatorium and the San Francisco Conservatory, earning his Masters in 1992. His

principal violin teachers were Isadore Tinkleman, Anthony Doheny and John Curro.

Since his solo debut in 1985 with the Queensland Symphony Orchestra, Graeme has appeared in Europe, North America, Asia and Australia. Amongst his numerous accolades, Graeme received the prestigious Siemens Prize in 1999 and two Gramophone awards.



Dene Olding

Australia

*Proudly sponsored by
NQ Day Surgical Centre*

As a founding member of the Goldner String Quartet and first violinist for the Australia Ensemble, Dene Olding is one of Australia's best known artists.

Since attending the Juilliard School in New York at the age of 14, Dene has studied, amongst others with Ivan Galamian, Nathan Milstein and Herman Krebbers. He has appeared as soloist with all the major Australian orchestras and performed premiers of several works including violin concertos of Elliott Carter, Philip Glass and Ross Edwards.

Dene's diverse career has led him to be Artistic Director of the Mostly Mozart Festival at the Sydney Opera House and as a conductor with the Sydney Symphony and Auckland Philharmonia. He has been awarded the Australian Centenary Medal for his services to music.



Ian Swensen

USA

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

Ian Swensen is one of the few musicians to have been awarded top prize in both the International Violin Competition and the Chamber Music Competition of the Walter W. Naumberg Foundation. His string quartet also won the Coleman and Fischhoff competitions.

A native of New York, Ian came from a musically gifted family of Norwegian and Japanese-Hawaiian descent. He received his training at the Juilliard School with Dorothy DeLay and at the Eastman School of Music with Donald Weilerstein. Ian is currently Head of the Strings at the San Francisco Conservatory of Music where he has taught since 1990. Over the last year, Ian has performed over 50 concerts and toured Southern Japan, Korea and New Zealand.



Lara St John **Canada**

Proudly sponsored by Brazier Motti

Lara St John is a leading solo violinist with a distinguished reputation throughout the world. She has performed with leading international orchestras and is a successful recording artist.

Lara began playing the violin when she was two years old. She made her first appearance as soloist performing a concerto with an orchestra at the age of four and made her European debut with the Guilbenkian Orchestra in Lisbon six years later. Lara has studied with Felix Galimir, David Takeno, Arnold Steinhardt and Joey Corpus.

In 2006, Lara will play the Beethoven *Triple Concerto* with the Eroica Trio and a tour of the Middle East, Australia, USA and Canada. Next year, she will tour with the Bournemouth Symphony and perform with the Royal Philharmonic Orchestra.

She now lives in Melbourne and performs as guest Principal Viola with the Melbourne Symphony Orchestra, the Australian Chamber Orchestra and the Sydney Symphony. She teaches violin, viola and chamber music at the Australian National Academy of Music and the Melbourne Conservatorium. For the last two years she has directed the Bertha Jorgensen Chamber Orchestra at the University of Melbourne.



Irina Morozova **Australia**

Proudly sponsored by Sunsuper

Irina Morozova has held the position of Principal Viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra. As a founding member of the Goldner String Quartet and Australia Ensemble, Irina is considered to be one of Australia's leading instrumentalists.

Irina is now resident at the University of New South Wales and combines a busy touring career with being a mother. She has been invited to preside on the juries of the Melbourne International Chamber Music Competition, the Shostakovich International String Quartet Competition in St Petersburg and the Terts International Viola Competition on the Isle of Man.



Miki Tsunoda **Japan/Australia**

Proudly supported by the Barrier Reef TAFE

Miki Tsunoda has performed as soloist and chamber musician throughout the world. At an early age, she was a founding member of the Binneas String Quartet and was invited to study at the Liszt Academy in Budapest under Andras Mihaly. In 1995, the ensemble were Quartet-in-residence at the Royal Conservatory of Music in Toronto where Miki completed her studies with Lorand Fenyves.

Now based in Melbourne, Miki teaches at Monash University whilst performing throughout the world in collaboration with pianist Caroline Almonte as a highly acclaimed ensemble Duo Sol. As a soloist, Miki has performed regularly with the Melbourne and Tasmanian Symphony Orchestras.



Alena Ondrisikova **Czech Republic**

*Proudly supported by
Wilson Ryan Grose Lawyers*

Alena Ondrisikova is currently Solo Violist of the Janáček Philharmonic Orchestra, Ostrava and Janáček Chamber Orchestra of the Czech Republic. She has served as guest Principal Violist with various leading Czech orchestras and chamber orchestras including the Moravian Chamber Orchestra and Janáček Camerata.

Alena, born in 1974, was awarded the first prize in the two most important national competitions for violists. She has had an active career with chamber music and is a currently a member of the Brno String Trio and has performed with a number of chamber ensembles in the Czech Republic.

Viola



Caroline Henbest **Australia**

*Proudly sponsored by
Bronwyn & Chris Smalley*

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

Caroline studied with Robert Masters and David Takeno at the Yehudi Menuhin School and the Guildhall School of Music. As soloist, she has performed with the Sydney Symphony, where she was Principal Viola in 1998 and 1999 and for eight years was Principal Viola with the Australian Chamber Orchestra.

Cello



Jiri Bárta

Czech Republic

*Proudly sponsored by
Santalucia Group of Companies*

Previously Professor of Music at the Prague Conservatory, Jiri Bárta has appeared with orchestras and festivals across Europe. His recent appearances include recitals with Ankara, Bratislava, Brighton, Dresden, Edinburgh, Prague Spring Festival, Salzburg and Trieste Festivals.

Jiri studied in Prague with Josef Chuchro, in Cologne with Boris Pergamenschikow and in Los Angeles with Eleanore Schoenfeld. He has performed as a soloist across the world including London, Los Angeles, Tokyo and Buenos Aires and has played with a number of world renowned orchestras including the Janáček Philharmonic Orchestra, Berlin Symphony and Prague Symphony. Recently, Jiri has released recordings of lesser known sonatas by Hummel and Moscheles, with Hamish Milne and a jazz CD with Milan Svoboda which has been nominated for the best jazz recording of 2005.



Catherine Hewgill

Australia

Proudly supported by Tony Ireland Holden

Catherine Hewgill has been Principal Cello for the Sydney Symphony since 1990. She has performed solo recitals around the world and in 2005, featured as soloist with violinist Nigel Kennedy.

Catherine began her cello studies at the age of 10 in Perth. In 1984 she won the Hammer-Rostropovich Scholarship and was invited to appear in a special recital at the Second American Cello Congress in Arizona.

On her return to Perth in 1985, Catherine appeared as soloist with the West Australian Symphony Orchestra. Prior to taking her current position with the Sydney Symphony, Catherine played with the Australian Chamber Orchestra for a couple of years. She plays a Carlo Tononi cello made in Venice in 1729.



Jiri Hanousek

Czech Republic

Jiri Hanousek, Solo Cellist of the Janáček Philharmonic Orchestra, is one of the most distinguished cellists of his generation. Born in 1961, he was a laureate and Second Prize Winner at the 1989 Prague Spring International Music Competition. He has toured throughout the world and participated at a number of international festivals, including Marlboro (USA), Pommersfelden (Germany), Kerkrade (The Netherlands) and Villarcoux (France), and has collaborated with distinguished artists: Paul Tortelier, Rudolf Serkin and Mennahem Pressler.

As soloist and chamber musician, he has performed throughout Europe, North America and Asia. He has performed as soloist with orchestras, including the Prague Symphony Orchestra, Czech Radio Symphony Orchestra, the Toronto Philharmonic and Dohnanyi Symphony Orchestra in Budapest.



Alexander Ivashkin

Russia

Proudly supported by Margaret Clough

With an international reputation as an interpreter of both classical and contemporary music, Alexander Ivashkin is currently Professor of Music and Head of Performance Studies at Goldsmiths College, London. Alexander started his music education at Gnossins Special School of Music when he was five. Influenced by Mstislav Rostropovich, Alexander chose a career as a solo cellist and has consequently toured the world as performer and conductor.

Alexander appears regularly as soloist with some of the leading orchestras including Russian State Symphony Orchestra, St Petersburg Philharmonic, Netherlands Philharmonic, New Zealand Symphony Orchestra, and ABC Orchestra. Since 1995 Alexander has been Artistic Director of the Adam International Cello Festival and has both appeared and directed several annual festivals in London.



Peter Rejto

USA

Proudly sponsored by Pacific Marine Group

American cellist, Peter Rejto has had a highly acclaimed international career since winning the Young Concert Artist award, New York in 1972. He is currently Emeritus Professor of Cello at Oberlin College Music Conservatory and is Founder and Artistic Director of the Tucson Winter Chamber Music Festival, Arizona.

Peter studied under his father, the late Hungarian cellist Gabor Rejto and with Pablo Casals, Gregor Piatigorsky and Pierre Fournier. He has performed as soloist throughout North America, Europe and South America and has held full time teaching positions at several universities in the USA.

In 2003, Peter was invited as Juror at the Melbourne International Chamber Music Competition and in 2004 as visiting artist-in-residence at the Victorian College of Arts. In August 2005, Peter moved to live in Sydney. He has flown himself up to the Festival in his Mooney 201 light aircraft.



Julian Smiles

Australia

Proudly supported by David & Elizabeth Pearse

In 1989, Julian Smiles graduated from the Canberra School of Music having established himself a position of prominence among young Australian musicians. By the age of 20, he had performed as soloist in the Dvorak, Elgar and Shostakovich concertos, the Brahms *Double Concerto* and Tchaikovsky *Rococo Variations*. His first appointment was Principal Cello with the Australian Chamber Orchestra. Since then, he has had a highly acclaimed career with the Goldner String Quartet and Australia Ensemble.

Outside the Ensemble and Quartet, Julian appears regularly as a soloist, guest artist and teacher. Over the last few years he has had frequent invitations to perform as Guest Principal Cellist with the Sydney Symphony Orchestra and the Australian Chamber Orchestra. In 2007, Julian will be a Jury member for the Melbourne International Chamber Music Competition.

Double Bass



Max McBride

Australia

Proudly sponsored by Pickard BDS

Max McBride is a celebrated conductor and well-known double bass player and performer with the Sydney Symphony, Vienna Philharmonic and Vienna State Opera, as well as several ensembles. He has a busy performing schedule and has held a full-time teaching position at Canberra School of Music since 1992.

Max began his professional career early, gaining recognition as the youngest full time member of the Sydney Symphony Orchestra in 1969. After studying double bass with world-renowned Ludwig Streicher and conducting with Otmar Suitner for two years in Austria, Max returned in 1979 as Principal Double Bass with the Australian Chamber Orchestra.

As a conductor, Max has worked with all the major orchestras in Australia including the six state symphony orchestras, the Australian Opera and Ballet Orchestras.

Piano



Sergei Babayan

USA

Proudly supported by Townsville BMW

Armenian born, Sergei Babayan lives and works in America. As an acclaimed pianist, Sergei is respected for his immediacy, sensitivity and the depth of his interpretations.

Sergei graduated from the Moscow Conservatory and has studied with Gornostayeva, Naumov, Pletnev, Vlasenko and, more recently, with Helmuth Rilling. He has won several major international piano competitions including the Robert Casadesus, Cleveland, the Hamamatsu International Piano Academy Competition and the Scottish International Piano Competition. As a soloist, Sergei has appeared with the Baltimore, Detroit and Cleveland orchestras. This season, he is performing Lutoslawsky's *Piano Concerto* with Valery Gergiev in St. Petersburg.



Mark Gasser

England

Proudly sponsored by Townsville Catholic Education Office

Mark Gasser is a critically acclaimed pianist with an especially wide repertoire from Bach and Purcell to contemporary music including over 50 concerti. He has recently taken the post of Head of Piano at the Central Queensland Conservatorium of Music.

The Artists

Mark was born in Sheffield in 1972. He studied at the Birmingham Conservatoire with John Humphreys and the Royal Academy of Music with Frank Wibaut. He has performed on four continents in many of the world leading concert venues.

His solo appearances include Ronald Stevenson's epic *Passacaglia* at Wigmore Hall and Carnegie Hall, NY. As a chamber musician he has toured with the virtuoso cellist Mats Lidstrom.



Pascal Rogé

France

Proudly supported by Jessup & Partners

Pascal Rogé is one of France's finest pianists. His interpretations of French greats, Poulenc, Debussy or Satie exemplify his desire to make audiences dream with sounds and colours rather than relying on impressing with technique.

Born in Paris, Pascal became an exclusive Decca recording artist, on graduation from the Paris Conservatory, aged 17. He has won many prestigious awards including two Gramophone Awards, a Grand Prix du Disque and an Edison Award. Pascal appears regularly in the United States, lives in New York and tours internationally as a frequent guest artist in Latin America, Mexico and Japan.

Pascal compares the sound of the piano to the singing of a human voice. Through his career he has been influenced by Nadia Boulanger, Marguerite Long and Julius Katchen.



Ami Hakuno

Japan

Proudly supported by Lorraine Gray-McConnell

Ami Hakuno received her Bachelor of Music Degree from The Juilliard School and her Masters Degree from Mannes College. Ami is a versatile performer on both piano and harpsichord.

She has appeared in several festivals including Roundtop Music Festival, Conservatoire Americaine de Fontainebleau, Boston Early Music Festival, Amherst Early Music Festival, and La Foce Chamber Music Festival in Italy. She performed several times as a soloist at Carnegie Weill Hall. Ami is active a soloist and collaborative pianist with singers and other instrumentalists, and has worked with such renowned artists as the soprano Dame Felicity Lott.

She has partnered Pascal Rogé for several years, both in life and on stage.

Flute



Virginia Taylor

Australia

Proudly supported by Janice Kent-MacKenzie

Virginia Taylor has toured with the Australian Chamber Orchestra as Principal Flute for over ten years. She is currently Head of Woodwind at The School of Music, Australian National University.

Virginia has toured the world extensively and over the last 4 years, has made several trips to China to perform as soloist with The Shanghai and Xiamen Symphony Orchestras. In 2006 Virginia will travel to New Zealand and China.

For over 15 years, Virginia has collaborated with Australian guitarist Timothy Kain and together they have continued to expand the Flute and Guitar repertoire by commissioning a number of new and exciting works.



Meng-Chieh Liu

USA

Proudly supported by Connolly Suthers

Since 1993, Meng-Chieh Liu has had an international career as a highly acclaimed pianist following his graduation from the Curtis Institute of Music. He has received several awards including the Avery Fisher Career Grant and the Stravinsky, Asia Pacific Piano and Mieczyslaw Munz Competitions.

Following a triumphant performance at the Academy of Music in Philadelphia, aged 21, Meng-Chieh's career was halted by a rare and debilitating illness that affected his connective tissues. Defying medical prognosis, Meng-Chieh has made a miraculous recovery.

A dedicated chamber musician as well as solo artist, Meng-Chieh has performed across North America and internationally. In 2006, he will join the piano faculty at Roosevelt University, Chicago.

Oboe



Diana Doherty **Australia**

Proudly sponsored by Bob & Karen Jones

Diana Doherty has been Principal Oboe of the Sydney Symphony Orchestra since 1997. Before this, she was Principal Oboe of the Symphony Orchestra of Lucerne for seven years and has enjoyed an outstanding international career with numerous appearances with world-wide festivals.

Diana was born in Brisbane and completed her Bachelor of Arts in Music Performance at the Victorian College of Arts and her post-graduate diploma with Thomas Indermuhle in Zurich in 1989. She has accumulated several prizes including being awarded the M.E.N.S.A prize for top graduating student, the ABC Most Outstanding Competitor Overall in 1985, first prize in the International Lyceum Club Competition and the International Chamber Music Competition in Martigny. In 2006, Diana's engagements include the Ross Edwards concerto with the Liverpool Philharmonic Orchestra, the Hong Kong Philharmonic Orchestra and the Adelaide Symphony Orchestra.

Harp



Marshall McGuire **Australia**

Proudly sponsored by William & Pam Shipway

Marshall McGuire is currently Artistic Director of The Seymour Group. He has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony Orchestra and the Australia Ensemble and has appeared at numerous international festivals.

Marshall studied at the Victorian College of Arts, Paris Conservatoire and Royal College of Music, London. He has commissioned over 20 new works for harp and was recognised in 1997 by receiving the Sounds Australian Award for the Most Distinguished Contribution to the Presentation of Australian Music. In 2004 he received a Churchill Fellowship to study baroque harp and contemporary music ensembles in the USA. This year, he is Director of the Australian Youth Orchestra's National Music Camp.

