



Australian Festival
of Chamber Music



Australian Festival of Chamber Music

*Where winter
sounds wonderful*

Townsville 6 July - 15 July, 2007

Our 2007 Partners

The Australian Festival of Chamber Music thanks the following sponsors:

Principal Partner



Presenting Partners



Queensland
Government
Arts Queensland



Concert Partners



Supporting Partners



Cultural
Centre
Townsville



Townsville Masonic Centre

Winterschool Partners



Media Partners



Outback Tour Partners



Reef Talk Partners



Chefs in the North Dinner Partners

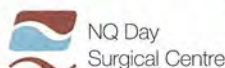


Nothing but the wine.



Australian Government
Great Barrier Reef
Marine Park Authority

Artist Sponsors



Marg O'Donnell &
Martin Moynihan, Bruce
& Jennifer Kingston,
Christine & Joe Pulvirenti,
Pam & William Shipway,
David & Elizabeth Pearse

Contents

Welcome Messages

artistic director Piers Lane and the festival supporters bid you welcome 1-3

Festival at a Glance

have a peek at this year's highlights 4

Concert Programme

a full description of all works performed 7

The Artists

read all about the festival's renowned musicians 36

Special Events

new and exciting events for 2007 42

Townsville Information

a town which is a highlight within itself 46

Festival Venues & Bus Timetable

your guide to getting around town 48



Piers Lane
Artistic Director

It is with a sense of great privilege that I welcome you to the seventeenth annual Australian Festival of Chamber Music. Ted Kuchar, the founding Director of the AFCM, has bequeathed a national music event with an impressive international standing and the highest artistic aims. This year's programme acknowledges the pleasure of revisiting well-loved masterworks but, at the same time, is keen to explore the wider shores of the chamber music repertoire.

I am thrilled to present a host of international artists at this year's Festival, many of them Australian by birth. It is a delight to welcome back to Townsville various performers who have left lasting impressions on previous occasions – Bernadette Balkus, William Barton, Paul Dean, Diana Doherty, Claire Edwardes, Dimity Hall, Irina Morozova, Dene Olding, Kathryn Selby, Virginia Taylor and Miki Tsunoda. But I trust you'll be as excited as I am by the twenty or so new faces to grace the Festival stages this year. Without mentioning names, I am confident that it would be difficult to find a classier set of string and woodwind players, pianists and singers than those we shall be entertaining and entertained by in Townsville this year.

I am particularly delighted that Brett Dean has agreed to be Composer-in-Residence for 2007. He is regarded in Europe as one of the leading lights of the contemporary music world and his presence is continually sought.

The magic that is the AFCM would certainly not be possible without generous sponsorship and patronage from many caring individuals and organisations. Thank you to all concerned and to the many loyal listeners who regularly support our festival, the largest of its kind in the Southern Hemisphere. I should like to extend an especially warm welcome to those who are visiting the festival for the first time. The friendliness of the Australian Festival of Chamber Music and the quality and range of the music-making on offer will surely touch all our hearts in an enduring way.

Piers Lane
Artistic Director



Photo courtesy Tourism QLD



Her Excellency Ms Quentin Bryce, AC
Governor of Queensland

The poet Robert Browning wrote that "he who hears music feels his solitude peopled at once." Music ushers us into a community, a silent comradeship of shared beauty and understanding.

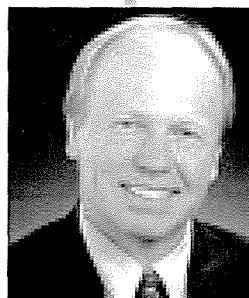
In chamber music the intimate resonance of wind and wood are especially inviting: delicate, sequestered, and tender. As your patron and passionate supporter, I feel exhilarated by the depth and colour of the Australian Festival of Chamber Music 2007 program, and its potential to enrich and connect our everyday lives, however diverse they may be.

Your contribution to the individual and our society is immeasurable. With outstanding talent and creativity, you have crafted a musical celebration that brings people from the city, coastal and outback communities of our State, and well beyond, to places of the heart and soul: shaping our sense of identity; speaking to us of hope and possibility; and drawing us into a collective spell that quickens our sense of belonging.

On behalf of Queenslanders, I thank you for fostering again that deep enjoyment of peopled solitude that music is and inspires.

A handwritten signature in black ink, reading "Quentin Bryce".

Her Excellency Ms Quentin Bryce, AC
Governor of Queensland



Peter Beattie, MP
Premier of Queensland

Magnificent North Queensland is a place where winter even sounds wonderful!

In July, the Australian Festival of Chamber Music is again bringing some of the world's finest chamber musicians to perform in and around the city of Townsville.

This unique event has something for everyone – a bedtime story at the world's largest coral reef aquarium, an outback concert tour, a culinary spectacular and one of nature's finest performances with the sun setting to the stirring sounds of Bach or Mozart. The 2007 classical music concert series features some of the very best Australian and international musicians including Queensland's own William Barton, one of the world's leading didgeridoo players. Additionally, our emerging artists have the chance to learn from these master musicians in the Winterschool program.

The Queensland Government is proud to support the Festival which is the largest chamber music event of its kind in Australia. Events like this enable regional communities to showcase talented individuals, vibrant cultures and Queensland's outstanding natural attractions.

Congratulations to the Festival's new artistic director and Queenslanders Piers Lane. An internationally renowned concert pianist based in London, Piers has brought his exceptional skills back to the Smart State to create this year's rich and diverse concert series. Well done also to the organising committee and sponsors, as well as the many volunteers and local businesses who have worked hard to make this event a success.

I hope you enjoy this winter's Music Festival as it resonates across the theatres, cathedrals, churches, galleries, gardens, outback and coastline of North Queensland.

A handwritten signature in black ink, reading "P Beattie".

Peter Beattie MP
Premier of Queensland



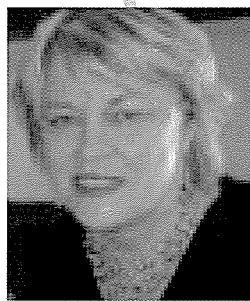
Cr Tony Mooney
Mayor of Townsville

I'm proud to say the Townsville City Council is once again a major sponsor of the Australian Festival of Chamber Music, and has been since it commenced in 1991. Every year, the festival attracts some of the best chamber musicians from around Australia and the world. It is Australia's largest festival dedicated to chamber music, and attracts a growing number of patrons from every state who come to experience innovative programming across a range of classical music styles in a tropical winter setting. Audiences come back year after year to enjoy exquisite music, combined with warm tropical sunshine in the beautiful and relaxed North Queensland.

Besides the core concert series, the festival has a number of other key events focusing on music education, community outreach and the environment. 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. While the festival profile is primarily an artistic and cultural one, it is a key event in the regional tourism and local business calendar.

Thanks must go to the loyal festival patrons, whose ongoing support has allowed the festival to grow into Queensland's signature cultural event. Join me in North Queensland for the unique experience that is the Australian Festival of Chamber Music 2007!

Cr Tony Mooney
Mayor of Townsville



Marg O'Donnell
Chair, AFCM

Under the guiding baton of new Artistic Director Piers Lane, the Australian Festival of Chamber Music again welcomes the world's best musicians together with thousands of music lovers to Townsville for 10 days of celebration. Welcome to what is truly a world-class event. This year the music program alone will showcase 80 compositions by 43 composers with 33 artists in 25 performances. Paralleling this outstanding schedule is the famed Reef Talk Series, The Winterschool and the magnificent Chefs in the North Festival Dinner among other special events. At the same time we warmly welcome our Xstrata MacAir Outback Tour patrons and look forward to hearing about their recent experience in the Queensland outback. The seamless merging and consequent celebration of such diverse areas of human endeavour as music, science, culinary creation and environmental awareness is unique to the Australian Festival of Chamber Music. This year the program features a number of new initiatives including The Concert Conversations Series and The Sunset Series, as well as welcoming Brett Dean, one of Australia's internationally pre-eminent composers and violists, as Composer-in-Residence. Over the 10 days we will witness an exciting eight Australian premiere presentations.