Clarinet



Catherine McCorkill **Australia**

Proudly supported by Wilson Ryan Grose Lawyers

Catherine McCorkill has performed as Principal Clarinetist with the Australian Chamber Orchestra since 1994, she has also appeared as guest principal with the Melbourne, Sydney and WA Symphony Orchestras, the Australian Opera & Ballet Orchestra and Orchestra Victoria.

Catherine studied under Donald Westlake and graduated from the Canberra School of Music. She was subsequently awarded the 1984 Churchill Fellowship to study in Europe and on her return, was appointed Principal Clarinetist of the Queensland Philharmonic Orchestra.

In 1995, Catherine joined the Australia Ensemble, resident at the University of NSW, and has since toured internationally. In 2006 she will be performing the Mozart *Clarinet Quintet* with the Australian String Quartet, and for Musica Viva with the Australia Ensemble.



Tobias Cole **Australia**

Tobias Cole has performed with Australia's principal opera company, Opera Australia, as well as in the United Kingdom and the United States. In addition, Tobias has sung with West Australian Opera, Opera Queensland, The Renaissance Players, The Song Company, The Australian Ballet, and at the London Handel Festival and the English Bach Festival.

In February 2004, he made his U.S. debut with the Chicago Opera Theatre playing Ottone in their highly praised production of *L'Incoronazione di Poppea*, and Apollo in *Death in Venice*. He returned in 2005 to perform Oberon in Britten's *A Midsummer Night's Dream*. In 2006 Tobias will perform *Flight* at the Adelaide Festival, Opera Australia's Mozart Anniversary Concerts and the title role in Opera Australia's renowned production of *Julius Caesar*, in both Sydney and Melbourne.

Percussion



Claire Edwardes

Australia

Percussionist Claire Edwardes is well known for her exciting presentation and strong performance presence. Claire has performed throughout the world and has recently been featured as soloist at the Huddersfield Festival, Adelaide Festival of Arts, The London Birtwistle Festival and the Lichfield Festival.

Claire studied percussion at the Sydney Conservatorium of Music. Her teachers include Daryl Pratt, Richard Miller, Richard Janson and Peter Prommel at the Rotterdam and Amsterdam Conservatories. She is a founding member of Ensemble Offspring and has initiated several new ensembles in Europe including her percussion duo with Niels Meliefste, Duo Vertigo. She has close working relationships with many composers including Harrison Birtwistle, James Wood and Ross Edwards.



Ian Brunskill

Canada/Australia

Ian studied percussion at the University of Calgary and University of Toronto, where his main teachers included Russell Hartenberger. Ian is currently teaching and performing with several Townsville based bands. Recent highlights have included performances with guitarist Guy Straz, John Mackey (Wanderlust), and the Hiri Moale Festival in Papua New Guinea with Wassa (West African drumming).

From 1990-1992, Ian was percussionist in the Band of the Ceremonial Guard, Canadian Armed Forces. He has since studied and performed with David Thiaw (Senegalese drumming), Ravi Naimpally (classical Indian drumming), and Kwasi Dunyo (Ghanaian drumming). As a freelance percussionist in Calgary and Toronto, Ian performed with orchestras and chamber ensembles, including the Evergreen Club Gamelan.

Shakuhachi



Riley Lee

USA/Australia

In 1980, Riley Lee became the first non-Japanese shakuhachi dai shihan (Grand Master). He performs and teaches extensively worldwide and has recently had solo performances premiering Ross Edwards' *The Heart of the Night* with the Melbourne Symphony Orchestra and WA Symphony Orchestra.

Riley began playing the shakuhachi in Japan in 1970 and since 1986 has studied under Yokoyama Katsuya. In 1973, he began wadaiko (Japanese festival drums) with the Kodo group. In 2003, Riley became the first shakuhachi specialist to be invited by Princeton University as one of its Visiting Fellows.

Didjeridu



William Barton

Australia

Proudly sponsored by Naturform

William Barton is considered one of Australia's leading didjeridu players and composers.

Born in Mount Isa, William was taught by his uncle, an elder of the Wannyi, Lardil, and Kalkadunga tribes of Western Queensland. In 1998, at 17 years of age, William played his first classical concert with the Queensland Symphony Orchestra.

In recent years William has performed at the 90th Anniversary ceremonies at ANZAC Cove, Gallipoli, Turkey, toured with the Goldner String Quartet, nationally for Musica Viva, and at the Aldborough Festival in the UK, and debuted in concerts with the London Philharmonic Orchestra at Royal Festival Hall. Highlights of his 2006 season include performances with the Sydney Symphony, Western Australian Symphony and Tasmanian Symphony Orchestras and the Boulder and Fresno Philharmonic Orchestras in the USA.

Concert Program

Friday 30 June

8.00pm **Townsville Civic Theatre** *The Journey Begins*

Proudly sponsored by



Recorded by ABC Classic FM

Sculthorpe *String Quartet No.9*

(Premiere of version with didjeridu)

William Barton *didjeridu*
Goldner String Quartet

This work is a personal tribute to the members of the Austral String Quartet and to the memory of their former second violinist, the late Ronald Ryder. It was commissioned by Musica Viva with the assistance of the Music Board of the Australia Council.

Peter Sculthorpe writes: 'since the early sixties my main concern as a composer has been to establish a musical language of my own. Although in seeking to achieve this, I have used widely different sources, the persistent theme of my music has been man and nature or, more exactly, the lonely figure in the landscape. In my works for string quartet, I have, in addition to this, tended to write with some yearning for the intellectual and emotional climates of Europe; this is perhaps because of the nature of the genre. Thus *String Quartet No. 9* juxtaposes and combines this yearning with music derived from Australian aboriginal sources'.

Shostakovich *String Quartet No.1 Op.49*

Moderato
Moderato
Allegro molto
Allegro

Lara St John *violin*
Graeme Jennings *violin*
Alena Ondrisikova *viola*
Alexander Ivashkin *cello*

Allegretto op Posth (Australian Premiere)

Shostakovich turned to writing string quartets surprisingly late in his career, shortly after the composition of his *Symphony No. 5* at the age of 32. When he died in 1975 at the age of 68 however, the genre was at the centre of his output as he had written 15 string quartets, equalling the number of his symphonies. His *Fifth Symphony* had been hailed as a triumph of Soviet music and marked his return to favour with the regime following the denunciation of his opera *Lady Macbeth of the Mtsensk District* as 'muddle instead of music.' At the height of Stalin's purges such criticism and the ominous warning that 'this could all end very badly,' were enough for Shostakovich to curb any elements in his publicly performed music that could be seen as displeasing to the State.

The intimacy afforded by the string quartet served as an avenue for him to express what the stringent dictates of the State would not permit in public works. The contrast between the character of his very public symphonies and his personal string quartets highlights a dichotomy which came to be known as the 'two Shostakovichs'. The public Shostakovich of his patriotic symphonies such as the Fifth (where increasingly his propagandist statements became laced with irony and sarcasm) and the private, transgressive Shostakovich heard in smaller works such as his string quartets.

The neutrality and detachment many have noted in this first quartet, appear to embody his determination to write a piece without provoking questions from the regime. Cheerful, though at times tinged with melancholy, it is Shostakovich seeking creative refuge in form and technique rather than political manifestos. As his own account of the stilted genesis of the work seems to attest: 'the whole year after completing *Symphony No. 5* I did nothing. I merely wrote the Quartet, consisting of four small sections. No special idea or emotions had stimulated me to write it... I wrote the first page as a kind of exercise in the quartet form? It would be foolish to seek anything profound in it. I should call it the *Spring Quartet*.'

Interval

Brahms *Piano Quartet in G Minor* *Op.25*

Allegro
Intermezzo
Andante con moto
Rondo alla Zingarese

Corey Cerovsek *violin*
Theodore Kuchar *viola*
Jiri Barta *cello*
Sergei Babayan *piano*

From the time that Johannes Brahms was a child, he enjoyed scouring libraries and secondhand bookstores for old musical scores to study. Through these he came to value the ideals of the Western musical tradition, especially the legacy of formal balance and logic from European music's Classical period. It is possible that his *First Piano Quartet*, (composed in 1861), which shares the key of Mozart's *First Piano Quartet*, refers specifically to Mozart's seminal work: Brahms also opens his own *G minor Piano Quartet* in unison, though with the keyboard alone. Additionally the falling fourths and chromaticism in Brahms' opening melody may relate intentionally to the opening fanfare motive from the first movement of Mozart's *G minor Quartet*.

The first movement of Brahms' Op. 25 unfolds as a broadly scaled, highly dramatic structure with an almost symphonic density of sound which he conjures at its most climactic moments. The temperament of the second movement departs markedly from its

Concert Program

most important precedents: Haydn's typically sunny disposition and Beethoven's roughly humorous attitude in scherzo movements. In this furtive, not overly fast movement, Brahms helps to develop a new kind of shadowy scherzo. The Quartet's third, broadly melodic slow movement in E-flat major is notable for its delightful central section, a 'march' in time.

Brahms gleaned an insider's perspective on Hungarian gypsy musical styles through his 1853 concert tour with a famed Hungarian violinist, Eduard Remenyi (1828-1898). Brahms' contact with the 'cultivated' gypsy style of his time was important because it helped him to acquire a lasting flair for three-against-two and irregular phrase rhythms. The opening of the finale alla Zingarese of his Quartet Op. 25 seems to hurtle forward because its three-measure phrases move breathlessly from one to the next. Perhaps inspired by Haydn's Rondo all'Ongarese from his *Piano Trio in G Major*, Hob. XV: 25, this movement's bold reference to a popular style of its time disguises a superbly calculated structure. It alternately surges forward and then restrains its urge for exhilarating speed before a brilliantly judged acceleration leads to a feverishly hectic coda – one of the most exciting conclusions in all of chamber music.

Saturday 1 July

11.00am Townsville Civic Theatre
Carnival of the Animals

Proudly sponsored by



Music by Saint-Saëns
Texts by Ogden Nash and
Michael Leunig

Virginia Taylor *flute*
Catherine McCorkill *clarinet*
Goldner String Quartet
Max McBride *double bass*
Ian Brunskill *percussion*
Claire Edwardes *percussion*
Pascal Rogé *piano*
Ami Hakuno *piano*
Steve Price *narrator*

Very few composers of the 19th Century produced as diverse an output as did Camille Saint-Saens. For virtually every combination of instruments, his works are considered models of both stylistic and emotional appeal. As both a pianist and organist, his reputation as a virtuoso performer across Europe was never questioned; the extraordinary acclaim of his touring could easily have influenced the direction of his career as a composer, to write works which focused primarily on and displayed his technical prowess. The continually growing appeal that chamber music was enjoying in France between 1860 and 1900 inspired the creation of numerous masterworks by Saint-Saens, including the *Carnival of the Animals*. Subtitled a 'Grand Zoological Fantasy for Two Pianos, Two Violins, Violincello, Double Bass, Flute, Clarinet and Percussion', Saint-Saens composed the work in 1886.

The great Hungarian pianist Liszt heard of the work's success and expressed a strong desire to hear it; Saint-Saens immediately arranged a second and private performance for him.

Liszt's enthusiasm was certainly not difficult to understand, considering the numerous inventive effects - its variety ('Elephants' and Young Pianists') onomatopoeias ('Cuckoo') and the purely melodic content ('Swan'). In many ways the *Carnival* is a perfect textbook for budding composers, filled with secrets and sound colours, as Saint-Saens turns an ensemble with minimal instrumental resources into a kangaroo, or a cageful of birds. Michael Leunig's text for the narrator, which we are using today further transforms some of the animals of the northern hemisphere into more well known marsupials and other Australian native animals.

Saturday 1 July

5.30pm Townsville Civic Theatre *An Afternoon Delight*

Proudly sponsored by



Recorded by ABC Classic FM

Debussy *Violin Sonata*

Allegro vivo
Intermède
Finale

Ian Swensen *violin*
Pascal Rogé *piano*

Claude Debussy's *Violin Sonata* was composed in 1917, his last completed work. At the same time he was suffering from advanced cancer and the entire world was in upheaval as a result of the First World War. Musicologists and critics for some time were quick to dismiss the works of Debussy's final years. They were often regarded as unrepresentative examples of a great composer who had lost all his creative tools, resulting in being structurally short-changed (because of their relatively short duration) and lacking imagination (thematically linked movements). From another point of view, the sonata's impressionistic language and unique sound world displays a deep musical understanding, and a first-class technique from the violinist. All the technical 'tricks' which were standard fare for the display pieces of the 19th Century are translated by Debussy into an excellent example of his impressionistic writing and a sonata held in the highest regard by performers and listeners alike.

Bartók *Contrasts*

Verbunkos
Phileno
Sebes

Graeme Jennings *violin*
Catherine McCorkill *clarinet*
Mark Gasser *piano*

Bartók composed his after a joint commission from the violinist Joseph Szigeti and the clarinettist Benny Goodman. Upon completion of the manuscript in autumn 1938 the *Rhapsody for Clarinet, Violin and Piano*, as it was originally titled, was accompanied by a handwritten letter of apology from the composer – 'Generally, the salesman delivers less than he is supposed to. There are exceptions, however – as for example if you order a suit for a two year old baby and an adult suit is sent instead – when the generosity is not particularly welcome.' It was Benny Goodman's original intention that the entire work would fit on two sides of a single 78 rpm record. The initial two-movement version premiered in Carnegie Hall on January 9, 1939 and exceeded expectations.

Subsequently, Bartók added the middle movement. The newly extended work was retitled *Contrasts* and premiered at Carnegie Hall on April 21, 1940. The opening Verbunkos, or Recruiting Dance, opens with a march like figure played by the violin, expanding into a virtuosic essay of rapidly interplaying melodic lines. The concluding Sebes, or Fast Dance, begins with a vertically thrashing motif played on an intentionally mistuned violin, switching to a normally tuned instrument after 30 bars. Though the keyboard writing contains numerous special effects, the composer has specifically limited the percussive, extrovert writing so typical of his solo piano music, creating more of a duo concertante atmosphere between his two colleagues.

Chausson *Piano Trio*

Pas trop lent
Scherzo
Largo
Anime

Corey Cerovsek *violin*
Alexander Ivashkin *cello*
Meng-Chieh Liu *piano*

Born in Paris 1855, Ernst Chausson's short life and music were shaped by wealth and ease. His private education and protective upbringing among cultured people older than himself turned him into a serious-minded and introspective adult, who set himself the highest artistic standards and was often plagued by self-doubt. The composer later wrote that childhood solitude had caused his general melancholy nature, his parents having hired a private tutor to educate him and thus limiting his contact with other children. To satisfy the wishes of his father, Chausson obtained a law degree and was sworn in as a barrister in Paris, but he never practiced. In 1879, his parents agreed to allow him to enter the Paris Conservatory, where he became a pupil of both Jules Massenet and Cesar Franck. He initially came under the spell of Richard Wagner's romanticism but then turned to a more traditional French style embedded in the music of Francois Couperin and Jean-Philippe Rameau. Chausson later moved toward Claude Debussy's impressionism.

In 1881, Chausson entered the competition of the Prix de Rome. It was his lack of success at this competition that brought about a musical and psychological change in him. This change, in turn, resulted in the composition of his only piano trio: *Piano Trio in G Minor, Op 3*. The score was written during the autumn of 1881 in Monthovon, Switzerland. Though Chausson was still trying to discover his own musical voice in this early work, the music contains evidence of the traits that would mark his mature style. It is in the grand romantic

tradition, with virtuoso writing for all instruments, sweeping, lyrical melodies and fiery, dramatic climaxes. The colourful harmonic language owes much to the influence of Franck and Wagner with daring modulations to far-removed tonal areas and profuse chromaticism. Whilst he may have been overshadowed initially in his career by his contemporaries, Chausson's varied and imaginative music has in recent times received the recognition it deserves.

Saturday 1 July

8.00pm Townsville Civic Theatre
Governor's Gala Concert

Proudly sponsored by



Recorded by ABC Classic FM

Edwards *Tyalgum Mantras*

Riley Lee *shakuhachi*
William Barton *didjeridu*
Christopher Latham *violin*
Graeme Jennings *violin*
Miki Tsunoda *violin*
Caroline Henbest *viola*
Jiri Bárta *cello*
Virginia Taylor *flute*
Vernon Hill *flute*
Catherine McCorkill *clarinet*
AFCM Winterschool students
Members of the 1RAR Band

Composed especially for Con Spirit Oz, a Sydney-based group consisting of shakuhachi, didjeridu and percussion, *Tyalgum Mantras* is one of a series of meditational pieces Ross Edwards began to compose in the 1970s. Other examples are *Pond Light Mantras* for two pianos and *Yarrageh* for percussion and orchestra. These works, which have been described as 'contemplation objects in sound' are designed to focus the listener's attention inwards and create a trance-like stillness. They are a musical form of mantra, the repetitive prayers or phrases that are so characteristic of Buddhism.

The work is based on a five note pentatonic scale – Asia's musical gift to the West, and was commissioned by the Tyalgum Festival in the north east of New South Wales in 1999.

Brahms *Piano Quartet in C minor* *Op. 60*

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Ian Swensen *violin*
Caroline Henbest *viola*
Peter Rejto *cello*
Mark Gasser *piano*

Of the three piano quartets by Brahms, the *Piano Quartet in C minor*, Op. 60 has the most interesting history. Brahms began work on it in 1855, when he was 22 years old and painfully in love with Clara Schumann, wife of the composer Robert Schumann. In 1854 Brahms wrote to his close friend Joseph Joachim: 'I love her and find love in her. I often have to restrain myself forcibly from just putting my arms around her. I think I can no longer love an unmarried girl - at least, I have quite forgotten about them; they only promise heaven, while Clara shows it revealed to us.' He also wrote of his love to Clara herself and in her diary, she wrote: 'It is not his youth that attracts me: not, perhaps, my own flattered vanity. No, it is the fresh mind, the gloriously gifted nature, the noble heart, that I love in him.' The exact nature of their relationship at this time has been the subject of much speculation. While Clara may not have returned the passionate feelings declared by the substantially younger Brahms, she came to rely deeply upon Brahms for friendship and support, and the two had a close, lifelong relationship.

The third movement, Andante, is his statement of love for Clara, and contains one of his most deeply moving melodies. When he handed a copy of this movement to her, she fully understood what he meant by it. Brahms put the quartet aside and never mentioned it until 12 years later, when he spoke to his friend Hermann Deiters of the circumstances surrounding the inspiration of this work. 'Imagine a man who thinks of shooting himself because he feels there is no other way out. Now you can form some idea of the music!' Brahms again came back to the quartet in the autumn of 1874, 19 years after the first version, when he was devoted to yet another married woman. This time, he played the Andante for Elizabeth von Herzogenberg - she, too, understood the depth of feeling contained and was deeply moved, but was unable to reciprocate his demonstration of love. Soon afterwards Brahms reworked the piece, leaving the Andante as it was, but revising the first movement and completely rewriting the Scherzo and Finale. This is the version of the work that is now played.

Interval

Shostakovich *Piano Quintet G minor Op.57*

Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

Goldner String Quartet Sergei Babayan *piano*

Although Shostakovich's 15 string quartets dominate his chamber music output, the *Piano Quintet in G minor* holds an important position, not only for its musical qualities but also for the fact that it was composed in 1940 during the repressive cultural climate of Stalin's Russia and completed just before Hitler invaded. Moreover, at its premiere where it was performed at the end of the concert in which three other Soviet works were premiered, the Quintet, according to his Russian biographer, Dmitri Rabinovich, 'revived the audience to wild enthusiasm'; indeed, the Scherzo and Finale were encored. The work also met with official approval and was awarded the Stalin Prize.

Shostakovich's modernist approach during the late '20s and '30s and this was gradually being replaced by a more tonal language and more traditional structures. The five movements present a wide variety of moods that include the rhetorical, sentimental, majestic, meditative, boisterous and humorous. Despite the variety, the work as a whole, displays a remarkable unity due, in part, to the new 'consistency' of style as well as thematic cross reference.

The Prelude, the introductory first movement, is in a modal-sounding G minor; it opens with imposing, solemn chords and a wide-ranging melody on the piano before the strings enter. It builds towards a powerful climax that brings back the opening material and then leads to the Fuge. Also in modal F minor, the Fuge's slow, enigmatic and muted subject on muted strings is derived from the melodic material of the Prelude. It is joined by the piano in its lowest register in octaves and also builds to an impressive climax. The Scherzo is a complete contrast in both tonality and expression. Set in the 'remote' key of B major, it is a lively, rustic dance, ironic and humorous with full, often crude scoring and passages that sound almost like opera - it is Shostakovich in an impish mood. The Intermezzo provides another change of mood with its haunting melodic lines and ostinato-like bass. It leads directly into the Finale, which proceeds along the lines of a classical sonata movement, though in a delightfully humorous fashion. There is a sense of reconciliation as several earlier parts of the work are recalled, for example, the humour of the Scherzo or a version of the short pattern for the strings alone, from the Prelude and later, the Fugue movements. Victor Seroff describes this movement as 'ballet music with a march rhythm' for one of the themes is a traditional melody of the Russian circus, announcing the approach of the clowns.

Strauss *Roses from the South; arr Schoenberg*

Dene Olding *violin*
Lara St John *violin*
Theodore Kuchar *viola*
Alexander Ivashkin *cello*
Sergei Babayan *piano*
Meng-Chieh Liu *harmonium*

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

Concert Program

Sunday 2 July

11.30am St James' Cathedral
Arafura Arioso

Proudly sponsored by

CITYLIFE
DARWIN

Dvorák
Piano Quintet in A major Op. 5

Allegro ma non troppo
Andante Sostenuto
Finale: Allegro con brio

Corey Cerovsek *violin*
Graeme Jennings *violin*
Theodore Kuchar *viola*
Alexander Ivashkin *cello*
Meng-Chieh Liu *piano*

At the age of 31, still unrecognised by the public as a composer, Dvorák composed this early *Piano Quintet* in 1872. When he first arrived in Prague in 1857, he was virtually ignorant of the icons of the standard musical literature; his only exposure to the works of the past came by borrowing scores from a friend. His earliest compositions were chamber music and symphonies, but after playing in an all-Wagner concert, conducted by the composer himself; and playing in productions of *Lohengrin* and *Tannhauser*; the musical spell of Wagner could not be removed. The *First Piano Quintet* premiered in Prague on November 22, 1872 and was forgotten about until 1887. Dvorák incorrectly believed that he had destroyed the score, but after rediscovering it, realised its worth and began a revision. Finding the first movement far too long, he eliminated nearly 150 bars. Then, in the middle section of the second movement, he chose to cut 20 bars and, in the coda of the Finale, he discarded a reference from the main theme of the first movement. Dvorák refashioned the work but did not attempt to have it published. Rather, he immediately began composing a new piano quintet also in A major, which will act as the bookend to this concert.

Edwards
Arafura Dances
(Premiere)

Maninya I
Arafura Arioso
Maninya II

Marshall McGuire *harp*
Goldner String Quartet
Pascal Rogé *piano*

Ross Edwards writes: 'in 1993 Adrian Walter, Artistic Director of the Darwin International Guitar Festival and himself a fine guitarist, suggested I write a guitar concerto for John Williams to premiere with the Darwin Symphony at the 1995 Festival. I accepted the commission with much enthusiasm and as I worked on the score I had plenty of advice and encouragement from Australian guitarists such as Adrian, Timothy Kain, Phillip Houghton and via phone calls from London, the soloist John Williams, in the course of which he would discuss (and play) problematic bits of the solo part. The work was successfully premiered, however, the difficulty of some of the string writing has limited the number of performances. For this reason I was happy to arrange the work, with Marshall McGuire's help, for string quartet and harp, for he and the Goldner String Quartet to premiere at the AFCM this year.

The work is in three movements: a lyrical and expressive adagio framed by two pulsating maninyas (Australian dance/chants), in which references to a variety of musical cultures are woven into a fabric of insect rhythms and drones. The slow movement *Arafura Arioso* was inspired by the turquoise Arafura Sea that surrounds Darwin. Also, whilst I composed the work, I had before me Ian Morris' photograph of a gloriously flowering Red Bud Mallee against a deep blue sky (sent to me by Adrian Walter on the official 1993 Christmas card of the Northern Territory University). I like to think this image is somehow inlaid in the music.'

Interval

Dvorák *Piano Quintet in A major* *Op. 81*

Allegro ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Lara St John *violin*
Graeme Jennings *violin*
Alena Ondriskova *viola*
Peter Rejto *cello*
Pascal Rogé *piano*

Antonin Dvorák's *Piano Quintet in A major, Op 81*, his second work for this combination, is surely one of the most successful creations of his entire output. Arguably, it ranks alongside the piano quintets of Brahms and Schumann as one of the three greatest examples in the entire literature for that combination. For Dvorák, the 1880s represented a period of happiness and prosperity. In addition to having achieved a reputation as a nationalistic icon in the Czech Republic he had gained the respect of the European musical world; Brahms was his patron, prestigious Simrock his publisher and conductor Hans van Bulow (who was married to Liszt's daughter Cosima), an admirer.

The opening movement sets the mood for the whole work, and the solo passages with accompaniment, rather than the usual involved interplay are also typical. The Dumka ('lament') – of the second movement is announced by the viola after four bars of piano and is subject to a melancholy set of variations. Two contrasted sections, the second of which is a wild dance, interrupt the quiet mood. The Furiant is a lively Czech dance in triple time with a characteristic effect of cross-rhythm, it has a quieter middle section, the material of which appears again in the coda of the rousing Finale.

Sunday 2 July

3.00pm St Joseph's Church
Zen and Bach

Proudly sponsored by



Japanese Traditional Shakuhachi
works interspersed with

Bach *Siciliana from Sonata in*
Eb major BWV 1031

Bach *Erbarne dich, mein Gott*
from St. Matthew Passion
BWV 244

Bach *Adagio and Siciliano*
(Largo) from Sonata in C
minor BWV 1017

Bach *Et Exsultavit Spiritus*
Meus from the Magnificat
BWV 243

Riley Lee *shakuhachi*
Ami Hakuno *harpsicord*
Winterschool Baroque Ensemble
Christopher Latham *director*

In 1969 a record titled *A New Sound from the Japanese Bach Scene* was released and became unusually popular with classical listeners in Australia and around the world. It featured famous movements of Bach played on Shakuhachi and Koto. For many people it was the first time they had heard Japanese instruments, and although the arrangements sound commercial now, there is no doubt it influenced tastes at the time. It was the beginning of opening of Western ears and minds, as people began to understand that there could be a meeting place between Asian and Western art music.

This concert is offered in this spirit –

- That music speaks with one voice through all instruments.
- That in the service of the sublime, Zen and Bach are one.

Sunday 2 July

5.30pm St Joseph's Church
Bach by Candlelight

Proudly sponsored by



Solo Cello Suite No.2 in D minor
BWV 1008

Prelude
Allemande
Courante
Sarabande
Galanterie
Gigue

Jiri Bárta *Cello*

From 1717 to 1723 when he served as Capellmeister of the court orchestra of Prince Leopold of Anhalt-Cöthen, for the first time in his long life, J.S. Bach had no responsibility for church music. In those years he produced many secular instrumental works, among them the six Suites for Unaccompanied Cello composer around 1720, likely inspired by the cellists Christian Bernhard Linigke or Christian Ferdinand Abel. Bach, with this set of six Suites, created instantaneously a comprehensive virtuosic repertoire for the cello that has become a staple of all cellists to this day. These works share the thoroughness and all-encompassing sweep of his other musical monuments such as the *Art of Fugue*, *The Musical Offering* and the *Well Tempered Clavier* amongst others.

Concert Program

Bach usually associated the key of D minor with sadness - hence the pensive mood of the second Suite for solo cello. The cello often performs in a higher range in this Suite as Bach sought to explore and extend the technical limits of the instrument in each successive Suite. Such is the overwhelming reputation of these works that cellists would have to wait until 1915 for another major solo cello sonata to be written, when both Max Reger and Zoltan Kodaly dared add their works to the solo cello repertory.

Solo Violin Partita in B minor BWV 1002

Allemande
Double
Courante
Double
Sarabande
Double
Bourée
Double

Lara St John *violin*

We often perceive the Six Sonatas and Partitas as a miraculous experiment that sprang entirely from Bach's imagination. In fact, at the time he wrote these masterpieces, there was nearly a century-old tradition of German polyphonic (multiple part) writing for unaccompanied violin, most importantly by Heinrich Ignaz Franz von Biber, Johann Paul von Westhoff and Johann Gottfried Walther. Having said that, Bach took the genre to unprecedented heights, partially due to his innate understanding of the possibilities of the instrument. In the words of the composer's son, Carl Philipp Emanuel, JS Bach 'in his youth, and until the approach of old age, played the violin cleanly and powerfully'. Today, the Sonatas and Partitas of J.S. Bach represent the foundation of study and performing repertoire of every serious violinist. They are as central to our tradition as Shakespeare is to the development of the English language. In the Partita No. 1 in B minor, Bach deviates from the pattern of the traditional French dance suite – each movement is followed with a variation and double, and the whole suite, or Partita, finishes with a Bourée rather than the traditional Gigue.

Interval

Sonata No.1 in G major for Cello and Harpsichord BWV 1027

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Alexander Ivashkin *cello*
Ami Hakuno *harpsichord*

Although Bach wrote most of his chamber music during his Cöthen period (1717-1723), recent discoveries and subsequent scholarship strongly suggest that his *Sonata in G major, for Viola da Gamba, BWV 1027* dates from roughly two decades later. Yet it retains several connections to the earlier Cöthen period.

During that time, one of Bach's closest friends and colleagues happened to be the Cöthen Orchestra's principal cellist, Christian Ferdinand Abel (ca.1683-1737) for whom the *Suites for Cello, BWV 1007-1012* were most likely written. It happens that the *Sonata BWV 1027* is actually a reworking of the *Trio Sonata in G major, for two Flutes and Continuo, BWV 1039*, which dates from Cöthen around 1720.

By Bach's time, the viol family, of which the viola da gamba was the bass member, was already being replaced by the violin family. Nowadays, the gamba parts of Bach's three *Sonatas for Viola da Gamba, BWV 1027-1029* are usually played by the cello. In spite of the fact that only two instruments play, these are actually trio sonatas rather than true solo sonatas. In essence, the gamba/cello takes the middle voice, the keyboards left hand takes the bass (continuo) and the right hand, the upper. That makes three distinct musical lines and even allows for something approaching solo/tutti contrasts.

The opening Adagio serves as a slow introduction to the fugal Allegro ma non tanto into which it flows with barely a pause. Brief but colourful, the Andante luxuriates in its minor tonality and the Finale, Allegro moderato, is a gem of counterpoint.

Concerto for Oboe and Violin in C minor BWV 1060

Allegro
Adagio
Allegro

Diana Doherty *oboe soloist*
Dene Olding *violin soloist*
Dimity Hall *violin*
Miki Tsunoda *violin*
Caroline Henbest *viola*
Jiri Bárta *cello*
Max McBride *double bass*
Ami Hakuno *harpicord*

During his Cöthen period Bach composed seven harpsichord concertos. The double concerto for oboe and violin was one of these which Bach himself transcribed for harpsichord. However even though we now have two versions of the work, it is obvious that Bach wrote the piece with oboe and violin in mind because the musical material lends itself more easily to melodic instruments rather than a keyboard instrument. In his concertos, Bach often links sections very closely, inviting the soloists to join with the tutti creating a unified structure and resulting in a greater sense of harmonic fullness. This combination of oboe and violin was also used by Vivaldi and Telemann, one of Bach's predecessors at Leipzig and found of the Collegium Musicum in 1704. Although Bach was familiar with these models, his unique talents are apparent in every bar. The first movement features an answering echo that follows the lilting opening theme. The sublime Adagio features a duet in E flat for the two soloists, a movement of calm nobility over a simple rhythmic accompaniment. There is a touch of Bach's humour in the finale with the constant reversion to the opening theme, often abbreviated, extended and changed in a variety of unexpected ways. The theme then returns, again noble and complete, to conclude the movement.

Sunday 2 July

8.00pm **St Joseph's Church**
Bach by Candlelight

Proudly sponsored by



Repeat Concert

Recorded by ABC Classic FM

Monday 3 July

Beach Concert on Orpheus Island

Proudly sponsored by



Barton

Didjeridu solo
William Barton *didjeridu*

Edwards

Raftsong at Sunrise
Riley Lee *shakuhachi*

Britten

Corpus Christie Carol
Riley Lee *shakuhachi*
Marshall McGuire *harp*

Koehne

To his Servant Bach
Riley Lee *shakuhachi*
Marshall McGuire *Harp*

Miyagi

Haru no umi
Riley Lee *shakuhachi*
Marshall McGuire *harp*

For those travelling to Orpheus Island this concert will be accompanied by a short talk prior to the performance. The concert itself is planned to commence approximately 4.30pm. Passengers will be advised of the schedule of events after boarding. Passengers are reminded that the ferry will depart at 1.00 pm from the Sunferries Terminal, Sir Leslie Thiess Drive.