Again, we are proud of the collaborative works we have been able to facilitate between Australian and visiting artists, and the fact that internationally renowned Australian artists account for over 70% of the Festival musicians – significant content growth from 2006. 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. Last year, thousands experienced the Festival. This year, we hope that even more are touched by the extraordinary sounds and friendships this event creates.

Marg O'Donnell
Chair

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.

Friday, June 29th – Tuesday, July 3rd

Xstrata MacAir Outback Tour

Thursday, July 5th

6:30pm Jupiters Townsville
Chefs in the North Dinner

Friday, July 6th

4:00pm The Cultural Centre
William Barton in Concert

8:00pm Townsville Civic Theatre
Opening Night*

Saturday, July 7th

10:00am Townsville Masonic Centre
Concert Conversations with
Piers Lane: Austro-German*

8:00pm Townsville Civic Theatre
Governor's Gala Concert*

Sunday, July 8th

11:30am St James' Cathedral
Dvorak Plus One: Songs
My Mother Taught Me

2:30pm The School of Arts Theatre
(dancenorth) Film: 'Elgar'

5:30pm St Joseph's Church
Sunset Series –
Happy Anniversary
Salut d'Amour

8:00pm St Joseph's Church
Evening Series –
Bach Plus By Candlelight*

Monday, July 9th

10:00am Perc Tucker Regional Gallery
Fred Blanks Presents: Recent
Books about Music Part One

2:30pm The School of Arts Theatre
(dancenorth)
Film: 'The Sea Hawk'

6:00pm Riverway Arts Centre,
Thuringowa.
Reef Talk

7:00pm Riverway Arts Centre,
Thuringowa
Showcase Winterschool and
Strings Section of the Barrier
Reef Orchestra

Tuesday, July 10th

10:00am Townsville Masonic Centre
Concert Conversations with
Piers Lane: Australian

3:00pm Perc Tucker Regional Gallery
Fred Blanks Presents: Recent
Books about Music Part Two

5:30pm Townsville Civic Theatre
Sunset Series –
Happy Anniversary
Summertime

6:45pm Townsville Civic Theatre
Reef Talk

8:00pm Townsville Civic Theatre
Evening Series –
Schubert Plus One*

Wednesday, July 11th

10:00am Townsville Masonic Centre
Concert Conversations with
Piers Lane: Italian*

1:00pm Townsville City Library
Up Close and Personal with
the Artists at the City Library

2:30pm Perc Tucker Regional Gallery
Public Masterclasses

5:30pm Townsville Civic Theatre
Sunset Series –
Happy Anniversary *Elégie*

6:45pm Townsville Civic Theatre
Reef Talk

8:00pm Townsville Civic Theatre
Evening Series – *None but
the Lonely Heart**

Thursday, July 12th

10:00am Townsville Masonic Centre
Concert Conversations with
Piers Lane: French*

1:00pm Perc Tucker Regional Gallery
Winterschool
Emerging Artists' Concert

5:30pm Townsville Civic Theatre
Sunset Series – *Pianissimo!**

8:30pm Reef HQ
Reef Talk and *A Bedtime Story*

Friday, July 13th

10:00am Townsville Masonic Centre
Concert Conversations with
Piers Lane: Russian*

1:00pm Perc Tucker Regional Gallery
Winterschool
Emerging Artists' Concert

2:30pm Perc Tucker Regional Gallery
Public Masterclasses

5:30pm Townsville Civic Theatre
Sunset Series –
Happy Anniversary
Romance and Prodigy

6:45pm Townsville Civic Theatre
Reef Talk

8:00pm Townsville Civic Theatre
Evening Series –
*Cigars and Cognac**

Saturday, July 14th

10:00am Riverway Arts Centre,
Thuringowa
Young Families' Concert*

1:00pm Riverway Arts Centre,
Thuringowa
Film 'The Adventures
Of Robin Hood'

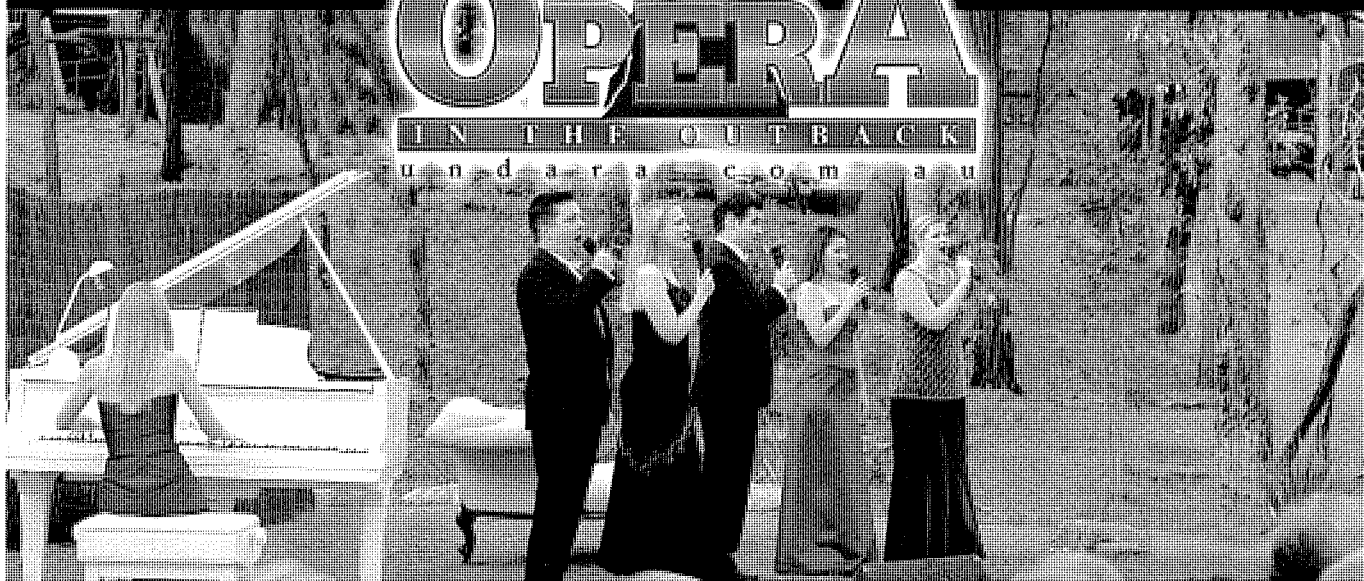
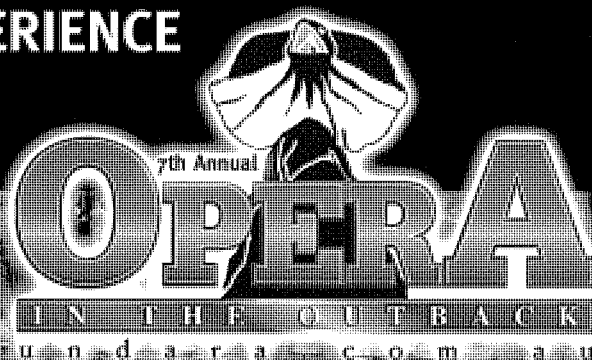
5:30pm Townsville Civic Theatre
Sunset Series –
Happy Anniversary
*Wedding Day**

8:00pm Townsville Civic Theatre
Evening Series –
Vintage Classics Plus One*

Sunday, July 15th

11:30am St James' Cathedral
Festival Farewell

UNDARA EXPERIENCE
PRESENTS...



UNDARA
E · X · P · E · R · I · E · N · C · E

Friday 19th & Saturday 20th October 2007

TICKETS ON SALE NOW, BOOKINGS ESSENTIAL!

For more information Freecall 1800 990 992 or
email: res@undara.com.au • www.undara.com.au/opera.html



This division of Townsville City Council works directly with the community everyday.

Through planning, consulting, sponsoring, delivering and resourcing community services, groups and networks this department strives to improve the opportunities available to Townsville residents.

Townsville City Council, a proud sponsor of the AFCM festival since its inception, hopes you have enjoyed this year's event and invites you to take in the sites and lifestyle of our dynamic City.

For information about Townsville visit www.townsville.qld.gov.au

Thursday, July 5th

Proudly sponsored by



6:30pm Jupiters Townsville Chefs in the North Dinner

Joseph Achron (1886-1943)
Hebrew Melody, Op. 33 (1911)

Jack Liebeck (Violin)
Piers Lane (Piano)

Born in the then Polish, but now Lithuanian, city of Łódź, Achron studied at the St Petersburg Conservatorium with Leopold Auer for violin and Anatoly Liadov for composition. Dating from 1911, his *Hebrew Melody* for violin and orchestra (or piano) is an early work; in 1925 he emigrated to the United States living first in New York and later in Hollywood.

Fritz Kreisler (1875-1962)
Schön Rosmarin

Jack Liebeck (Violin)
Piers Lane (Piano)

Like Achron, Kreisler was a brilliant violinist who migrated from the Old World to the New, settling in the USA in time to escape the rise of Nazism in his native Austria. In addition to his technical virtuosity and innovative use of vibrato for a now much emulated sound, he is celebrated for numerous original works. *Schön Rosmarin* is the finale of *Three Old Viennese Melodies* and was attributed, by Kreisler, to the forgotten composer Josef Lanner as a joke. Actually it is all Kreisler's own work, which annoyed such reputable critics as Ernest Newman when they realised they had been hoaxed!

Giacomo Puccini (1858-1924)
from Manon Lescaut (1893)
'Ah che insieme delizioso'
'Una casetta augusta'
'In quelle trine morbide'
'Poi che tu vuoi saper'

Cheryl Barker (Soprano)
Peter Coleman-Wright (Baritone)
Piers Lane (Piano)

If a camel is a horse designed by a committee then *Manon Lescaut* should be a real mess. Based on a penny-dreadful by the Abbé Prevost, it was processed through a team of largely (and sensibly) anonymous librettists before reaching its almost final form in 1893. But after the relative failure of *Le villi* and *Edgar*, the young Puccini's new opera proved a sleeper. After the premiere in Turin Puccini was acclaimed as Verdi's heir (though Verdi was very much alive and enjoying the success of *Falstaff* at La Scala) a judgement echoed by George Bernard Shaw when the show reached Britain some years later. Despite the difficulties of the work's origins, this was the piece that proved Puccini's genius and established certain recurrent concerns which pervade his work. Puccini himself said that he dealt in 'great sorrows in little souls' and none of *Manon Lescaut's* *dramatis personae* could be described as heroic. She is in many respects a selfish opportunist, becoming the mistress of a man she doesn't love in order to enjoy a life of luxury before stealing his jewels in order to go off with Des Grieux, whom she does love. Des Grieux is an erotomaniacal obsession waiting to happen (his first words are L'Amor, even before he's even heard of Manon) but his loyalty to her is touching, as they die of thirst, improbably, in Louisiana, where Manon has been exiled as a thief. But the composer was surely right to say that 'Manon is a heroine I believe in and therefore she cannot fail to win the hearts of the public'.

Didgeridoo Solo
William Barton (Didgeridoo)

Friday, July 6th

Proudly sponsored by



8:00pm Townsville Civic Theatre Opening Night

Recorded by ABC Classic FM

Ludwig van Beethoven (1770-1827)
Trio for violin, viola and cello in E flat, Op. 3 (1795)
Allegro con brio
Andante
Menuetto: Allegretto
Adagio
Menuetto: Moderato
Finale: Allegro

Hermitage String Trio:
Valeriy Sokolov (Violin)
Alexander Zemtsov (Viola)
Leonid Gorokhov (Cello)

In the early 1790s Joseph Haydn suddenly found himself internationally famous, especially in London. On his way back from his first trip to London he stopped off in Bonn, near Cologne, and heard some of Beethoven's early works. On the strength of this, he offered Beethoven some lessons, and in 1782 Beethoven travelled to Vienna for an ostensibly short stay. He was still there decades later. Count Waldstein, one of Beethoven's patrons famously wrote that the composer would 'receive the spirit of Mozart at the hands of Haydn', but actually things didn't work out. Beethoven was inclined to be arrogant (Haydn called him the 'grand mogul') and occasionally duplicitous; Haydn seems to have been preoccupied with his international stardom. Beethoven had some lessons with Albrechtsberger and possibly with the much maligned Salieri, but a work like the String Trio of 1795 shows us the composer in the process of teaching himself. He may have known Mozart's Divertimento for string trio K563 (also in E flat) which had recently been published; certainly the six movement design, including two minuets, suggests the divertimento as a model. But only Beethoven could conjure such a convincing weight of sonority from only three single-line instruments.

INTERVAL

Erich Wolfgang Korngold (1897-1957)

Drei Lieder, Op. 22 (1928)

'Was du mir bist?'

'Mit dir zu schweigen'

'Welt ist stille eingeschlafen'

Cheryl Barker (Soprano)

Piers Lane (Piano)

This year marks the 50th anniversary of the death of Erich Wolfgang Korngold, a composer who, as a child, was lauded as a genius by Mahler, Puccini, Richard Strauss and others, but whose principal claim to fame is his fine body of film scores composed in Hollywood from 1934 on. By 1928 Korngold had written a number of operas, including *Die Tote Stadt* (1923) which made his name. The Three Songs of Op. 22 display a sensitivity to the voice as well as an unashamedly late-Romantic approach to both musical language and to literature. Here Korngold sets verse by Eleonore van der Straaten: 'What are you to me?', 'To be silent with you' and 'The world has silently gone to sleep'.

Johannes Brahms (1833-1897)

Quintet for two violins, viola, cello and piano in F minor, Op. 34

Allegro non troppo - Poco sostenuto - Tempo I

Andante, un poco Adagio

Scherzo: Allegro

Finale: Poco sostenuto - Allegro non troppo - Tempo I - Presto non troppo

Kathryn Stott (Piano)

New Zealand String Quartet:

Helene Pohl (Violin)

Douglas Beilman (Violin)

Gillian Ansell (Violin)

Rolf Gjelsten (Cello)

The F minor Piano Quintet began life as a string quintet. Clara Schumann left Brahms in no doubt about her enthusiasm for the string quintet's musical merits. The celebrated violinist Joseph Joachim was no less certain of its worth, but felt, especially after rehearsing it privately, that some of the demands for weight and emphasis made on the strings resulted in the work's sounding too strenuous and lacking in charm. Brahms rewrote the work as a sonata for two pianos. This time it was Clara Schumann's turn to feel that the piece had still not arrived at its final format and the conductor Hermann Levi supported her. Brahms then remodelled the score in its present form, sent it off to his friends in 1865, and received their heartfelt and unstinted approval. The musical world has continued to endorse this opinion. Violin, cello and piano in octaves begin the first movement with one of those rolling, slightly stealthy themes beloved of the composer. The piano then springs into action with invigorating speed, decorating string chords whose pauses will continue to form part of the musical argument of the movement.