Tuesday 4 July

5.00pm **Townsville Civic Theatre**
The Miracle of Mozart

Proudly sponsored by

MacAir
AIRLINES

Mozart
String Quartet in Bb major K.589

Allegro
Larghetto
Menuetto: Moderato; Trio
Allegro assai

Goldner String Quartet

Mozart's *String Quartet in B flat major, K589* (1790) is one of the Prussian Quartets, along with quartets *K575 in D major* and *K590 in F major*, commissioned by the King Wilhelm of Prussia. Composed towards the end of Mozart's life, the Prussian Quartets exchanged the startling novelty of the six quartets dedicated to Haydn for an Elysian calm which virtually defines the chamber music ideal. The relaxed and charming character of the quartets removes the works from the seriousness and stubbornness of Haydn's quartets.

Mozart received the commission from King Wilhelm to write a set of six quartets with prominent cello parts in the spring of 1789, during Mozart's visit to Berlin. The King, himself an amateur composer and an ardent cellist, had obtained several commissions with large cello parts from various well-known composers including Boccherini and Haydn. Mozart modelled his work according to a mixture of influences from his predecessors, and the result was equivalent to a sinfonia concertante without orchestra. He never quite finished the set of six, as a consequence of his increasing poor financial position. In a letter written to his creditor Michael Puchberg, Mozart admitted that he had been 'forced to give away my quartets for a mere song, simply in order to have cash in hand to meet my present difficulties'. The three quartets were nevertheless published by the Viennese publisher Artaria, shortly after Mozart's death, without any dedication as Op.18.

Clarinet Quintet in A major
K.581

Allegro
Larghetto
Minuetto – Trio I/II
Allegretto con Variazioni

Goldner String Quartet
Catherine McCorkill *clarinet*

The *Clarinet Quintet*, the *Clarinet Concerto* and the *Kegelstatt Trio* were inspired by Mozart's particular love of the clarinet and the artistry of the principal clarinetist of the court orchestra in Vienna, Anton Stadler. Stadler was reported to be of dubious character, however, Mozart respected his musicianship and subsequently this Quintet bears the subtitle *Stadler's Quintet*.

Interestingly Stadler was especially attracted to the lowest reaches of his instrument, and went so far as to create a deeper version which is now known as the 'basset' clarinet. It was for this special instrument that Mozart composed both works, although they are today performed on the 'A' clarinet. Stadler's 'new' clarinet had more keys than the clarinet common at the time, giving the instrument greater agility. It is clear that Mozart was intrigued by the qualities of the new instrument which broke with the traditional role of the clarinet as a 'juggler' of arpeggiated acrobatics, to that of a noble bearer of elegance from which pours seamless melodies.

The serenity of the music is in stark contrast to Mozart's life at this time. Mozart had wanted to be an independent freelance artist, free of the church and the court, yet even a composer of his genius was not able to accomplish this at that time. Yet this music betrays none of his personal floundering. The Quintet was completed on September 29, 1789 and the first performance took place on December 22, at the Imperial and Royal Court Theatre with Stadler as clarinetist.

Tuesday 4 July

7.30pm **Queens Gardens**

Symphony Under the Stars

Janáček Philharmonic Orchestra *conducted by Theodore Kuchar*

Proudly sponsored by



Beethoven
Overture to The Creatures of Prometheus Op. 43

In the summer of 1800, just following the April premiere of his *First Symphony*, Beethoven received a commission from the Habsburg Court to compose music for a ballet to be conceived by Salvatore Vigano (1769-1821), the celebrated Italian ballet master. Breaking away from the ballet-pantomime mould of the day, Vigano's productions were unique in style and overwhelming in dramatic effect and these bold concepts for the ballet stage were very attractive to Beethoven. Indeed, *The Creatures of Prometheus* proved to be the only complete ballet score he ever composed. The heroic undertaking of giving life to stone statues using fire stolen from Olympus, and the equally heroic suffering at the hands of Zeus by the mythological Greek character Prometheus for having stolen the fire, made for an obvious vehicle for Vigano. Beethoven supplied music suitable to the occasion, consisting of an overture and a separate dramatic introduction followed by 16 numbers in two acts. The work premiered on March 28, 1801, at Vienna's Burgtheatre and was the first overture composed by Beethoven. It was frequently used as a concert hall curtain-raiser until the composer next wrote another for the drama *Coriolan*, Op. 62 in 1807.

The C major overture opens with a slow (*Poco adagio*) grand introduction that serves as an effective contrast to the heroic *Allegro molto con brio* in sonata-form, before concluding with a brilliant coda.

Mendelssohn
Violin Concerto in E minor Op.64

Allegro molto appassionato
Andante
Allegretto non troppo

Corey Cerovsek *violin*

In 1838, Felix Mendelssohn wrote to his friend, the distinguished German violinist Ferdinand David, 'I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace.' With those lines, Mendelssohn began his last great work - a masterpiece to refute claims of a career in decline and a concerto that would prove as popular as any ever written.

He worked closely with David during the composition of the piece, inviting his suggestions about both the technique of the soloist's part and the suitability of the music as a vehicle for the violin. Mendelssohn was the architect, David his technical advisor. The concerto was completed on September 16, 1844. David gave the world premiere on March 13, 1845 in Leipzig, and it proved to be a great success.

In 1906, one of the 19th-century's greatest violinists, Joseph Joachim, told the guests at a party in his honour, 'The Germans have four violin concertos. The greatest, the one that makes the fewest concessions, is Beethoven's. The one by Brahms comes closest to Beethoven's in its seriousness. Max Bruch wrote the richest and most enchanting of the four. But the dearest of them all, the heart's jewel, is Mendelssohn's.'

Interval

Beethoven
Symphony No.7 in A major Op.92

Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

The period between 1800 and 1812 was probably the most productive and financially stable period in Beethoven's life. It would have been full of joy if not for the grief caused by his deteriorating health. It was becoming clear that his hearing loss was irreversible, and in a desperate attempt to improve his health, Beethoven travelled to the northern Bohemian spa city of Teplitz where he spent most of the summer of 1811. In the midst of his health therapy, he found inspiration to start composing his seventh symphony. He also met one of the outstanding figures of German culture, the writer and statesman Johann Wolfgang von Goethe whom he had long admired. Goethe noted however that as Beethoven's hearing worsened he became more eccentric and his temper more violent. This snapshot of his deteriorating mood seems surprising, considering that after Beethoven's return from Teplitz, he was to finish one of his most joyous and optimistic works.

Concert Program

The premiere of the *Seventh Symphony* was conducted by Beethoven himself at a Viennese concert to benefit Austrian and Bavarian soldiers who had been wounded at the Battle of Hanau in the Napoleonic Wars. The premiere was such a success that it had to be repeated four days later. More performances followed and within two months the symphony was performed for the Congress of Vienna. Not everybody though appreciated Beethoven's masterwork. For Carl Maria von Weber, the piece proved that its composer was 'now quite ripe for the madhouse'. Friedrich Wieck, Clara Schumann's father, believed that the music could have been composed only by someone 'seriously intoxicated'. Despite this sharp criticism, the symphony quickly became known as one of the most optimistic works written by Beethoven. He even described it as his 'most excellent symphony'.

Wednesday 5 July

11.00am St Joseph's Church *The Glory of the Cello*

Proudly sponsored by

CITYLIFE

Bach *Suite for Cello No.6 in D major* *BWV 1012*

Prelude
Allemande
Courante
Sarabande
Gavottes (1 and 2)
Gigue

The *Six Suites for Unaccompanied Cello* are acclaimed as some of the greatest works ever written for solo cello. They were composed during the period 1717-1723, when Bach served as a Kapellmeister in Cöthen.

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. In each of the Suites, the Prelude is followed by three dance movements – Allemande, Courtante and Sarabande. The fifth movements are 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, that have made each of these works staples of the cellist's repertoire.

It is widely believed that the Sixth Suite was composed specifically for a five-stringed *violoncello piccolo*, this instrument is roughly the size of a 3/4 normal cello and has a fifth upper string tuned to E, a perfect fifth above the otherwise top string. Anna Magdalena's manuscript only informs the player that it is written for an instrument 'a cinq cordes' (with five strings) and other sources do not mention any intended instrument at all. What is clear is that the work represented the high point of virtuosic writing for solo cello for almost 200 years, in fact, until the next work on the program was written in 1915.

Kodály *Sonata for Solo Cello Op. 8*

Jiri Hanousek *Principal Cellist of*
the Janáček Philharmonic Orchestra

Hungarian composer Zoltan Kodály knew folk music from childhood and with little tuition learnt to compose and play the piano and string instruments. In 1900 he went to Budapest to study with Koessler at the Academy of Music. In 1905 he began his collaboration with Bartok, collecting and transcribing folksongs. They also worked side by side as composers, and their first quartets were played in companion concerts in 1910, marking the emergence of 20th-Century Hungarian music. He wrote 'it is our firm conviction that mankind will live the happier when it has learned to live with music more worthily. Whoever works to promote this end, in one way or another, has not lived in vain.'

Kodály's *Solo Cello Sonata Op. 8* was composed in 1915. The *Cello Sonata* is technically exacting, demanding virtuosic skill from the performer. Treble and quadruple stopping (where three and four strings are played simultaneously) is used widely to enhance the richness of sound. The full range of the cello is also used; from high B to five octaves below. The first movement is filled with passion while the second reflects a searching impatience. The Finale assumes the form of a frenetic dance with unmistakable overtones of folk music.

Wednesday 5 July

5.30pm Townsville Civic Theatre
The Well of Tranquillity
A multi-sensory concert with projected images in collaboration with the Perc Tucker Regional Gallery
Visual Designer Sarah Hill
Fragrances by Perfect Potions

Proudly sponsored by



The modern world is devoid of calm. Time is a precious commodity that seems to be constantly accelerating – shortening our days and our nights. We are living in a time of war, hoping for peace, yet not understanding how to achieve it. These issues form our modern day skin. We cannot easily shed them.

This program of quiet music is designed to caress the membranes on our eardrums and whisper through these twelve fragments – ‘Hush. There is no need to worry’.

This concert is our attempt at creating calm. The central image is a circle, an eye, a well, a nipple, a flower – flowing through red, orange, yellow, green, blue, purple, into white. The fragrances are matched to the music which is matched to the colour. It all joins together as a single multi-layered work to be taken in one breath.

For this reason we kindly ask you not to applaud between the pieces or at the end of the concert. Let it come from silence, and go back to silence, like the ringing of the bell.

Recorded by ABC Classic FM

Silence / Bell

Didjeridu solo

William Barton *didjeridu*

Edwards Chorale from Enyato I for String Quartet and Didjeridu

William Barton *didjeridu*
Christopher Latham *violin*
Natalie Low *violin*
Anna Colville *viola*
Katherine Philp *cello*

Bach Andante from the Italian Concerto

Bach/Marcello Largo from the Concerto for Solo Keyboard BWV 974

Pascal Rogé *piano*

Harrison Varied Trio 1 (Australian Premiere)

Christopher Latham *violin*
Claire Edwardes *percussion*
Ami Hakuno *piano*

Traditional Shakuhachi Melody

Riley Lee *Shakuhachi*

Hindson Spirit Song (Premiere)

Riley Lee *shakuhachi*
Christopher Latham *violin*
Peter Rejto *cello*
Claire Edwardes *percussion*
Ami Hakuno *piano*

Traditional Shakuhachi Melody

Riley Lee *shakuhachi*

Glass Company

William Barton *didjeridu*
Christopher Latham *violin*
Janet Anderson *violin*
Anna Colville *viola*
Katherine Philp *cello*

Part Spiegel im Spiegel

Christopher Latham *violin*
Pascal Rogé *piano*

Bell / Silence

Concert Program

Wednesday 5 July

8.00pm **Townsville Civic Theatre**
The Gentler Pleasures of Life

Proudly sponsored by



Recorded by ABC Classic FM

Satoh
Vortex



Virginia Taylor *flute*
Catherine McCorkill *clarinet*
Sergei Babayan *piano*
Marshall McGuire *harp*
Claire Edwardes *percussion*

Somei Satoh was born in 1947 in Sendai Japan. He began his career in 1969 with Tone Field, an experimental, mixed media group based in Tokyo. In 1972 he produced *Global Vision*, a multimedia arts festival that encompassed musical events, works by visual artists and improvisational performance groups.

Satoh has written more than 30 compositions, including works for piano, orchestra, chamber music, choral and electronic music, theatre pieces and music for traditional Japanese instruments.

Satoh writes: 'My music is limited to certain elements of sound and there are many calm repetitions. There is also much prolongation of a single sound. I think silence and the prolongation of sound is the same thing in terms of space. The only difference is that there is either the presence or absence of sound. More important is whether the space is 'living' or not.

Our [Japanese] sense of time and space is different from that of the West....I would like it if the listener could abandon all previous conceptions of time and experience a new sense of time presented in this music as if eternal time can be lived in a single moment.'




Saint James' Anglican Cathedral
Your Spiritual Home during the Festival and Always

With the largest four manual pipe organ in northern Australia and impressive Choir to match what better way to begin this year's Festival than at St James' Cathedral?
Begin on a high note at our
Choral Evensong
Sunday 2 July at 6pm

Weekly Service Times
Tuesday and Thursday 7.30am
Wednesday 5.15pm
Friday 9.00am (preceded by Morning Prayer at 8.40am)
Sunday 7.00am and 9.00am

Marriages, Baptisms, Confirmations, Events, Recital Venue
All Enquiries 4771 2247
Cnr. Cleveland Terrace and Denham Street, Melton Hill, the City

PERC
TUCKER
REGIONAL
GALLERY



Moist
AUSTRALIAN WATERCOLOURS
26 MAY - 9 JULY 2006

A National Gallery of Australia Travelling Exhibition, Proudly supported by *Australian airExpress*
The National Gallery of Australia is an Australian Government Agency
IMAGE: eX de Medici, *Blue (Boer/Bauer)* detail, 1998-2000, National Gallery of Australia

PERC TUCKER REGIONAL GALLERY
Flinders Mall Townsville 07 4727 9011
FREE ADMISSION Mon - Fri 10 - 5 Sat & Sun 10 - 2

DEPARTMENT OF COMMUNITY AND CULTURAL SERVICES
TOWNVILLE CITY COUNCIL

Beethoven *Piano Trio in Eb Op.70 No. 2*

Poco sostenuto; Allegro, ma non troppo
Allegretto
Allegretto, ma non troppo
Finale: Allegro

Dimity Hall *violin*
Julian Smiles *cello*
Meng-Chieh Liu *piano*

The *Second Piano Trio of Op. 70* by Beethoven once again falls in the key of E flat major, as did his earliest works for this combination. The present work reverts to the more traditional four-movement plan. It is a work of uncommon delicacy and beauty that previews the language of the late String Quartets and Piano Sonatas. At times one is struck by the sheer beauty of sound and purity of line - it is Beethoven at his most introspective.

The first movement pays tribute to Haydn's *Symphony No. 103 'Drum Roll'* also in the same key. As in the Symphony, the Trio begins with a slow introduction which returns in its original form towards the end of the movement. The second movement is also patterned after the second movement of the Haydn, a set of double variations with one theme in C major, the second in C minor (Haydn places the minor key theme first). The third movement is in the unusual key of A flat major, breaking the tradition that the scherzo or minuet should be in the home key of the work; on the other hand, this movement is neither a scherzo nor a minuet, closer to an intermezzo often used by Brahms in a similar situation. The Finale follows the pattern of breaking convention, bringing the entire second subject in G major rather than the expected B flat, repeating the material in C major prior to returning to the tonic E flat - then goes through this entire process one more time! This highly original series of moves gives the movement a feeling of great space and depth, alongside the abundant thematic development and intense enthusiasm.

Interval

Mozart *Piano Concerto No.14 in Eb major K.449*

Allegro vivace
Andantino
Allegro ma non troppo

Pascal Rogé *piano*
AFCM Winterschool Orchestra and Artists
Ian Swensen *director*

Mozart was nearing the height of his popularity as a keyboard player in Vienna during the spring of 1784 when he composed four concertos for Lent, including his *Piano Concerto No. 14 in E flat K.449*. Although Mozart played the first performance of this concerto himself, it was written for one of his talented students, Miss Barbara (Babette) Ployer, the daughter of a prominent Salzburg family.

Concerto No. 14 is the second of three concertos that Mozart wrote in E-flat Major. It was preceded by the trio of "little" concertos (Nos. 11-13) with which Mozart had introduced himself to Vienna audiences shortly after moving to the capital. Musically, *Concerto No. 14* has some features that are not to be found in Mozart's earlier output. After his move to Vienna, Mozart had engaged in a serious study of counterpoint, whose effects can be seen in the last movement of No. 14. His harmonic language had become more sophisticated in general, and his melodies more 'operatic' - commentators have repeatedly drawn attention to a certain 'dramatic' quality in the dialogue between piano and orchestra. He was at the height of his powers as a composer, and at the height of his success as a virtuoso.