After the intimations of power in this first movement, the second movement is a lullaby in Brahms's tenderest manner. The piano rocks the cradle while the strings sound as if they are holding their breath or moving on tiptoe. The middle section is more than simply a contrast: it develops the ideas to some extent and seems to want to increase the pace or disturb the serenity of the movement's slumber. The exhilarating scherzo introduces successively a steady, plucked pedal note from the cello as the reference point for a breathless dragging passage for upper strings and piano; a peppery, head-shaking figure which carries on the basic pulse of the opening bars but changes the time signature from 6/8 to 2/4; a full-throated song in Brahms's most affirmative style, which seems to resolve the anticipation and impatience of the preceding two passages. The trio sections of the movement expansively state a theme which provides the necessary contrast. The introduction to the finale is darker, more anxious music than any we have encountered earlier. Soft, rising octaves reach the handhold of a minor ninth before reaching their true destination. The phrases overlap and climb further upwards. Passages of a comparatively introspective kind recur in this movement but none of them rivals the intensity of the introduction.

Of contrast is the governing principle of this movement. Its latent energy is finally gathered up and released in a strenuous *presto*. *Adapted from a note by Roger Covell © 1992*

Saturday, July 7th

Proudly sponsored by

CITYLIFE

10:00am Townsville Masonic Centre Concert Conversations with Piers Lane: Austro-German

Conversations

Piers Lane (Artistic Director) with

Gwenneth Pryor (Piano), New Zealand String Quartet and Jack Liebeck (Violin)

Followed by Concert:

Wolfgang Amadeus Mozart (1756-1791)

Quartet for piano, violin, viola and cello in G minor, K 478 (1785)

Allegro

Andante

Rondo

Douglas Beilman (Violin)

Gillian Ansell (Violin)

Rolf Gjelsten (Cello)

Gwenneth Pryor (Piano)

In 1780s Vienna the piano trio was the fashionable form, and trios tended to be dominated by the piano part, so that, typically, an accomplished aristocratic amateur woman could be joined by two men with less time – supposedly – to keep their violin and cello playing up to scratch. But when Mozart's first piano quartet was published, a Weimar fashion newspaper commented: 'Mozart has composed a new and very special Quadro, and this or that princess has it or plays it... This product of Mozart's is, however, scarcely bearable if it is performed by mediocre, dilettante hands and sloppily presented... What a difference, when this much discussed work of art was played in a quiet room by four skilled musicians who have studied it well, where the suspense of each and every note did not escape the attentive, listening ear...'

For HC Robbins Landon, the Piano Quartet in G minor begins with 'perhaps the most daring movement in all of Mozart's chamber music'. Along with other late pieces in G minor, such as the String Quintet K 516, it shows Mozart returning to the violent, often angry mood of Haydn's 'Storm and Stress' pieces of the 1760s. A sense of fatality or melancholy continues in the second movement. The last movement lightens the mood, and the humour of the theme reminds us again of Haydn, who had also ended his recent minor key symphonies with more optimistic music in the major key. *Adapted from a note by David Garrett © 2003*

Ludwig van Beethoven (1770-1827)
Sonata for piano and violin in F major,
Op. 24, 'Spring' (1800-1801)
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Jack Liebeck (Violin)
 Gwenneth Pryor (Piano)

In the mid 18th century, the solo sonata had fallen into abeyance but composers did cultivate the 'accompanied sonata' for keyboard with a melody instrument, typically a violin. In many such cases the melody instrument was optional – where it was obligatory (*obbligato*) the composer needed to say so. Mozart, in his works of the early 1780s, makes the two instruments engage in real dialogue; the 'accompanied sonata' becomes a genuine duo, and the genre begins to emerge from the private music room. This transformation, according to Nigel Fortune, was completed when Beethoven's 'Kreutzer' Sonata 'transferred the violin sonata from the salon to the concert hall' but is well on the way in this, the fifth of Beethoven's Sonatas for piano and violin. We might expect the work, composed in 1800-1, to bear the sign of the tremendous crisis that Beethoven underwent as he realised the extent and implications of his deafness, but nothing could be further from the truth. It is one of only three sonatas cast in four, rather than three movements – Beethoven for the first time adds a scherzo to the design – but the 'Spring' sonata is by no means weighty. In fact its expansive scale and generous tunefulness look ahead to such redemptive works as the 'Pastoral' Symphony.

INTERVAL

Felix Mendelssohn (1809-1847)
String quartet in E flat major, Op. 44 No. 3
Allegro vivace
Scherzo: Assai leggiero vivace
Adagio non troppo
Molto allegro con fuoco

New Zealand String Quartet

In 1835 Mendelssohn made the acquaintance of Cécile Jeanrenaud in Frankfurt. Writing to his mother of his intention to marry Cécile in 1837 he said, 'I wish to be calm and collected and go through this with the coolness I have always managed to preserve'. That characteristic poise and reserve, which is also typical of Mendelssohn's work, didn't prevent an outpouring of often jubilant music in the early years of his marriage – works such as the second Piano Concerto, the oratorio Elijah and the string quartets op 44.

Mendelssohn wrote the E minor quartet (No. 2) first, but in a letter to his friend Ferdinand Hiller described it as 'pretty...but I am writing another which is nearly finished and is much better!' This was the E flat work, his fifth mature quartet, which he completed in February 1838. Mendelssohn was acutely aware of the importance of Beethoven's quartets, especially the later ones, and this work has a number of similarities in mood and feeling to Beethoven's 'Harp' Quartet, Op. 74, itself in E flat. Like Beethoven's, its dominant mood is one of joy, though the first movement's second subject theme is more introspective than the first. The Scherzo which follows is vintage Mendelssohn in its ability to maintain a high pitch of light-footed, motoric energy without sounding feverish or stressed, while the slow third movement has something of the noble pathos and emotional depth of a Beethoven adagio. The final movement, however, returns to the high-spirited world of the opening two.

Saturday, July 7th

Proudly sponsored by



8:00pm Townsville Civic Theatre Governor's Gala Concert

Recorded by ABC Classic FM

Felix Mendelssohn (1809-1847)
Capriccio for string quartet in E minor,
Op. 81 No. 3 (1843)

New Zealand String Quartet

The young Mendelssohn's father held a regular series of Sunday concerts at the family home where Felix and his sister Fanny would perform his works with paid members of the Court Orchestra. With 13 string sinfonias and the Octet to his credit, by the age of 18 Mendelssohn had well and truly mastered writing for string ensembles.

He continued writing for string quartet throughout his life, including several stand-alone movements which may have been intended for larger works. In 1850, three years after Mendelssohn's death, a set of four such unrelated works were published as op 81. The Capriccio dates from 1843, when Mendelssohn was busy founding the Conservatorium in Leipzig. Like some of his string sinfonias, the Capriccio is in two parts, an opening andante and a fast fugal section.

Brett Dean (born 1961)
Huntington Eulogy for cello and piano
 (2001)
Nightsky
Swarming
Elegy (for Jason)

Raphael Wallfisch (Cello)
 Piers Lane (Piano)

Like Tennyson's *In Memoriam*, Huntington Eulogy transcends grief by seeing it in a cosmic context. The first two movements celebrate the beauty of the Mudgee region; the third, which relates thematically to its predecessors, is an elegy for a young winemaker from the area, Jason Brodie.

'Nightsky' evokes, in the composer's words 'a spacious dark sense of mystery and awe'. The pianist produces unusual timbres by plucking and, with a soft timpani stick, tapping the strings, as the cello spins out a long phrase whose expressive nature is enhanced by the use of microtonal intervals (like 'note bending' in jazz singing). A series of shorter phrases lead to a long and ecstatic melody very high in the cello's range, accompanied by gently undulating figurations from the piano, before the opening gesture returns, now interrupted by terse motifs from the piano and a shivering 'nervous' figure from the cello.