Thursday 6 July

11.00am St James' Cathedral
The Spirit and The Maiden

Proudly sponsored by



Sculthorpe *Sonata for Cello and Percussion*

Julian Smiles *cello*
Ian Brunskill *percussion*

Peter Sculthorpe writes: 'I wrote this sonata originally for viola, in 1960 while I was Composer-in-Residence at the Attingham Park Summer School in Shropshire, England. The work is dominated by feelings of longing for Australia. In one continuous movement, the music is shaped by a succession of architectonic blocks, consisting of a martial figure heard at the outset and an expressive melody for viola. In 2001 I arranged the work for David Pereira and Gary France. It was first performed in that year at the National Gallery of Australia as part of the Gallery's 19th birthday celebrations.'

The critic, Roger Covell has written that 'Sculthorpe's sonata, the dry gasps and desert glare of its percussion encircling the lonely human agony of the viola, exists in a climate in which emotion is all the fiercer for being half-stifled and haltingly articulate...The sound is parched, the feeling deep and abundant.'

Concert Program

Dresher *Double Ikut*

Ian Swensen *violin*
Claire Edwardes *percussion*
Meng-Chieh Liu *piano*

Paul Dresher writes: 'For several years, percussionist William Winant had been pestering me to write a piece for a trio of San Francisco musicians he was working with, but while interested in theory, I was preoccupied with my work in music theatre and it wasn't until I saw the Trio perform Lou Harrison's *Varied Trio* at his 70th birthday concert that I was truly inspired to create a work for Willie, David Abel and Julie Steinberg.'

The opportunity came in 1988 when I was commissioned by ODC/Dance (San Francisco) to compose a score for their new work, *Loose the Thread*. I took the opportunity to compose a work for both the dance and the trio. The version that resulted took its form largely from the choreography and so in 1989, I took the material from that work and recomposed and edited it into an entirely different form, strictly as a concert work.

The title refers to a style of weaving common in South East Asia in which both the threads of the warp and weave are dyed to create the pattern or image. For me, the title thus relates to the interrelationships of the three instruments and to the title of the choreographic work from which it sprang. The last section of Part Two of the work is a homage to North Indian sitarist Nikhil Banerjee, one of the finest musicians of this century, who died in 1986.'

Interval

Schulhoff *Hot Sonata* (Australian Premiere)

Catherine McCorkill *clarinet*
Mark Gasser *piano*

The musically prodigious son of a German-Jewish family, Schulhoff was encouraged to explore his talent at an early age: at 10, in the Prague Conservatory; at 12, in Vienna; and at 14, in Leipzig, where his composition teachers included Max Reger. By the time he was 19, Schulhoff was in Cologne, receiving honors as both composer and pianist. Service in World War I as an Austrian soldier interrupted his studies, and brought him to a new direction as a composer. He spent 1919 to 1923 in Germany, hot on the trail of the radical new music scene. Schulhoff explored the worlds of atonality and expressionism, and fell deeply in love with jazz. The Berlin Dadaist painter George Grosz became his friend. The two shared a passion for amassing large collections of jazz recordings, and Schulhoff dedicated a 1919 jazz cycle, *Picturesques for Piano* to Grosz. The works of his prolific 1923-1930 period in Prague, include a 'jazz oratorio' called H.M.S. *Royal Oak*, *Rag-music*, *Cinq Etudes de Jazz*, and this piece for alto saxophone and piano called *Hot Sonata*.

Socialist politics captured Schulhoff's creative imagination in the 1930s. As his compositional style changed to reflect socialist doctrines, his political commitment brought him into conflict with the deadly forces at work around him. Schulhoff was in demand all over Europe as a pianist, but his work, including the planned Berlin premiere of his opera *Flammen*, was banned from Germany after 1933. He performed under a pseudonym as a jazz pianist on Prague Radio after 1939. An effort to emigrate to the Soviet Union as a Soviet citizen led to his arrest in Prague in June 1941. He died of tuberculosis in the Wülzburg concentration camp in Bavaria just over a year later.

Kats-Chernin *The Spirit and the Maiden*

Christopher Latham *violin*
Peter Rejto *cello*
Sergei Babayan *piano*

Elena Kats-Chernin was born in Uzbekistan, and received her musical training in Yaroslavl and Moscow before emigrating to Australia in 1975. After studies in composition in Australia, she then studied with Helmut Lachenmann in Hanover, and became active composing for theatre, film and ballet. She returned to Australia in 1994 where she has written operas, piano concertos, symphonic works and many chamber pieces. Elena is one of the most prolific composers in the world, and writes in almost every style imaginable.

In this work she wished to explore the memories of her Russian childhood, and so created a story that was an amalgamation of every fairy tale she could remember. The music itself draws on a popular folk song form called *chastooshki*, which is a Russian form of patter song that uses the same repeated rhythm (which is heard throughout the 2nd movement). Elena wrote this piano trio in 2000 for the Macquarie Trio, with funds from the Ian Potter Foundation.

Thursday 6 July

5.30pm Townsville Civic Theatre
The Voice of the Whale
 Projected images by Digital Dimensions,
 Reef Talk and narration by Peter Garrett

Proudly sponsored by



Recorded by ABC Classic FM

Crumb
The Voice of the Whale

Virginia Taylor *flute*
Jiri Bárta *cello*
Mark Gasser *piano*

Pulitzer Prize-winning composer George Crumb lives in Pennsylvania with his wife for more than 50 years and where both of them raised their three children. In his music, Crumb, like many artists, finds his inspiration by evoking the surrounding sounds of nature in his music. To enhance his musical message he often borrows elements of theatre and enriches the musical material with mystical and symbolic elements. His genius gift for finding new and haunting sounds is only equalled by the physical beauty of his handwritten music scores, which are themselves works of art, worthy of an exhibition.

In 1969 Crumb heard an underwater tape recording of the eerie singing of a humpback whale. It left such a strong impression on the artist that two years later, in 1971 he created *Vox Balaenae* ('*The Voice of the Whale*'). It was not simply a performance work, but rather a theatrical experience in its own class. As soon as the music starts, one is surrounded by the screeches of seagulls, the splash of ocean waves, and the whisper of the whales themselves. All three performers wear masks negating their human identity and Crumb also suggests that the stage be bathed in deep blue light, further reinforcing the sense of hearing music from beneath the waves.

Edwards
The Water Circle (Premiere)

Riley Lee *shakuhachi*
Alexandre Oguey *cor anglais*
Catherine Hewgill *cello*
Mark Gasser *piano*
Ian Brunskill *percussion*
Claire Edwardes *percussion*
Marshall McGuire *harp*

Ross Edwards writes: 'This work draws material from previous works of mine, such as *Koto Dreaming*, to which I have added new music as we trace the life cycle of a drop of water, rising from the sea to gather as clouds, then falling as rain on the mountains, travelling down creeks to the river floodplain and out through the mangroves and back into the sea. The work was written in

response to the images by Digital Dimensions, who in turn edited them to fit my music. Peter Garrett's creative input, as well as the musical talents of Riley Lee, Marshall McGuire, Alexandre Oguey cor anglais and percussionists Claire Edwardes and Ian Brunskill also helped shaped the work. I truly hope that as global warming becomes a reality we cannot dismiss, that we as a society take the necessary steps to minimise the man-made stresses on the Reef. We must attempt to help it build resilience to better cope with the potentially devastating rising ocean temperatures of the coming decade.'

Thursday 6 July

8.00pm Townsville Civic Theatre
Mostly Mozart
Janáček Philharmonic Orchestra *conducted by Theodore Kuchar*

Proudly sponsored by



Recorded by ABC Classic FM

Sculthorpe
Cello Dreaming
 (Premiere of version with didjeridu)

Jiri Bárta *cello*
William Barton *didjeridu*

This work draws its inspiration from Australia's so-called Top End. There, along the coastline, Aboriginal cultures mingle with those of Torres Strait, Papua New Guinea and, to a lesser extent, Indonesia. *Cello Dreaming* reflects this.

The music is based upon two ideas, both first stated by the soloist. Heard at the outset, the first idea is an adaptation of an indigenous lullaby. The second idea, dominating the central section, is a downward-falling motif, of the kind known as a 'tumbling strain'. In the course of the work, references are also made to bird-song, to the drone of the didjeridu and to the figurations of the Balinese gamelan. Sculthorpe relates 'if there are feelings of regret in some of the music, this is because of my concern about the possibility of an end to paradise. These feelings, however, are erased at the close of the work.'

Concert Program

Mozart *Oboe Concerto in C major* **K.314**

Allegro aperto
Adagio non troppo
Rondo: Allegretto

Diana Doherty *oboe*

The history of Mozart's *Oboe Concerto in C major*, one of his most beautiful and popular middle-period works, is obscure, and to this day there remains no absolute certainty for whom or for what occasion Mozart actually wrote it. What we do know is that on April 1, 1777 Giuseppe Ferlendis, an Italian oboist, arrived in Salzburg to take up his position in the court orchestra and that during that year Mozart wrote an oboe concerto for him.

His journey to Mannheim in 1778, evidently with the score, complicates matters however. For during his brief stay the famed German oboist Friedrich Ramm acquired it and played it so often that Mozart referred to the concerto as 'Ramm's battle-horse'. During this Mannheim period he was also commissioned by a wealthy Dutch amateur flutist, Ferdinand de Jean, to write '...three little short easy concertos and a few quartets for the flute.' Although Mozart complied with the terms of the commission, it seems he reworked his oboe concerto to become a flute concerto in D major. As a result he never received full payment from de Jean, probably because the commissioner took issue with paying for a transposed oboe concerto rather than an original work.

Mozart's writing for oboe is stunning, exploiting all of the instruments technical and acoustic capabilities. There is a cheeky playfulness in the exchange of themes and ornaments between the soloist and tutti and a joyful tunefulness throughout which seems to echo the character of his operatic vocal writing. The soaring melodic lines and virtuosic clarity are so engaging that it is no surprise that the work has enjoyed such enduring popularity.

Interval

The Reef is closer than you think.



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

Do your bit to look after it!

Phone: (07) 4750 0700 | www.gbrmpa.gov.au



Australian Government

**Great Barrier Reef
Marine Park Authority**

Mozart
Serenade No.9 D major K.320
'Posthorn Serenade'

The *Posthorn Serenade* is one of Mozart's best known serenades. Set in 1779 as a Finalmusik, it was written for the celebration of the end of the university's summer sessions, and contains all the charm, brilliance and high spirits of such an occasion. Curiously the work was written at a time when Mozart was growing increasingly frustrated at the Salzburg Prince's pomposity, and as he was planning to leave his territory for prestigious positions elsewhere. It was, indeed, the last serenade Mozart composed before he left Salzburg.

Around the time before the Serenade was written, Mozart experienced two events that were to have a profound emotional effect on him. In Paris he had experienced the first personal tragedy of his short life, as his mother died unexpectedly while they were on tour together, while in Mannheim his passionate love for the soprano singer Aloysia Weber was cruelly rejected. It has been suggested that in the fifth movement of the Serenade, Mozart paints a dark picture of these two tragic events. The middle section is filled with dynamic contrasts, where a state of quiet contemplation is suddenly overwhelmed by anguished outbursts of anger and sorrow at his dual loss of love.

In the second last movement, the sound of the posthorn is featured predominantly, which is how the Serenade is given its nickname. The call of the horn functioned as a gentle reminder to the students that they would soon be heading home for their coming vacation. To the composer, however, the horn sounded a fresh change in his own life journey, both in terms of his career development and his personal relationships.

Scored for two flutes, piccolo, bassoons, horns, trumpets, timpani and strings, the Posthorn Serenade is in seven movements.

Thursday 6 July

8.00pm School of Arts

Meryl Tankard
Seulle

Marshall McGuire *harp*
Tobias Cole *counter-tenor*
dancenorth dancers

Friday 7 July

11.00am St James' Cathedral
The Russian Soul

Proudly **CITYLIFE**
 MACKAY

Kancheli
Having Wept (Australian Premiere)

Alexander Ivashkin *cello*

Music, like life itself, is inconceivable without romanticism. Romanticism is a high dream of the past, present, and future—a force of invincible beauty which towers above, and conquers, the forces of ignorance, bigotry, violence, and evil. -Giya Kancheli

Born in Tbilisi in 1935, Giya Kancheli is Georgia's most distinguished living composer and a leading figure in the world of contemporary music. Kancheli's scores, deeply spiritual in nature, are filled with haunting aural images, varied colours and textures, sharp contrasts and shattering climaxes. His music draws inspiration from Georgian folklore and sings with a heartfelt, yet refined emotion; it is conceived dramaturgically with a strong linear flow and an expansive sense of musical time. It has been described as the quintessential music of grief and longing. Kancheli has said that it is difficult for non-Soviets to imagine the sheer horror of Soviet life in the Cold War era, and his music is a testament to that era of suffering. *Having Wept* was written and dedicated to Mstislav Rostropovich who premiered it in Paris in 1994.

Concert Program

Schnittke *Cello Sonata No. 1*

Alexander Ivashkin *cello*
Mark Gasser *piano*

Alfred Schnittke was born of German parents, in an area of the USSR that was once the German Republic of Volga. His father was a correspondent with a German-language newspaper published in the Soviet Union, which meant that the family travelled an unusual amount during Schnittke's childhood. Although towards the end of his life he lived in Hamburg, Schnittke still maintained an apartment in Moscow. His music often juxtaposes widely divergent styles, jolting the listener's sensibilities with apparently unrelated musical languages. He has been described as the first 'poly-stylist' composer in history, in that he has no one dominant voice in his musical personality.

The *Cello Sonata No. 1*, which dates from 1978, is the most performed and recorded work by Schnittke. Three movements, Largo-Presto-Largo follow each other without any pause. The work has improvisatory and sometimes strident dramatic sections that alternate with tranquil harmonies. The Sonata opens with an introduction for unaccompanied cello that begins elegiacally, then passes through impassioned and agitated sections. It leads to a central Presto in perpetuum mobile with a clear relationship to tradition: with elements of sonata form, foursquare phrases, and easily discernible canonic passages. Schnittke uses these time-honoured academic vehicles to deliver music of seething energy, aggressive anger, and fiendish difficulty, particularly for the cello. He follows the Presto with a slow movement marked Largo, which re-establishes the elegiac atmosphere of the introduction. The demonic frenzy of the Presto leaves a nerve-wracked shadow hanging over the surface calm of the finale. A grim passage built on a C minor ostinato in the piano part has the pall of a funeral march. The cello later follows with its organ point on a low C, as piano flutters around uncertainly in the high register, like a languid butterfly.

Prokofiev *Five Melodies arr for Violin and Strings by J Swensen Op.35 bis* (Australian Premiere)

Andante
Lento non troppo
Animato, ma non allegro
Allegretto leggero e scherzando
Andante non troppo

Ian Swensen *violin*
AFCM Winterschool Chamber Orchestra *led by AFCM Artists*

Sergei Prokofiev was born in Ukraine in 1891. By the age of 13, he had already composed four operas, a symphony, two piano sonatas, and a large portfolio of piano pieces, which he played with great skill. He eventually left Russia after the Communist revolution for a concert tour of the US and on a trip to Chicago in December of 1918, his performances of his *First Piano Concerto* and *Scythian Suite* were hugely successful. Altogether Prokofiev had a number of public successes in the US, among them the *Five Melodies*.

He composed them in California in 1921, while on a concert tour. In these hauntingly beautiful pieces, originally intended as vocalises for the Russian mezzo-soprano (and one time lover of Rachmaninov) Nina Koshetz, one senses his relish of the 'marvellous weather and smiling people' he had encountered, touched with a certain wistfulness as he recalled his homeland. Yet it was only when the melodies were arranged in 1925 for the violin's hyper-expressive powers by the Polish violin virtuoso Paul Kochanski, that their full poignant lyricism was revealed. That version for violin and piano was then arranged for violin and string orchestra by Joseph Swensen, which we will hear today in the Australian premiere played by his brother Ian.

Interval

Shostakovich *Moderato for cello and piano* (Australian Premiere)

Alexander Ivashkin *cello*
Mark Gasser *piano*

Shostakovich
Symphony No. 15 Op. 141 bis
arr by Viktor Derevianko

Allegretto
Adagio- Largo
Allegretto
Adagio-Allegretto

Graeme Jennings *violin*
Alexander Ivashkin *cello*
Sergei Babayan *piano*
Claire Edwardes *percussion*
Ian Brunskill *percussion*
Sgt Mic Lee *percussion*

Shostakovich's *15th Symphony* is often called a 'cradle-to-the-grave' work. It is dominated by death. He began composing his work in April 1971. At this time he was depressed and suffering from a disorder of the central nervous system, which affected the use of his right hand. He had already had his first heart attack and also suffered from severe eyestrain.

Shostakovich did not leave a program for this, his final symphony, but the work's quasi-theatrical images and the ways in which they are interrelated suggest a hidden 'plot' which musicologists have long attempted to decode.

The well-known Russian pianist Victor Derevianko arranged the work for chamber forces and wrote 'I first became acquainted with the 15th Symphony a couple of months before its premiere. In Soviet Russia all composers, including the world-famous Shostakovich and Prokofiev, were obliged to present their new compositions to the Union of Composers, where their colleagues and the musical ideologues had to approve and authorize public performance. My colleague, the pianist Mikhail Muntian, and I were invited to perform the symphony in a transcription by the composer for two pianos before this exalted gathering. The symphony was approved, and premiered in 1972. After getting to know the music so spontaneously, and then hearing it in concert, a strange idea came to me - to transcribe the symphony for a chamber ensemble consisting of piano trio with percussion and celesta. To my surprise and happiness, Shostakovich approved wholeheartedly of the transcription.'

Preserving our Masterpieces

The Australian Institute of Marine Science is ensuring a better future for one of Nature's finest choral compositions.

As you immerse yourself in the timeless beauty of chamber music be sure to tune in to these fascinating interludes:

World renowned coral reef expert Dr Terry Done presents "Corals with gamelan in three movements: My year in Indonesia" for the acclaimed Reef Talk Series - Townsville Civic Theatre 7:30pm Thursday 6 July.

Rock legend and environmental activist Peter Garrett AM MP will narrate the Voice of the Whale concert, a multi-sensory musical feast - Townsville Civic Theatre 5:30pm Thursday 6 July.

www.aims.gov.au

Australian Government

AUSTRALIAN INSTITUTE OF MARINE SCIENCE

Concert Program

Friday 7 July

5.30pm **Townsville Civic Theatre**
Shall We Dance

Proudly sponsored by



Recorded by ABC Classic FM

Edwards
Oboe Dancing

Diana Doherty *oboe*
Alexandre Oguey *cor anglais*
Ian Brunskill *percussion*
Mark Gasser *piano*

Composed especially for and dedicated to his friend, the wonderfully gifted oboist Diana Doherty, Ross Edwards has sought, in this the chamber version of his oboe concerto *Bird Spirit Dreaming*, to imbue the work with elements of theatre, ritual and dance, whilst preserving the oboes soloistic display. As we have come to expect from this composer, the texture is dominated by an almost kaleidoscopic interplay of material gleaned from the natural environment and diverse cultural sources, whose symbolic meaning remains ultimately and tantalisingly elusive. There are, however, audible references to other Edwards' works, notably *Dawn Mantras* and *Symphony No. 2 Earth Spirit Songs*, whose common theme is renewal.

The work begins with a love duet between Diana on the oboe and her husband Alexander Oguey on cor anglais, as two birds calling to each other across the night sky, and their songs slowly transform into a seething, celebratory finale using wild bird motifs and other patterns characteristic of Edwards' maninya (Australian dance-chant) form. The work contains fleeting references to birdsong, plainsong, Hebrew cantillation, scales from Southeast Asia and rhythmic counterpoint inspired by the sound patterns of insects and frogs. The original work from which *Oboe Dancing* was drawn, was commissioned for Diana Doherty and the Sydney Symphony Orchestra by Andrew and Renata Kaldor. It was premiered in August 2002, with Diana Doherty as soloist with the Sydney Symphony Orchestra conducted by Lorin Maazel and has been repeated now in New York with the New York Philharmonic and with various other orchestras in the United Kingdom, Australia and Japan.

© Fred Watson



As a company that appreciates excellence in all its forms, Hutchinson Builders are delighted to be a sponsor of the Australian Festival of Chamber Music. www.hutchinsonbuilders.com.au
QBSA Lic No. 2709



Prokofiev
Sonata for Two Violins Op.56

Andante cantabile
Allegro
Commodo (quasi Allegretto)
Allegro con brio

Ian Swensen *violin*
Lara St John *violin*

Prokofiev's *Sonata for Two Violins* dates from a transitional period in his life, written during his time in Paris whilst on a holiday at Ste. Maxime in 1932. Prokofiev had left his homeland of Russia for the West amidst turmoil, six months after the 1917 Revolution, not to see it again until he returned for a concert tour in 1927.

Despite finding political refuge in the west, throughout his time abroad he was plagued by a sense of dislocation. As he expressed to a friend in 1933; 'foreign air does not suit my inspiration because I am Russian, and that is to say the least suited of men to be in exile. My compatriots and I carry our country about with us. Not all of it to be sure, but a little bit, just enough to be faintly painful at first then increasingly so until at last it breaks us down all together.'

Just as he has felt permanently estranged during his time abroad, the poignant lyricism heard in this sonata reflects the quintessentially 'Russian' aesthetic that seems ever present in his music. His time in Europe and America did however leave a lasting impression on his composition. His son, Svyatoslav Prokofiev's apt description of the four brief movements - 'lyrical, playful, fantastic and violent in turn' - highlights the warmth in the work. The mellowness contrasts with the confrontational, biting character of his early works which had earned him such notoriety in his youth.

Hindson
Rush

Diana Doherty *oboe*
Goldner String Quartet

Contemporary Australian composers have the opportunity to learn from and be influenced by a wealth of musical styles that have passed before them. Matthew Hindson's *Rush* is one such piece that, while containing a mixture of these musical characteristics, in turn displays its own style unique to the composer.

Although it may not be apparent upon its first hearing, Hindson has used as a starting point the music of Felix Mendelssohn. The fast and technically challenging passages found in the final movement of the Mendelssohn *String Octet* influenced Hindson's decision to compose a work for the Goldner String Quartet that is highly virtuosic in nature. In addition he found inspiration in the popular music idiom 'techno' music. This music and surrounding culture has played a large role in the development of Hindson's musical style. The playful, up-beat and repetitive rhythms found in popular music are a prominent feature of this work and the fast and mostly accelerating tempo reinforces both the title of the piece and the influence of techno music.

While the Goldner String Quartet premiered the work in the original version with guitar and string quartet, and Diana Doherty premiered the second version for oboe and string quartet, this will mark the first time they have played the work together.

note by Michelle Kennedy

Friday 7 July

8.00pm Townsville Civic Theatre
The Fire and The Rose
Dedicated to the memory of Costel Vasilescu

Proudly sponsored by



Recorded by ABC Classic FM

Dvorák
Czech Suite Op. 39

The *Czech Suite* was written shortly after the popular Slavonic Dance suite, which was commissioned by the publisher Simrock (well known due to publishing the works of Brahms). However, Dvorák gave the *Czech Suite* an opus number of 39, while the previously written Slavonic Dance was given 46 and 72, doing this in order to secure the work with a rival publisher, by deceiving Simrock that the set was written earlier and therefore not covered in their contract.

The *Czech Suite* was indeed a kaleidoscope of folk music. Written in five movements, each is in the form of a particular folk dance. The first movement is a Preludium-Pastorale, in the tempo of Allegro moderato. There are suggestions of bagpipe melodies in this movement. The second is in the form of a Polka, marked Allegretto Grazioso, while the third is a Czech folk dance called Sousedska-Minuetto. The fourth is a Romance in a slow tempo, while the last movement a Furiant, another Czech folk dance. It is one of Dvorák's trademark pieces, and clearly demonstrates the profound influence of Czech folk tunes in his music.

Concert Program

Mozart *Piano Concerto No.9 in Eb major K.271*

Allegro
Andantino
Rondeau (presto)

Sergei Babayan *piano*

In 1777, Mozart composed his *Piano Concerto No. 9 in E flat major, K.271* in Salzburg and performed it himself in Munich on October 4 of the same year. However little is known of the genesis or first performance of the Concerto. Mozart had written all his earlier concertos either for himself or for amateur pianists from the Salzburg aristocracy he was frequenting. It was believed this concerto was the first for another professional player, referred to as Madame Jenome or Mademoiselle Jeunehomme, who visited Salzburg in the winter of 1777. Unfortunately, nothing else was known about this woman until in 2003, Michael Lorenz, a specialist in the music of Mozart's time and an archival detective, figured out the mystery. Lorenz identified that the woman was in fact Victoire Jenamy. Born in Strasbourg in 1749 and married to the rich merchant, Joseph Jenamy, Victoire was the daughter of the celebrated dancer and choreographer Jean Georges Noverre. Noverre was actually a good friend of Mozart's and had choreographed a 1772 Milan production of Mozart's opera *Lucio Silla*. Although we still know little about Victoire Jenamy, she does not appear to have been a professional musician although clearly Mozart admired her playing.

Written when he was 21, it is regarded as his first great masterpiece. One of the longest concertos, it has many unique features in tone, structure, and design. In particular, the concerto does not follow the traditional structural patterns that developed in his great piano concertos of the 1780s. Even at such a young age Mozart was breaking with traditions at the same time as he sought to perpetuate them. In fact, Mozart regarded the concerto so highly that he resurrected it for performance in Vienna during the period of his greatest success there. Later, Alfred Einstein dubbed the work, 'Mozart's Eroica'.

Interval

Mozart *German Dances K.509*

The *Six German Dances K.509* was the only composition Mozart wrote during his first visit to Prague in 1787. It was written for a Carnival dance at the palace of Count Johann Pachtá. Upon arrival at the Count's palace, the composer was astonished to find that he was given - instead of a warm welcome and light refreshment - a pen and paper and a desk in the study room. Given Mozart's ability to compose sublime works in the shortest amount of time, by the end of the hour the host was given this wonderful set of dances, later recognised as K.509.

Mozart's passion for dancing and dance music in the 1780s coincided with a general upsurge of popularity of dancing among the Viennese public. Under the new rule, all dances were open to the public, including the carnival and masked balls. People with different societal backgrounds came to these social occasions together, knowing that their identities would be hidden under the masks. The rise of this new dance format was a direct result of this loosening of class structure. Mozart became the Kammermusicus (Royal Imperial Chamber Composer) in the Viennese court from December 1787, and his only duty was to compose music for these carnivals.

Mozart wrote in his autograph that 'Each German dance has its Trio - or rather Alternativo. After the Alternativo the German dance is to be repeated, then the Alternativo again, then the lead in to the following German dance'. In this set of dances, each movement is followed by a linking passage to the next, reflecting the vibrant and joyous culture of this particular dance form.

Shostakovich *Piano Concerto No. 1 in C minor Op.35*

Allegro moderato
Lento
Moderato
Allegro con brio

Meng-Chieh Liu *piano*

Although he was, and is, known as the greatest symphonist of the mid-20th Century, Shostakovich was also a first-rate pianist. Concert dates busied Shostakovich for a time, but commissions came to so preoccupy him that by 1930 he was no longer performing as a pianist at all. However after two and a half years, Shostakovich again longed for the concert stage. For his return, he composed his *Twenty-four Preludes, Op. 34*. A trumpet concerto he had been sketching then evolved into a concerto for piano and, finally a concerto for piano with trumpet and strings. *Concerto No. 1 in C Minor for Piano, Trumpet and Strings, Op. 35* was completed on July 20 and premiered on October 15, 1933 at Leningrad's Bolshoi Hall.

The concerto is in a fairly conventional fast-slow-fast form while being innovative in instrumentation and expression. When he performed the concerto, Shostakovich accorded

the trumpeter the importance of a virtual second soloist by having the player sit at the front of the stage, next to the piano, and sharing the applause with him at the end of the work. The work is also filled with amusing quotations, or at least very suspicious allusions to other peoples tunes. After an early performance of the concerto in Moscow, a friend from the Moscow Conservatory could not resist asking Shostakovich, 'Why does your first theme begin like Beethoven's Appassionata?' The composer quickly retorted, 'That is indeed so. You see, I wrote it so that any idiot could understand it.' Its blend of caustic humour and a certain steely expressivity have made this concerto one of Shostakovich's most popular works.

Friday 7 July

8.00pm School of Arts

Meryl Tankard
Seulle

Marshall McGuire *harp*
Tobias Cole *counter-tenor*
dancenorth dancers

Saturday 8 July

11.00am St James' Cathedral
Journey to the East

Proudly sponsored by

CITYLIFE

Recorded by ABC Classic FM

Satoh
Birds in Warped Time

Christopher Latham *violin*
Ami Hakuno *piano*

Somei Satoh has emerged as one of Japan's most internationally acclaimed composers of the post-Takemitsu era. He arrived at musical composition through the spiritual exercises of Shintoism and Zen Buddhism. To Shintoism he owes the sense of simplicity and essential purity that pervades his creations; through Zen Buddhism he was inspired to capture a sense of the infinite, the transcendent, the timelessly static.

In his work *Birds in Warped Time II* Satoh creates a world that is unmistakably Japanese. With wide vibratos spanning a quarter-tone, and the expressive speech-like quality of the embellishments, along with the modal and pentatonic melodic patterns of the violin writing, one feels a deep musical connection to the kokyū (the traditional Japanese violin like instrument, sometimes better known in its Chinese form as the erh-hu). The iridescent shimmering of the piano provide an impressionistic backdrop through subtly shifting tremolo figurations repeated in a minimalistic fashion.

Bryars
Toru's Mist (Australian Premiere)

Riley Lee *shakuhachi*
Ami Hakuno *piano*
Christopher Latham *violin*
Ian Brunskill *percussion*

England's eminent living composer Gavin Bryars writes: '*Toru's Mist* was written for the Ensemble Tozai for a series of performances starting in May 2001. The combination of performers - two playing western instruments, two playing Japanese - gives a unique flavour to the instrumentation, and is the source of many of the musical ideas within the piece. It represents a kind of memorial to Toru Takemitsu, whom I met for the first time in Tokyo in the mid-1980's, and whose ability to reconcile (so-called) Eastern and Western sensibilities produced a subtle and moving synthesis. In bringing these four instruments together as an ensemble, I sought to form some kind of hybrid - rather than fusion - from the individual elements. The 'western' piano and 'eastern' percussion form a single sound world at times concentrating a great deal on resonance, while the shakuhachi and violin adapt to western norms, for example in a series of quasi-baroque suspensions.

The title refers both to the sense of atmosphere and veiled recollection in Takemitsu's music, but also to the climactic conditions in the Western Isles which produce the single malts that he and I enjoyed together.

Concert Program

Cowell

Set of Five (Australian Premiere)

Graeme Jennings *violin*

Ian Brunskill *percussion*

Mark Gasser *piano*

A tireless musical explorer and inventor, Henry Cowell was born in 1897 in California, where he grew up surrounded by a wide variety of Oriental musical traditions, his father's Irish folk heritage, and his mother's Midwestern folk tunes. Already composing in his early teens, Cowell began formal training at age 16 with Charles Seeger at the University of California. Further studies focused primarily on world music cultures. His use of varied sound materials, experimental compositional procedures, and a rich palette coloured by multiple non-European and folk influences revolutionised American music and popularised, most notably, the tone cluster as an element in compositional design. Cowell's influence on the development of American music was immense, and he counted among his students John Cage, Lou Harrison, and George Gershwin.

His studies of the musical cultures of Africa, Java, and North and South India enabled him to stretch and redefine Western notions of melody and rhythm; and his mastery of the gamelan and the theory of gamelan composition led to further explorations with exotic instruments and percussion such as his *Set of Five*.

Interval

Harrison

Suite for Violin with String Orchestra

(Australian Premiere)

Ian Swensen *violin*

AFCM Winterschool Orchestra

Lou Harrison was born in Oregon in 1917, but he was raised in San Francisco, where he studied Gregorian chant at Mission Dolores, went to dancing classes and listened with curiosity and delight to whatever music came out of the Chinese, Japanese and Mexican communities. It was a varied diet that led naturally to a life in which, along with being a prolific composer, Harrison has at different times been a florist, record clerk, poet, dancer, music and dance critic, music copyist, and playwright. Versatility and flexibility have always been among his outstanding attributes, and there never seemed to be barriers of geography and history that stood between Lou Harrison and the world's music.

In 1934, Harrison became a student of Henry Cowell, probably the single most important decision of his musical life, and although the formal teacher-pupil relationship went on for only one year, the deep friendship endured until Cowell's death in 1965. He remembers with special gratitude a course on what later came to be called 'world music' that Cowell taught for the extension division of the University of California at San Francisco. Curiously having fallen on hard times in 1940, Cowell worked for a time as secretary to the Australian composer Percy Grainger, and it was through the good offices of Cowell's widow that Grainger's Steinway came to find its home in Lou Harrison's gamelan room.