'Swarming' evokes a swarm of bees, which puts a slightly different complexion on the composer's communing with nature one summer's morning. These are serious bees, beginning loudly in the bass regions of the piano with a frenetic *moto perpetuo* offset by rapid changes of metre and accent. The cello buzzes and trills and uses the white-noise timbre of *sul ponticello*, though there are passages of 'unexpected eerie sweetness' and the limpid sound of natural harmonics. The piano begins the final 'Elegy' with a reminiscence of the cello's opening gesture necessarily free of microtonal inflexions. A short motif and long held harmonic from the cello announce a variant of the high melody from 'Nightsky', now in the register of a human voice and, at first, even more simply diatonic. The melody tends inevitably downward, and the movement ends with a delicate tracery of piano writing against the spectral sound of double-stopped harmonics on the cello.

Johannes Brahms (1833–1897)
Liebeslieder Walzer for vocal quartet and piano four hands, Op. 52 (1869)
 'Rede, Mädchen, allzuliebes'
 'Am Gesteine rauscht die Flut'
 'O die Frauen'
 'Wie des Abends schöne Röte'
 'Die grüne Hopfenranke'
 'Ein kleiner, hübscher Vogel'
 'Wohl schön bewandt'
 'Wenn so lind dein Auge'
 'Am Donaustrande, da steht ein Haus'
 'O wie sanft die Quelle'
 'Nein, es ist nicht auszukommen'
 'Schloss er auf! und mache Schlösser'
 'Vögelein durchrauscht die Luft'
 'Sieh, wie ist die Welle klar'
 'Nachtigall, sie singt so schön'
 'Ein dunkler Schacht ist Liebe'
 'Nicht wandle, mein Licht'
 'Es bebet das Gesträuche'

Cheryl Barker (Soprano)
 Fiona Campbell (Mezzo)
 Paul McMahon (Tenor)
 Peter Coleman-Wright (Baritone)
 Kathryn Stott (Piano)
 Bengt Forsberg (Piano)

The 1860s were years of emotional extremes for Brahms. He had first visited Vienna in 1862 and returned to take up a conducting position the following year, though he still needed to tour extensively to make ends meet. In 1865 his much loved mother died, bringing forth his monumental *German Requiem* in the subsequent years. At the same time Brahms became infatuated with various young women, though these affairs were never reciprocated. Nonetheless, in the wake of the grief which his mother's death had caused and its transmutation into the music of the Requiem, Brahms clearly felt the need to celebrate, and did so in his first set of *Liebeslieder* (Love songs) originally for vocal quartet and piano four hands. The poetry he set was by Georg Friedrich Daumer, a cycle of imitations or versions of folk poetry from Russia, Poland and Hungary. But perhaps the main object of Brahms's love is his adopted home of Vienna; he was a friend of Johann Strauss II and freely admitted that he would have loved to have written *The Blue Danube*. So it's no accident that these love songs are also waltzes.

Brahms had a particular fondness for the set. The usually circumspect composer wrote to his publisher when the music was released to say 'I confess it was the first time I ever smiled at the sight of a printed work – of mine! I will risk being called an ass if our *Liebeslieder* do not give pleasure to a few people.'

INTERVAL

Improvisation –
 William Barton (*Didgeridoo*)
 Brett Dean (*Viola*)

Felix Mendelssohn (1809-1847)

String Quartet No. 2 in A minor,

Op. 13 (1827)

Adagio – Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto – Allegro

di molto

Presto – Adagio non lento

New Zealand String Quartet

In 1827 Mendelssohn was 18. The String Quartet op 13 was written in 1827 during his summer vacation from the University of Berlin, where his mother hoped he would get an education 'so rare in musicians'. Beethoven had recently died, and Mendelssohn had obviously understood the importance of the late Beethoven quartets more than many of his contemporaries. This work shows a number of subtle influences from Beethoven's opp 95, 74, 130 and 132 without, however, sounding derivative. Like Beethoven, Mendelssohn is able to create moments of extraordinary grace out of seemingly no material, and as in late Beethoven there is a fruitful tension between the popular and the 'learned'. Mendelssohn shows his mastery of fugue, for instance, but can then write the simplest melody and accompaniment as in the *Intermezzo*, which is itself balanced by a shimmering Trio section that recalls the fairy music from the *A Midsummer Night's Dream Overture*. The whole work, more interestingly, is derived from the melody of his song *Frage*, op 9 no 1, known also as *Ist es wahr?* (Is it true?). The first three notes of the song form a characteristic 'motto' theme like Beethoven's 'Muss es sein?' (in his op 135) which is heard, transformed, in all four movements.

Just how Beethovenian the work is was brought home to the composer some years later when he attended a performance of the work in Paris. The man next to him at one point said 'He has that in one of his symphonies.' When asked 'Who?' he replied 'Beethoven, the composer of this quartet'. In a letter home Mendelssohn described it as 'a very dubious compliment.'

Noël Coward (1899-1973)

A celebration of Noël (2005)

Medley devised by Brian Castles-Onion

Peter Coleman-Wright (Baritone)

Cheryl Barker (Soprano)

Piers Lane (Piano)

In 1910 Mrs Coward put her son on the stage after seeing an ad in *The Daily Mirror* for 'talented boy with an attractive appearance'; she took her 11 year old along for an audition. Young Noël, of course, got the part in *The Goldfish* and his career was launched.

In 1923 he began writing songs for revues such as *London Calling*, and the following year wrote his own play, *The Vortex*, which established him as someone to watch. In 1928 he composed the 'operette' *Bittersweet* but this was his only larger musical show. Nonetheless he was a prodigious writer and composer and remains one of the major figures in British theatre of the last century: *Private Lives* remains a theatrical staple, and his songs retain their wit and charm. This medley was devised by Brian Castles-Onion for Cheryl Barker, Peter Coleman-Wright and Piers Lane to tour for Musica Viva Australia in 2005.

Sunday, July 8th

Proudly sponsored by **CITYLIFE**

11:30am St James' Cathedral Dvorák Plus One Songs my Mother Taught Me

Recorded by ABC Classic FM

Antonín Dvorák (1841-1904)

Terzetto for two violins and viola in C major,

Op. 74 B148

Introduzione: Allegro, ma non troppo

Larghetto

Scherzo: Vivace

Tema con variazioni: Poco adagio -

molto allegro

Dene Olding (Violin)

Dimity Hall (Violin)

Irina Morozova (Viola)

Dvorák began to enjoy international fame from 1884 when he travelled to England and had a huge success with his *Stabat mater* at the Royal Albert Hall. Over the next few years he made several journeys to England, writing large scale works such as his Symphony no 7 and the oratorio *St Ludmilla*. Artistic success brought financial rewards, and soon he was able to buy a farm in rural Bohemia to which he would retreat to be alone with the 'beauties of God's nature'.

He wrote no chamber music in the 'English' years, but in 1887 Dvorák composed the *Terzetto*, a work he described as being of 'very small means'. It was composed for two friends: Josef Kruis, an amateur violinist, and his teacher Jan Pelikan. Dvorák may have intended to play the viola part himself, though in the event the work proved beyond Kruis's capabilities.

As befits a work for amateurs the *Terzetto* is genial rather than rigorous, and Dvorák uses one of his favourite dances, the *furiant* in the scherzo movement.

Antonín Dvorák (1841-1904)

Two songs from Gypsy melodies,

Op. 55 B104

No. 1 'I chant my lay'

No. 4 'Songs my mother taught me'

Fiona Campbell (Mezzo)

Piers Lane (Piano)

A year after the *Terzetto* and Dvorák was immersed in work on his opera *The Jacobin* and in revising a number of earlier pieces. Among the few new works of the time are the seven *Gypsy melodies*, settings of poems in German by the Czech poet Adolf Heyduk which paint a somewhat stereotyped picture of the free and happy life of the Roma people.