In 1972 Harrison co-composed with Richard Dee (a gamelan specialist) a 'Chaconne' for their violinist friend, Loren Jakey. They felt that the success of the piece warranted going further and so they accepted a commission from the San Francisco Chamber Music Society for the present Suite. The work contains movements named Estampie and of course Chaconne, and thus forms an unlikely link between Indonesian and Baroque European dance. However the logistics of transporting a full gamelan made the suite impractical as originally written, prompting Harrison to authorise a strings only version nearly 20 years later.

Saturday 8 July

7.00pm Thuringowa Riverway Arts Centre
An Exuberant Affair

Proudly sponsored by



Bruch
String Octet Op. Posth
(Australian Premiere)

Corey Cerovsek violin
Lara St John violin
Miki Tsunoda violin
Graeme Jennings violin
Caroline Henbest viola
Alena Ondrisikova viola
Jiri Bárta cello
Max McBride double bass

Max Bruch is one of those composers whose fame rests largely, if not exclusively, on one work, his first violin concerto. Born in Cologne in 1838 during his long life of 82 years he had almost 100 works published embracing all varieties of musical forms.

Bruch wrote comparatively little chamber music and what he did stems largely from the beginning and end of his career. A piano trio and two string quartets date from his student years which ended in 1858, and two string quintets and the octet survive from 1919 when the composer had but a year to live. The music was not published during Bruch's lifetime and during the Second World War the manuscript was entrusted to the publisher Rudolf Eichmann for safekeeping. However it vanished along with several other autographs during post-war looting, and only reappeared recently. It is now held in the Austrian National Library in Vienna.

In the Octet Bruch replaced the second cello with a double bass and wrote three movements omitting a Scherzo. Two string Allegro movements frame an eloquent Adagio in the dark key of E flat minor in which the solitude and isolation of the composer pours forth. After the deprivations of the First World War and the loss of his favourite son Hans in 1913 and his wife Clara in 1919, Bruch produced this one final melodic outburst reaffirming his deep seated roots in the mid 19th Century.



**A real bookshop with a broad range
of subjects and titles - sourced worldwide.**

We also stock -

A fabulous range of greeting cards, quality chocolate,
gift wrap and gift vouchers.

Classical Music cds.

**Mary Who? Bookshop will be stocking
your festival favourites.**

**Townsville's ABC Centre is located within Mary Who?
and has the full range of dvds, cds, magazines and books.**

Mary Who? Bookshop . . . and ABC Centre

414 Flinders Street - mall (opposite the Plaza Hotel)

T - 07 4771 3824 E - marywhobooks@iinet.net.au

Browsers are welcome, this is the perfect oasis between concerts.

► **open seven days** ◀



Concert Program

Golijov *Last Round* *(In Memory of Astor Piazzolla)*

Lara St John *violin*
Miki Tsunoda *violin*
Graeme Jennings *violin*
Christopher Latham *violin*
Alena Ondrisikova *viola*
Caroline Henbest *viola*
Peter Rejto *cello*
Catherine Hewgill *cello*
Max McBride *double bass*

Astor Piazzolla, the last great Tango composer, was at the peak of his creativity when a stroke killed him in 1992. He left us, in the words of the old tango, 'without saying goodbye', and on that day the musical face of Buenos Aires was abruptly frozen.

Golijov writes: 'I composed *Last Round* in 1996, prompted by Geoff Nuttall and Barry Shiffman. They heard a sketch of the second movement, which I had written in 1991 upon hearing the news of Piazzolla's stroke, and encouraged me to finish it and write another movement to complement it. The title is borrowed from a short story on boxing by Julio Cortazar, the metaphor for an imaginary chance for Piazzolla's spirit to fight one more time (he used to get into fistfights throughout his life). The piece is conceived as an idealised bandoneon. The first movement represents the act of a violent compression of the instrument and the second a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song *My Beloved Buenos Aires*, composed by the legendary Carlos Gardel in the 1930's).

But *Last Round* is also a sublimated tango dance. Two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestras. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can only be acquired by transforming hot passion into pure pattern.'

Interval

Mendelssohn *Octet Op.20*

Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Ian Swensen *violin*
Graham Jennings *violin*
Miki Tsunoda *violin*
Lara St John *violin*
Caroline Henbest *viola*
Alena Ondrisikova *viola*
Jiri Bárta *cello*
Peter Rejto *cello*

Felix Mendelssohn was undoubtedly one of music's great child prodigies - his father was a wealthy banker who continuously searched for opinions regarding his son's gifts from the most distinguished musicians before the public. Once they had assured him that his son defined the term 'genius', all possible assistance was given to the young Felix in order to bring him to artistic maturity. Musical gatherings were held every second Sunday morning at the Mendelssohn mansion in Berlin, events which were not missed even by the greatest of touring performers passing through Berlin. Almost always a work by Felix was included, who truly mastered chamber music through these domestic workshops. He composed a great amount of music during this teenage period, including 12 symphonies for string orchestra, concertos, the Octet in E flat major and the Overture to *A Midsummer Night's Dream*.

Mendelssohn's Octet was composed when he was just 16 and remains not only one of his most momentous works but a great contribution to chamber music literature. In his notes to the manuscript, Mendelssohn specified: 'This octet must be played by all the instruments in symphonic orchestra style.' The first movement, Allegro moderato ma con fuoco, is designed to be grand, exhilarating in pace and virtuosic in total effect, while echoes of Mozart may be found in the Andante. The following Scherzo remains one of Mendelssohn's greatest creations while the finale is challenging in technique and vivacious in spirit. It is based on an extended fugue, which appears on several occasions in the movement, similar in its structure to the finale of Beethoven's String Quartet, Op 59 No. 3. Toward the end of his life, Mendelssohn remarked that this work was 'my favourite of all my compositions...' and added 'I had a most wonderful time in the writing of it.'

Saturday 8 July

8.00pm School of Arts

Meryl Tankard *Seulle*

Marshall McGuire *harp*
Tobias Cole *counter-tenor*
dancenorth dancers

Sunday 9 July

11.30am St James' Cathedral
Festival Farewell

Proudly sponsored by

CITYLIFE
CLASSIC FM

Recorded by ABC Classic FM

Mozart
Oboe Quartet in F major K.370

Allegro
Adagio
Rondo: Allegro

Diana Doherty *oboe*
Miki Tsunoda *violin*
Caroline Henbest *viola*
Alexander Ivashkin *cello*

Mozart's chamber music was often written with specific musicians in mind and tailored to their specific abilities and talents. The *Oboe Quartet* was composed in Munich in early 1781 for Friedrich Ramm, virtuoso oboist of the Electoral Orchestra. Alfred Einstein wrote that it was 'on a higher artistic and spiritual level than the best of the flute quartets.'

He called the *Oboe Quartet* 'a masterwork, which in its combination of the concertante and chamber music spirits can be compared only with Mozart's own later *Clarinet Quintet*.' The first movement, a graceful movement in sonata-allegro form features great play between the oboe and violin. The second movement moves into a mood of utmost seriousness with the oboe

singing a sustained aria, cantabile, with wide leaps in register. The third movement is a rondo in 6/8 meter with a dance-like lilt. The most unusual aspect of this quartet is to be found in this last movement, where the oboe spins off a rapid roulade of notes, while the strings, still in 6/8 create a striking juxtaposition. This contrast of cross-rhythms is a device seldom heard in Mozart's music.



discover Australia's Leading Tropical Research University

From one great Educational and Cultural Institution to another...

JCU is proud to sponsor the Festival

www.jcu.edu.au

JCU
JAMES COOK UNIVERSITY

Concert Program

Lekeu *Piano Quartet in B minor* *(unfinished)*

(Australian Premiere)

Miki Tsunoda *violin*
Irina Morozova *viola*
Catherine Hewgill *cello*
Pascal Rogé *piano*

Guillaume Lekeu, Belgian composer of the late 19th Century, was born on 20 January, 1870, in the small town of Verviers. His father, a wool merchant, sent the young Guillaume to a school in Poitiers, where the boy excelled in all subjects except religion and music. However, a few years later he began to take an interest in music, and at the age of 15 he published his Op. 1, an Andante et Variations for violin and piano. Travelling to Paris with his family, he was able to meet César Franck in 1889, who adopted Lekeu as his final pupil in music. Franck was incredibly impressed with the boy, and took Lekeu to Bayreuth for a Wagner festival, where Lekeu was spellbound and forever changed by the experience. After Franck's death, Lekeu put his short time of instruction to immediate use by composing chamber works and a few symphonic pieces.

The following year he made contact with Eugène Ysaÿe. Ysaÿe commissioned from Lekeu two works: a piano quartet and a sonata for piano and violin. In October of 1893, Lekeu dined at a restaurant and ate a dessert which contained contaminated water. He and his friends all took ill, but while the others recovered Lekeu's health continued to worsen. On the day after his 24th birthday - 21 January 1894 - he died. Many speculate that, had he only lived longer, Lekeu would have been without a doubt at the forefront of 20th Century music.

Interval

Brahms *Piano Quintet in F minor* *Op.34*

Allegro non troppo
Andante, un poco adagio
Scherzo (Allegro)
Finale (Poco sostenuto)

Goldner String Quartet
Pascal Rogé *piano*

Brahms initially conceived his *Piano Quintet in F minor Op. 34* as a string quintet, including two cellos, during the autumn of 1862. He sent the score of this new quintet to his friend and advisor, Joseph Joachim. During the next year, Brahms and Joachim discussed and rehearsed the Quintet and decided strings alone could not cope with the dramatic nature of the music. Brahms subsequently destroyed this version and rearranged the work for two pianos. This version was shared with his virtuoso pianist friend Clara Schumann. She, too, found it wanting and although he retained this version, he achieved a compromise by re-scoring the work for piano and string quartet, a combination that blended the string sonorities he desired with the dramatic impact of the piano. He allowed this version to be published in 1865. It is now considered his most epic chamber work and one of the pinnacles of the entire chamber music literature.

The first movement is dramatic with tragic undertones and while it encompasses only 300 measures, it develops five motivic figures which are combined and expanded to heroic proportions. The second movement presents a quiet song recalling the lyrical spirit of Franz Schubert. The rugged C minor Scherzo, made ominous by a relentless pizzicato in the cello, as contrast offers a broadly singing Brahmsian trio. The intensely lyrical rondo finale features both unusual key relationships and Brahms' characteristically inventive counterpoint. The brilliant and joyous coda (presto non troppo) brings the music to a triumphant conclusion.

Sunday 9 July

6.00pm **School of Arts**

Meryl Tankard *Seulle*

Marshall McGuire *harp*
Tobias Cole *counter-tenor*
dancenorth dancers

The Reef Talk Series

Dr Clive Wilkinson, the 2006 Curator of the Reef Talk series, presents a program of free evening talks at the Townsville Civic Theatre.

As a Senior Specialist at the Australian Institute of Marine Science, Clive is an internationally respected coral reef specialist. Alongside his work with AIMS, Clive co-ordinates the Global Coral Reef Monitoring Network across more than 80 countries. In collaboration with David Souter and Jeremy Goldberg, Clive has recently published *Status of Coral Reefs in Tsunami Affected Countries*.

Saturday 1 July

7.30pm Townsville Civic Theatre
Professor Russell Reichelt
Director, Marine and Tropical Sciences
Research Facility
A New Composition; Combining Reef and Rainforest Research and Management

Professor Reichelt is CEO of the CRC Reef Research Centre and is directing the start up of the Marine Tropical Scientific Research Facility that will combine coral reef and rainforest activities. Russell was formerly Director of AIMS and currently Chairs the Australian National Oceans Advisory Group.

Russell will introduce the relationship between local ecosystems in relation to the recent developments in management and research facilities.

Wednesday 5 July

7.30pm Townsville Civic Theatre
Dr Paul Marshall
Manager, The Great Barrier Reef Marine Park Authority
Climate Change and Coral Reefs: A Requiem or a Change to a Minor Key?

Dr Marshall leads the Climate Change Response Program for GBRMPA. He plays a key role in gathering

and synthesising knowledge about the implications of climate change for coral reefs, and is leading national and international initiatives to adapt coral reef management response to climate change.

Paul will present an overview of the latest scientific knowledge on the impacts of coral bleaching and climate change on coral reefs.

Thursday 6 July

7.30pm Townsville Civic Theatre
Dr Terry Done
Australian Institute of Marine Science
Corals with Gamelan in Three Movements: My Year in Indonesia

Dr Done is a leading Scientist in the Conservation and Biodiversity group at AIMS. He is a world authority on coral reef ecology and has published over 60 papers and chapters. Terry was formerly the President of the International Society for Reef Studies.

Terry's illustrated talk will look at his recent experiences with Indonesia's national coral reef management program.

Friday 7 July

7.30pm Townsville Civic Theatre
Professor Rick Speare
James Cook University
Emerging Infectious Diseases; Is the Tempo Quickening?

Professor Speare is Director of the Anton Breinl Centre for Public Health and Tropical Medicine at JCU. His research ranges across a number of diverse topics including communicable diseases and their control in humans and animals.

Rick's talk will explore why infectious diseases, once considered under control, have emerged as global threats with potential to cause significant loss of life.

Reef Talk Special Guest



Peter Garrett, AM, MP is widely known as a passionate advocate and campaigner on a range of contemporary Australian and global issues. He was the former president Australian Conservation Foundation, an activist, and former member of the Australian band Midnight Oil, for 26 groundbreaking years. Peter served two terms as president of the Australian Conservation Foundation and during this time the ACF grew

strongly, developed partnerships with non-government organisations, progressive business groups and companies, and expanded its campaigning into marine conservation and northern Australia. In 2003 he received the Order of Australia (Member General Division) for his contribution to environment and the music industry.

Peter Garrett will present the *Voice of the Whale* concert on Thursday, 6 July at 5.30 pm at the Townsville Civic Theatre in partnership with Digital Dimensions.

Outback Tour - Dramatic scenery and sublime music

The Australian Festival of Chamber Music's 'Outback 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.

Xstrata Copper, MacAir Airlines, Department of Natural Resources, Mines and Water and the Mt Isa City Council sponsored the tour which mixed dramatic scenery with a program of newly composed Australian works for didjeridu and strings, some especially commissioned for this tour.

Christopher Latham was again the Artistic Director for the tour, where he was joined by legendary didjeridu player William Barton and emerging musicians Brisbane's Fyra Quartet, which included Janet Anderson, violin, Natalie Low, violin, Anna Colville, viola and Katherine Philp, cello.

Premiere works included:

Sculthorpe - String Quartet no 9 (version with didjeridu)

Glass - String Quartet no 2 "Company"

Lee - Morango - Like a Tango

Barton - Sacred Song

Hindson - Technologic

The tour began on Friday, 23 June with MacAir flying the tour group from Townsville to Cloncurry. This part of the tour saw performances at the Annual Black Tie Sportsman's Dinner, Ernest Henry Mine, John Flynn Memorial and the National Anthem at the City v Country football game.

On Sunday, the tour departed for Mt Isa where Masterclasses were held for local students followed by a concert at the Mt Isa Civic Theatre.

On Monday, the tour then travelled up to the heart of the barramundi where courtesy of the Carpentaria Shire Council, they were taken on tours of the local area. Later that evening performances were given on the deck of the Sunset Tavern.

All of the concerts on this tour were free and open to the public. This could not have been possible without the welcome support of Xstrata Copper, MacAir Airlines, Department of Natural Resources, Mines and Water and all of the supporters and organisations at each destination.



The Fyra Quartet

Janet Anderson (violin)

Natalie Low (violin)

Anna Colville (viola)

Katherine Philp (cello)

*Proudly sponsored by
Marg O'Donnell and
Martin Moynihn*

The Fyra String Quartet was formed in 2001 at the Queensland Conservatorium of Music under the tutelage of Markus Stocker. Over the past four years the ensemble has performed extensively throughout the Queensland and Northern New South Wales region.

In 2002 the ensemble won the 4MBS Chamber Music Prize and were consequently invited by 4MBS Classic FM to hold the position of Musicians-in-Residence for 2003. In 2005 the quartet worked with Peter Sculthorpe as part of the Queensland Conservatorium of Music's Encounters week, premiering his 14th String Quartet Quamby in collaboration with William Barton. Fyra have featured on the Festival's Outback Tour since 2004.

Composers-In-Residence



The Festival is extremely honoured to present one of the country's most distinguished composers. The man often referred to as 'the poet of Australian music', Ross Edwards, will serve as this year's Composer-in-Residence.