Antonin Dvorák (1841-1904)

Quartet for piano, violin, viola and cello in E flat major, Op. 87 (1889)

Allegro con fuoco

Lento

Allegro moderato, grazioso

Allegro ma non troppo

Hermitage String Trio

Piers Lane (Piano)

Dvorák's Piano Quartet was written in the summer of 1889, which the composer spent on his farm at Vysoká. It was a happily productive time – straight after completing this vital quartet (sketched in three days, finished in a month), Dvorák began his cheerful and often rustic Symphony no 8. Just before receiving the quartet from the composer, his publisher Simrock wrote to Brahms that Dvorák's head seemed always full of music.

The Piano Quartet shows the same gift as the earlier Quintet for combining piano with strings, as is promised at the beginning by the playful response of the keyboard instrument to the fiery unison challenge of the strings. This is energy rather than drama, and a charming lyrical second theme follows, so that it comes as a surprise later when Dvorák resorts to portentous tremolos, and the main theme is hammered cut in a minor key.

Something very similar happens in the expressive slow movement, but it is the beauty of the theme presented by the cello that stays in the memory, rather than the passionate, throbbing outburst. In the *ländler*, or slow waltz, which is the third movement, Dvorák allows himself a stronger dash of the exotic, with an 'oriental' sounding second theme, and imitations of a folk instrument, the cimbalom (a kind of dulcimer). The finale is in an unexpected key: E flat minor. For all that, it is full of good country cheer, and invigorating energy, though in a poetic passage near the end Dvorák gives the instrument he preferred to play, the viola, a chance to bloom in an arpeggio figure accompanying a piano solo.

Adapted from a note by David Garrett © 2003

INTERVAL

John Psathas (born 1966)

Kartsigar for string quartet (2005)

I Unbridled, Manos Breathes the Voice of Life into Kartsigar

II Vagelis Varies the Sazi Riff at the Paradiso

Australian premiere

New Zealand String Quartet

Both movements of this work began as transcriptions of recorded performances by two of Greece's living master-musicians, clarino player Manos Achalinotopoulos and percussionist Vagelis Karypis. The transcriptions are based on two separate recordings of a traditional *taximi* (the instrumental prelude to a Greek song in which a musician shows off his prowess). Entitled *Kartsigar*, it comprises two elements, an ostinato and the improvised melody. The melody forms the basis of the first movement of the quartet, and the ostinato forms the basis of the second.

In the first movement the traditional ostinato has been removed and replaced by a pedal note (F-sharp), which creates a very different set of tensions and resolutions for the improvised melody which emulates as nearly as possible the human voice. This is the ideal that lies at the heart of much traditional musical expression in the instrumental folk music of Greece.

The ostinato (traditionally played on the *sazi*, a long-necked relative of the bouzouki) is heard unaccompanied in the first two measures of the second movement, and then continues throughout. During 2004 I collaborated with Manos and Vagelis in a series of concerts in the Netherlands. When I explored the recordings of these concerts, I discovered that Vagelis had produced – in a single performance – some 80 separate variations of the ostinato almost without repetition. This sequence of variations became the basis for the second movement of the quartet. It is overlaid with fragments of transcriptions of Manos's live interpretation of *Kartsigar* in the Netherlands concerts alongside my own developments. *John Psathas © 2005*

Antonin Dvorák (1841-1904)

Trio for piano, violin and cello in E minor, Op. 90, 'Dumky' (1891)

Lento maestoso (dumka) – Allegro (furiant)

– Poco adagio (dumka) – Vivace non troppo

(furiant) – Andante (dumka) – Vivace non

troppo (furiant) – Andante – Allegretto

Andante moderato (dumka) – Allegretto

scherzando (furiant) – Allegro –

Lento maestoso (dumka) – Vivace (furiant)

– Lento (dumka) – Vivace (furiant)

Jack Liebeck (Violin)

Raphael Wallfisch (Cello)

Bengt Forsberg (Piano)

The word *dumka* is of Ukrainian origin, a diminutive form of *duma* which means 'meditation'; it had come to be used in reference to elegiac music and poetry which evoked the 'olden days'. Ukrainian composers frequently contrasted the soulful *dumka* with a livelier *shumka*; Dvorák similarly sets his elegiac *dumky* in relief by contrasting them with examples of the fast dance known as the *furiant*. Up until this time, Dvorák's use of the *dumka* had been in the context of the structures bequeathed by classicism to the nineteenth century. In the Piano Trio Op. 90, however, Dvorák experiments with the use of the *dumka* to structure each of the six individual movements. These are divided into two groups of three linked pieces.

Dvorák's melodies, and his treatment of them, sound very much like folk-tunes but are, in fact, all original creating a work of immense poise out of the spirit of folk music. Take, for instance, the declamatory opening of the Trio: the cello's first gesture couldn't be simpler but the subtle variations when the piano repeats its accompanying figure establish the subtlety with which the whole work is suffused. At other times, Dvorák's mastery is apparent where, as in the second movement, minimal material seems, and proves to be, full of latent energy – the repeated rhythms and static harmony of the second movement, or the antiphonal harmony between piano and strings in the third. Dvorák's finely developed ear for sound is always in evidence too: the balance between the instruments makes for lucid textures, and the roles of each in presenting melody and accompaniment change with amazing fluidity as can be heard in the final movement.

Sunday, July 8th

Proudly sponsored by **CITYLIFE**5:30pm St Joseph's Church Sunset Series – Happy Anniversary *Salut d'Amour*

Edward Elgar (1857-1934)
Chanson de matin, Op. 15 No. 2 (1899)
Salut d'amour, Op. 12 (1888)

Dimity Hall (Violin)
 Gwenneth Pryor (Piano)

At around 30 Elgar was still an aspiring, rather than successful, composer who grudgingly earned his living from playing and teaching violin. In the late 1880s he resolved to move to London and try his luck – not immediately with any success. But in 1888 he had met his future wife Alice to whom he dedicated his *Salut d'amour* (originally given the German title of *Liebesgrüss*). Not anticipating his future fame, Elgar sold the piece to a publisher and never realised the financial benefits of it; in 1897 however he was on the brink of major stardom so didn't make the same mistake with the two pieces Op. 15, *Chanson de nuit* and its companion *Chanson de matin*. These were published in their original and orchestral version in 1899.

Ralph Vaughan Williams (1872-1958)
On Wenlock Edge – song cycle for tenor, piano and string quartet (1909)
'On Wenlock Edge'
'From far, from eve and morning'
'Is my team ploughing?'
'Oh, when I was in love with you'
'Bredon Hill'
'Clun'

New Zealand String Quartet
 Paul McMahon (Tenor)
 Bengt Forsberg (Piano)

The poet A E Housman wasn't happy. 'I am told' he wrote to his publisher 'that composers in some cases have mutilated my poems – that Vaughan Williams cut two verses out of "Is my team ploughing?" I wonder how he would like me to cut two bars out of his music...' Despite his pique, though, Housman allowed his poetry to be set by some thirty composers including Finzi, Butterworth and Ivor Gurney. A donnish classicist, Housman composed poetry, especially the long cycle *A Shropshire Lad* (from which the poems of *On Wenlock Edge* are taken), which is at once an elegy for the English countryside and for its youth fallen in war.

In 1909 Vaughan Williams had returned from Paris where he had befriended and studied with Ravel, and having for some years immersed himself in collecting the folk music of Britain. *On Wenlock Edge* certainly displays these varied influences, but is nonetheless an integrated and mature work. It opens with a strong musical image of the gale blowing through the trees, as the poet muses on the fact that where he stands, once stood a long-dead Roman soldier experiencing too the gale of life. *From far, from eve and morning* has been described as Vaughan Williams's most beautiful song, creating its effect of space by the simplest tonal means, but it is *Is my team ploughing?* which is the emotional heart of the work, a dialogue between a ghost and living man who now ploughs his fields and 'cheers a dead man's sweetheart – never ask me whose'. *Bredon Hill* wonderfully evokes a languid summer day, with the sound of church bells pealing across a spacious landscape and the transformation to winter and grief. Finally the poet seeks a place where he can 'set down' the burden of grief and loss, evoking *Clun* – one of the 'quietest places under the sun'. Ultimately, though, the poet seeks an even quieter place, the oblivion which has suffused the work as a whole.

INTERVAL

Edward Elgar (1857-1934)
Quintet for piano, two violins, viola and cello in A minor, Op. 84 (1918)
Moderato
Adagio
Andante - Allegro

New Zealand String Quartet
 Piers Lane (Piano)

Of the three chamber works Elgar completed in 1918, the Piano Quintet is constructed on the grandest scale. The main theme, from which much of the subsequent thematic material develops, begins in the tonic A minor with some mysterious, enigmatic string figures over a simple, *serioso* piano accompaniment. With the establishment of the major key, a kind of Spanish dance in staccato semiquavers emerges to dominate the middle part of the movement, before closing more in anger than in sorrow.

A majestic, rising melody on the viola opens the Adagio. The lyricism tinged with profound grief which characterises this movement reminds the listener that it was in fact composed just before the Cello Concerto. But if it looks forward to the Cello Concerto, it equally looks back to the sublime slow movement (with the same tempo indication) in the First Symphony. As Elgar's friend Jaeger said of that earlier work, this is the kind of slow movement which Beethoven might have written.

The main theme of the Finale derives from the first movement, opening with some inquisitive chords in the strings alone and before long reaching a climax which in turn gives way to a more free-flowing *allegro* melody. This latter theme, marked 'con dignita, cantabile' is developed at some length, always with all five instruments given an equal opportunity. Gradually, all the themes of the work are drawn together, leading to a 'grandioso' climax and a triumphant conclusion.

Musica Viva Australia © 2007

Sunday, July 8th

Proudly sponsored by



8:00pm St Joseph's Church Evening Series – Bach Plus By Candlelight

Recorded by ABC Classic FM

Johann Sebastian Bach (1685-1750)
Partita No. 2 in D minor, BWV 1004 (1720):
Chaconne

Valeriy Sokolov (Violin)

After some unpleasantness with his previous employer, in 1717 Bach was invited to work for Prince Leopold of Cöthen, and it is from this period in his career that much of his purely instrumental music dates. The Prince was a Calvinist, which meant that his chapel had no interest in the kind of elaborate liturgical music that Bach furnished for Lutheran worship. But Calvinism doesn't prohibit secular music, and the Prince was no philistine. Around 1720 Bach composed or collated numerous instrumental sonatas and partitas including those for solo violin. The finale of the second partita, the chaconne, is a mammoth peroration – as long as the preceding movements combined. It displays at once Bach's genius for form, as the music gradually elaborates the repeated 'ground' on which it's based, and his intimate knowledge of technique and sonority.

Benjamin Britten (1913-1976)
Canticle II: Abraham and Isaac,
Op. 52 (1952)

Fiona Campbell (Mezzo)
Paul McMahon (Tenor)
Kathryn Stott (Piano)

In 1951 Britten completed his opera *Billy Budd*, a work which explores a favourite theme of the atoning death of an innocent young man. Often Britten's operas have 'companion' pieces in other genre – his *Nocturne*, for example is clearly related to the world of *A Midsummer Night's Dream*. *Billy Budd*'s companion piece is the *Canticle II* composed the following year and performed first by Kathleen Ferrier, Peter Pears and Britten himself. Britten's five *Canticles* are all effectively dramatic cantatas with texts on religious subjects by poets as diverse as Francis Quarles (meditating on the *Song of Songs*), Edith Sitwell and T S Eliot. *Canticle II*, as Graham Johnson puts it, has the 'excitement of opera and economy of song'. It takes its text from the medieval cycle known as the Chester Miracle Plays and dramatises the story of Abraham taking his son Isaac to be sacrificed at the command of God. A masterstroke of Britten's is to have the voice of God represented by simple homophony between the two singers.

Britten would famously return to the story, and the music of this canticle, in his *War Requiem* a few years later. There, the promise of salvation to 'Abraham and his seed forever' is juxtaposed with the brutal irony of Wilfred Owen's vision of war as the systematic sacrifice of 'half the seed of Europe, one by one'. In this *Canticle*, unusually for Britten, the innocent is saved – though he rightly doubted 'that there'll be a dry eye in the house...'

Brett Dean (born 1961)
Poems and Prayers for mezzo soprano
and piano (2006)

1. 'Literature'
2. 'A Child is a Grub'
3. 'Prayer I'
4. 'Equality'
5. 'Prayer II'

Fiona Campbell (Mezzo)
Bengt Forsberg (Piano)

Australian Premiere

Poems and Prayers is a cycle of five songs, setting texts from Michael Leunig's *Poems and Prayer Tree*. Two movements originated in other forms. 'Equality' was originally commissioned by the Cheltenham Festival to celebrate Michael Berkeley's 10th and final year in the post of artistic director of that festival. 'Prayer II' was originally commissioned by EMI Records for an EMI release to celebrate Sir Simon Rattle's 50th birthday. The complete cycle was written for Czech mezzo Magdalena Kozena and premiered by her and pianist Malcolm Martineau at the Salzburg Festival in August 2006.

Texts by Michael Leunig

'Literature'

The pen is mightier than the sword
And mightier than the literary award:
Without the pen we'd be unable
To leave those notes on the kitchen table:
Nothing lovelier ever penned,
With three small crosses at the end,
Made for no one else to see,
The literature of you and me.

A Child is a Grub

A child is a grub.
A man's a cocoon,
Music's a butterfly...
Sing me a tune

Prayer I

'Love one another and you will be happy.'
It's as simple and difficult as that.
There is no other way.
(AMEN).
Equality'
All men are bastards.
We will fight for equality
Until
All women are bastards too.
* Originally titled 'Women's Poem'

Prayer II

God give us rain when we expect sun.
Give us music when we expect trouble.
Give us tears when we expect breakfast.
Give us dreams when we expect a storm.
Give us a stray dog when we expect
congratulations.
God play with us, turn us sideways and
around.
AMEN.

INTERVAL

Johann Sebastian Bach (1685-1750)
Aria with Sundry Variations ('Goldberg Variations') BWV 988
 arranged for string quartet by Bill Cowdery

New Zealand String Quartet

Australian premiere

Bach's 'Aria with sundry variations' – 30 of them – won the nickname 'Goldberg' thanks to Bach's student Johann Gottlieb Goldberg, who played them to acclaim during the composer's lifetime. The variations were later admired by Beethoven, who used them as a model for his benchmark 'Diabelli' Variations. In more recent times they burst into the public eye through Glenn Gould's breathtakingly virtuosic recordings of 1955 and 1981.

The 'Goldberg Variations' survey a broad sweep of compositional methods and techniques, from light song styles to learned counterpoint, from staid Renaissance-style polyphony to dazzling instrumental virtuosity. While a keyboard may suffice to bring off these many-sided compositional feats, Bach's music gains even greater brilliance and clarity when taken up by a group of instruments that give due weight to each of the contrapuntal lines of the musical web. Perhaps no ensemble is more readily equipped to do this than the modern string quartet, whose four constituent instruments handily fit the demands of range and flexibility made by Bach's intricate counterpoint.

Bach himself was no stranger to such reworkings. He made ensemble transcriptions of his own keyboard works, and conversely he made keyboard reductions of ensemble compositions – including those of other composers. In adapting the 'Goldberg Variations' to the string quartet we follow a time-honoured tradition of putting great music into the capable hands of those who love it.