Ross' music was featured throughout the Outback Tour. Festival audiences can also enjoy notable premieres including *Arafura Dances* and *The Water Circle*. Ross will premiere his *Incantations* when he makes a special appearance at the Composer-in-Residence Masterclass on July 1 at Perc Tucker Gallery, Flinders Mall.

Australian Chefs In The North Festival Dinner

On the evening of Thursday, June 29, an extraordinary culinary event took place, the Australian Chefs in the North Festival Dinner.

Australian Chefs in the North was a first class dinner that featured some of Australia's best-known chefs in conjunction with strong representation by local chefs from some of Townsville's leading restaurants.

Guests enjoyed a six-course meal that featured the best of tropical foods and award winning Queensland wines.

Lyndey Milan, Food Director of The Australian Women's Weekly and co-presenter of Channel 9 National program *Fresh* hosted the evening. Other star chefs that contributed to the evening were:

Peter Evans

Sydney based chef and owner of the Hugos Group.

David Pugh

Brisbane based chef and owner of the multi-award winning Restaurant II.

Michael Lambie

Head chef of Melbourne's Taxi Dining Room and owner of Lamaro's.

Matt Merrin

Head chef of Townsville's newly opened Watermark Restaurant.

Andrew Mirosh

The culinary leader behind Lurleen's at Queensland's Sirromet Winery.

PJ McMillan

Brisbane based chef revered for his creative, clean flavours, and his interpretation of modern Australian cuisine.

Craig Smith

Executive Chef at Townsville's Table 51.

Stefanie Morel

Stefanie is behind the flavours of Townsville's popular Naked Fish restaurant.

Kylie Meyers

Kylie completed her training at Brisbane's IL Centro Restaurant before returning to Townsville's Jupiter's Hotel and Casino.

Damien Tosh

Damien is the Sous chef at Michel's Café & Bar in Townsville.



The Festival is keen to create special events which set it apart artistically and culturally, and this year we are very pleased to produce a special collaboration with North Queensland's professional contemporary dance company, *dancenorth australia*. Not only does this event see two professional arts companies collaborate for the first time on the production of *Seulle*, but it also features the work of one of Australia's most brilliant and world-renowned choreographers, Meryl Tankard.

Inspired by a love story from a forgotten era, *Seulle* is a wonderfully rich tapestry of classical music and dance. It promises to be a visually sumptuous experience, enriched with colour and sensuous movement.

The season of *Seulle* will open on Thursday, 6 July and run through to 9 July at the School of Arts, Cnr Stanley & Walker Streets in the city. It will then tour to Charters Towers (14 July), Mackay (18 July) and Cairns (21 & 22 July).

We sincerely thank all those supporters who have made *Seulle* possible, including the Dalrymple Community Cultural Centre Trust.

Meryl Tankard	Choreographer
Regis Lansac	Designer
Tobias Cole	Counter-tenor
Marshall McGuire	Harp
Michelle Ryan	Assistant to Choreographer
Peta Bull	Dancer
Eleanor Campbell	Dancer
Alice Hinde	Dancer
Kate Harman	Dancer
Kyle Page	Dancer

Winterschool

Australia's foremost emerging artists engage with the world's best chamber musicians as a source of inspiration, mentorship and skill development in this year's Winterschool.

Split into two components, the school caters for both the pre-professional emerging artists and local high school students who can use the Festival experience as a foundation to pursue music as a profession.

Students partake in an intense, week-long series of masterclasses with Festival artists as tutors and mentors. They also perform publicly at community events, work as production assistants and attend Festival rehearsals and concerts.

Patrons are encouraged to support the students by attending the Emerging Artist's Concert Series, which gives our students the chance to perform studied works within the Festival program. Concerts and Masterclasses take place at the Perc Tucker Regional Gallery. The high school Winterschool students will also be performing a public concert and all are welcome.

This year's Winterschool is delighted to have Dr Ryan Daniel as the Winterschool Director. Ryan has previously attended the Winterschool as a student. Ryan is currently Deputy Director of the College of Music, Visual Arts and Theatre at James Cook University where he heads the creative arts academic programs.

John Curro AM the founder, conductor and director of the Queensland Youth Orchestras (QYO) for 38 years will co-ordinate with local music teachers to prepare the secondary school students for a combined *All Stars* concert to be held Saturday, 8 July at 1.30pm at the Perc Tucker Gallery, Flinders Mall.

The following public events have been scheduled:

Saturday 1 July

1.00pm *Composer-in-Residence Masterclass*

Tuesday 4 July

11.00am *Masterclass*

2.00pm *Masterclass*

Wednesday 5 July

11.00am *Masterclass*

2.00pm *Emerging Artists' Concert*

Thursday 6 July

2.00pm *Emerging Artists' Concert*

Friday 7 July

2.00pm *Emerging Artists' Concert*

Saturday 8 July

1.30pm *Emerging Artists' Concert & High School Concert*

Orpheus Island Reef Experience

A unique tropical island experience with intimate beach concert promises to be an unmissable opportunity for those wanting to visit a Great Barrier Reef island.

On Monday, 3 July Sunferries will transport you along with the artists for a beach concert on Orpheus Island. Arriving at 3.00pm you will have free time until about 4.30 pm before enjoying a beach concert comprising works for shakuhachi, harp, strings and didjeridu. Dinner will be served before returning to Townsville at 6.30pm (arr 8.30pm).

At \$150 per person (excl. drinks) this special cruise is not to be missed. Tickets can still be purchased for this cruise by phoning the Ticketshop on 07 4772 9797.

*A high level of mobility is required. Dress is casual. Those wishing to partake in snorkelling are advised to bring appropriate clothing. Gear will be provided free of charge.

Festival Talks

A series of six free talks will be held at Perc Tucker Gallery, Flinders Mall during this year's Festival.

Three of which will be presented by Fred Blanks. Fred has been giving talks to the Festival since 1988. Classical music has been lifelong hobby of his, and has included much adult education lecturing, working as a music critic for the Sydney Morning Herald 1963-98 and Australian Correspondent for Musical Times (U.K.) 1955-91, as a guide for overseas tours, and Life Member of Royal Society of NSW. Awarded AM (Member of Order of Australia) 'for services to music' Fred is continuing as a music reviewer and lecturer. He will present the following:

Tuesday 4 July

9.30am *Post Second World War Repertoire – For Better or Worse*

An amazing upsurge in 'early music' during the last 60 years is a major repertoire development, but there are others such as the request to switch off mobile phones during concerts. Yet a study of actual music most often heard shows that public tastes change very slowly. There will be some music.

Wednesday 5 July

9.30am *A Séance with Mozart*

Crystal balls have been replaced by Google, but we know that when angels play music for God, they perform Bach,

but when they play for their own mutual pleasure, they stick to Mozart. Only Shakespeare and Jesus have had more books written about them. This talk will reveal the exact recipe for Mozartkugeln and the length of the Mozart shelf in London's biggest CD shop. And other Mozartian facts you may have overlooked. There will be some music.

Friday 7 July

9.30am *The Newest Shostakovich – A Musical Centenary*

Books about Shostakovich differ widely in discussing his attitude to Stalinism and the impact of personal pessimism. This talk concerns Solomon Volkov's highly controversial *Testimony*, allegedly the composer's autobiography, which he asked not to be published until after his death (1975), and other books about a composer of 15 symphonies and 15 string quartets, and much else. There will be some music.

Three other talks will be presented:

Sunday 2 July

10.00 am

Ross Edwards as Composer-in-Residence

Thursday 6 July

9.30 am

Making Art in Australia

Saturday 8 July

9.30 am

Journey to the East



We love to listen...

...to both the beautiful music at the Australian Festival of Chamber Music and to our clients. You see for us, our clients are our lifeblood and what they need, we deliver. It's why we are so successful.

Whether its graphic design, web design, printing, binding or copying, we can deliver great products that don't break the bank.

Thinking of a new corporate look, then talk to our experienced designers today and let us show you why we hear the thanks of happy customers so often.

For more information call 07 4781 4024 or find us at www.logicmediaonline.com

DESIGN » WEB/IT » PRINT

LOGICMEDIA
Smart solutions. Logical choice.

LogicMedia is a proud sponsor and concert partner of the 2006 Australian Festival of Chamber Music.

Festival Bus Timetable

Tickets are \$4 each way and need to be purchased directly from the driver. Gold Pass holders travel free upon production of their pass. Patrons please note that the pick up times may not be exact as the routes progress. Please be assured, however, that all patrons will arrive in time for the concerts.

	<i>For Concerts Commencing:</i>		
	<i>11.00am</i>	<i>5.30pm</i>	<i>8.00pm</i>
Pick-Up points – Route 1			
<i>Rowes Bay Caravan Park</i>	10.00am	4.30pm	7.00pm
<i>Seagulls Resort</i>	10.03am	4.33pm	7.03pm
<i>Aquarius Hotel – The Strand</i>	10.08am	4.38pm	7.08pm
<i>Yotz The Strand</i>	10.11am	4.41pm	7.11pm
<i>Jupiters – Sir Leslie Thiess Drive</i>	10.14am	4.44pm	7.14pm
Pick-Up points – Route 2			
<i>City Oasis Inn 143 Wills St City</i>	10.00am	4.30pm	7.00pm
<i>Townsville Plaza Hotel Flinders St</i>	10.02am	4.32pm	7.02pm
<i>Holiday Inn Flinders Mall</i>	10.05am	4.35pm	7.05pm
<i>Quest Palmer St</i>	10.10am	4.40pm	7.10pm

Special service for Tuesday 4th July

5.00pm concert at Townsville Civic Theatre, 7.30pm concert at Queens Gardens

	<i>For Concerts Commencing:</i>	
	<i>5.00pm</i>	<i>7.30pm</i>
Pick-Up points – Route 1		
<i>Rowes Bay Caravan Park</i>	4.00pm	6.30pm
<i>Seagulls Resort</i>	4.03pm	6.33pm
<i>Aquarius Hotel – The Strand</i>	4.08pm	6.38pm
<i>Yotz The Strand</i>	4.11pm	6.41pm
<i>Jupiters – Sir Leslie Thiess Drive</i>	4.14pm	6.44pm
Pick-Up points – Route 2		
<i>City Oasis Inn 143 Wills St City</i>	4.00pm	6.30pm
<i>Townsville Plaza Hotel Flinders St</i>	4.02pm	6.32pm
<i>Holiday Inn Flinders Mall</i>	4.05pm	6.35pm
<i>Quest Palmer St</i>	4.10pm	6.40pm
<i>Townsville Civic Theatre</i>		6.50pm

Special Service Saturday 8th July

7.00pm concert at Thuringowa Riverway Arts Centre

	<i>For Concerts Commencing:</i>
	<i>7.00pm</i>
Pick-Up points – Route 1	
<i>Rowes Bay Caravan Park</i>	6.00pm
<i>Seagulls Resort</i>	6.03pm
<i>Aquarius Hotel – The Strand</i>	6.08pm
<i>Yotz The Strand</i>	6.11pm
<i>Jupiters – Sir Leslie Thiess Drive</i>	6.14pm
Pick-Up points – Route 2	
<i>City Oasis Inn 143 Wills St City</i>	6.00pm
<i>Townsville Plaza Hotel Flinders St</i>	6.02pm
<i>Holiday Inn Flinders Mall</i>	6.05pm
<i>Quest Palmer St</i>	6.10pm

Special Thank You

Karen McGovern, Loris Zanotto, Cr Fay Barker, Fred Blanks, Ioana Bowden, Jim Soorley, Ian Jessup, Don Mackay, Janene Porter, Megan Franklin, Sue Cole and Kerry Mcllroy, Peter Black, Jeff Jimmieson, Robin Lee, Carmel Daveson, JoAnn Resing, Johanne Fisher, Danielle Castles, Debbie Schmidt, Hayden Reakes, Naomi Mathews, Louise Stewart, Matt Collins, Catriona McGreggor, George Soukup, Roslyn Johnson, Kaye Gersch, Professor Ray Golding, Steven and Sally Frewen-Lord, Bryce England, Matt Merrin, Leah Mangano, Ian Brunskill, Janice Kent-MacKenzie, Lorraine Gray-McConnell, Bronwyn Smalley, Caryle Frost, Margaret Clough, Melissa Sanders, Darren Tannock, Sophie Thompson, Marilyn and Alan MacDonagh, Patrick Wheeler, Volunteering North Queensland staff and volunteers, members of Quattro Dólce quartet, and all our friendly and professional volunteers and supporters who give of their time and expertise so willingly.

Festival Donors

George Soukup, Milan Kantor, Neil Burns, Robert & Kay Bryan, Leyshon Pty Ltd, Marg O'Donnell & Martin Moynihan, David & Elizabeth Pearse, George V Roberts, Dr Anthony & Mrs Joan Seymour, Dr Steven & Mrs Janelle Lun, Dr Calder Chaffey, Barbara Trengove, R Campbell, Elizabeth Alexander, Douglas & Heather Robertson, Nita Vasilescu, David Landa, Jennifer West, Penny Rogers, Rhonda Thornton, Willy Rombout, Marian Scarlett, Christine Pulvirenti, Dr Helen McDonald, Wendy R Taylor, Richard Wilkins, Brigid Bruer, Margaret Gofton, Graham & June Roberts, Joan Linklater, Margaret Ward, Phillip & Moira Robinson, Maureen O'Donnell, Alastair & Dorothy Cole, Joan Benson, Dr Keith Douglas, John Elston, Josephine Aller, Matthew Toohey.

Gold Pass Subscribers

George Soukup, Patricia Haycock, Marcia Tanswell, Paul Hecker, Dr Elisabeth Nash, Dr Alexander Miglic, Janelle Lun, Margaret Ward, Phillip Richards, Milton Renham, David & Elizabeth Pearse, John & Erica Veevers, Dr Anthony & Joan Seymour, Penny Rogers, Marguerite Perdraut, Andrea Larkin, Bernadette Greethead, Douglas & Heather Robertson, Gudrun Genee, Joan Kennedy, Janet Greenwood, Dr Vernon Kronenberg, Jock & Pam McLean, Barbara Trengove, Nita Vasilescu, Dr Calder Chaffey, Neil Burns, Elizabeth Lewis, Daniel & Robyn Hardie, Dr Kay Jaumees, Kevin & Helen Grant, George & Thelma Saunders, Prof Jan Carter, Lesley & Allison Dunn, Dr Ann Tanner, Anne Rutter, Susan Quinlan, Prof Ian Wronski, Jill Winter, George Langworthy Sr, Gordon Henshaw, Dr Kym Daniell, Maggie Mackay, Robert & Lorna Buining, Jill Chaplin, Michael & Shiela Jacobs, Janet Wise.

Board

Marg O'Donnell, Chair
Paul Martinez, Deputy Chairman
Michael Kern
Cr Jack Wilson
Terry Dodd
Phillipa Birkett
Helen Ringrose
Christine Pulvirenti

Patron

Her Excellency the Governor of Queensland
Ms Quentin Bryce AC

General Manager

Joanne Fisher

Artistic Administrator

Susie Pickering

Graphic Design and Printing

LogicMedia

Program Notes

Unless otherwise stated, all program notes are
© Christopher Latham

Publicity

Kath Rose & Associates

Photography

Matt Collins Photography

Contact Details

Australian Festival of Chamber Music
Level 1, Breakwater Terminal
Sir Leslie Thiess Drive,
Townsville Qld 4810

PO Box 5871, Townsville Qld 4810

Phone 07 4771 4144
Fax 07 4771 4122
Email info@afcm.com.au
Web www.afcm.com.au

Conditions of use
Queensland Events or Queensland Government images (including Premier's photograph, signatures, logos, Government Crests, and/or letterhead) are to be used for the mutually agreed purpose only. Under no circumstances are the individual file elements to be reproduced or distributed for any unauthorised purpose, saved or filed electronically.

The content of the supplied Premier's welcome letter is not to be modified / edited in any way without the prior approval of the Manager Corporate Communications, Queensland Events.

It is a requirement that the final layout, unless supplied by Queensland Events in finished format, be authorised by Queensland Events prior to production.

A SYMPHONY OF *DIAMONDS*



Ezi-Pay
Interest Free
Wear it Now!

loloma
JEWELLERS

Loloma Jewellers - 1800 646 508

Diamonds are our business at Loloma. We specialise in beautiful quality diamonds that offer unsurpassed value and the very latest designs. Right now our *symphony* of carat diamonds is on display ranging from quarter up to three carat and larger. As always our diamonds are secured with an exclusive 7 Year Diamond Guarantee.

• Stockland • Centro Townsville
• Willows Shoppingtown • Castletown
www.loloma.com.au
email: loloma@loloma.com.au