Bill Cowdery © 2007

Monday, July 9th

6.00pm Riverway Arts Centre, Thuringowa
 FREE REEF TALK From Creek to Choral (details p.45)

Monday, July 9th

Proudly sponsored by  THURINGOWA

7:00pm Riverway Arts Centre, Thuringowa Showcase

Gerald Finzi (1901-1956)
Let us garlands bring for baritone and string orchestra, Op. 18
 'Come away, death'
 'Who is Silvia?'
 'Fear no more the heat o' the sun'
 'O mistress mine'
 'It was a lover and his lass'

Peter Coleman-Wright (Baritone)
 Strings Section of the Barrier
 Reef Orchestra, John Curro (Conductor)

Finzi's best and earliest mature works tend to be vocal, like the Hardy song cycle which was his first published piece. His deep engagement with language and imagery also led him to set poetry by Wordsworth, Housman, Vaughan and Robert Bridges. After his early death in 1956, Finzi's huge personal library was acquired by the University of Reading where it is housed in the Finzi Book Room. Literature doesn't get much more canonical than Shakespeare, of course, and despite a pervasive view that great poetry doesn't require the assistance of music, Finzi was one of several composers to take the plunge and set the Bard. An intensely self-critical composer, Finzi devoted considerable energy to revising and refining his work. He composed the five songs of *Let us garlands bring* between 1929 and 1942 beginning with 'Fear no more the heat o' the sun'. They were first performed in 1942 in the earlier version for baritone and piano and Finzi dedicated them to Vaughan Williams as a 70th birthday present; the senior composer had been impressed by Finzi's Violin Concerto back in the 1920s and had helped to launch Finzi's career. Like the Housman texts in *On Wenlock Edge*, the Shakespeare poems chosen by Finzi confront issues of mutability and loss, joy and renewal.

The contrast between the elegiac 'Come away, death' and the charm of 'Who is Silvia?' couldn't be greater, but Vaughan Williams was surely right to single out 'Fear no more', from *Cymbeline*, as his favourite and one of the most beautiful songs ever. After this reminder of mortality, Finzi returns to theme of love with a new sense of urgency.

Tuesday, July 10th

Proudly sponsored by **CITYLIFE**

**10:00am Townsville Masonic Centre Concert Conversations with Piers Lane: Australian
Based around Composer-in-Residence, Brett Dean**

Conversations

*Piers Lane (Artistic Director) with
Brett Dean (Viola), Paul Dean (Clarinet),
Dene Olding (Violin), Dimity Hall (Violin),
Irina Morozova (Viola), and
Gwenneth Pryor (Piano)*

Followed by Concert:

*Brett Dean (born 1961)
Intimate Decisions for solo viola*

Brett Dean (Viola)

As the title implies, this is music of a private nature, and I must say I found the task of writing a work for a single string instrument strangely akin to writing a personal letter or having an intense discussion with a close friend. Commissioned by the German violist (and my Berlin Philharmonic colleague) Walter Küssner, the piece opens with a short series of single motives: a minor 3rd, a major 7th, and a perfect 4th, all very distant in character, then a more assertive minor 6th - minor 9th motive, followed later by a chain of oscillating harmonics skating across the lower strings. Slowly these separate elements start reacting to one another, and the mood changes, developing from the distant nature of the opening to something more freely rhapsodic and determined, then evolving further through moments of sudden drama, anger, flighty virtuosity or even calm and tenderness.

After exploring the implications of this 'conversation' and sinking to an uneasy quietness, the viola's ensuing whisperings gather momentum, leading to an impassioned climax. The aftermath of this peak leaves an unresolved, gently rocking echo of what has been 'discussed' in the guise of the harmonics from the opening.

The name *Intimate Decisions* comes from a painting by my wife, the Australian painter Heather Betts. I gave the first performance in 1997 at the International Chamber Music Festival in Leicester, England. The first performance in Australia followed a week later at a recital for the National Academy of Music. *Brett Dean © 1997*

*Bohuslav Martinu (1890-1959)
Duo No. 2 for violin and viola (1950)
Allegro
Lento
Allegro*

Dene Olding (Violin)
Brett Dean (Viola)

Martinu was one of the most prolific composers of the twentieth century with six symphonies, seven string quartets, sixteen operas and eleven ballets – to name but a few works – to his credit. He moved to Paris in 1923 and within five years had caught the attention of Serge Koussevitsky, who immediately programmed his work with the Boston Symphony Orchestra. When Hitler invaded Czechoslovakia, Martinu was named cultural attaché by the Czech government in exile and as such helped a number of endangered Czech citizens to escape via Paris. He would never see his homeland again; he had to flee as the Nazis invaded France and spent the years 1941-1956 in the United States, by which time the Communist regime made returning impractical. Martinu's later music is an amalgam of established form and personal style, influenced by the music of the baroque and the folk music of his native country. There are baroque echoes in the athletic opening and closing movements of his 1950 Duo while the plaintive *lento* suggests a remembered folk song couched in bittersweet harmony.

*Zoltán Kodály (1882-1967)
Serenade for two violins and viola,
Op. 12, (1919-20)
Allegro moderato
Lento, ma non troppo
Vivo*

Dene Olding (Violin)
Dimity Hall (Violin)
Brett Dean (Viola)

Kodály, along with his friend and colleague Bela Bartók, was a pioneer in recording and notating the fast disappearing folk musics of eastern Europe and beyond. In addition, Kodály brought his considerable intellect to bear on the theory of music education, believing that it was the duty of all schools to expose young children to the 'life-giving stream of good music' and devising a method of teaching in use world-wide. Kodály was no less committed as a composer, using the resources of folk music and Gregorian chant to produce work which is beautiful, well-crafted and integrated. Though he was inevitably eclipsed by Bartók, there was no rancour on either side. Bartók was a great supporter, writing about Kodály's Serenade and other works of the time:

His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music – everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its *raison d'être* as yet.

Wolfgang Amadeus Mozart (1756-1791)*Trio in E flat major for piano, clarinet and viola, K498, 'Kegelstatt' (1786)**[Andante]**Menuetto & Trio**Rondeaux: Allegretto*

Paul Dean (Clarinet)

Brett Dean (Viola)

Gwenneth Pryor (Piano)

Mozart's three works featuring the clarinet in a solo or prominent role owe their existence to the inspirational virtuosity of the clarinetist, Anton Stadler, who as well as being one of Mozart's professional colleagues was a fellow Freemason. The Trio is also something of a social collaboration. Said to have been composed amid the light-hearted intercourse of a skittles party (hence the unofficial title: 'Kegelstatt' – an 18th-century version of a bowling alley), it was in a sense a gift from the two musicians to the family of their mutual friend (and fellow skittler?), Gottfried von Jacquin, whose sister Franziska joined Stadler and Mozart himself (on the viola) in the first performance of the Trio in the Jacquin's own home.

The ornamental *gruppetto* figure in the opening theme (marked *Andante* only in the first edition – not in the autograph) goes on to dominate the whole of the first movement. Tonally, too, the movement cleaves to the home key of E flat. The characteristic and very idiomatic clarinet accompaniment figures dip into the deep, rich chalumeau register of the instrument.

For what is purportedly a dance movement, the second movement in B flat is surprisingly full of contrapuntal ingenuity. In fact it departs so far from its terpsichorean origins as to warrant the qualifier 'Tempo di -' or 'quasi -' for its *Menuetto*. Alfred Einstein found it both 'blissful and a little defiant'. The Trio is in G minor, and Mozart, as usual in this key, furrows his brow a little – setting a chromatic motif and triplet quaver figures in pointed polyphonic opposition.

The final *Rondeaux* (inexplicably plural) begins with a song that passes from the clarinet to the piano. The latter, however, soon becomes involved in a highly concertante semiquaver passage (overtones of the piano writing in the Piano Quartets) which is important enough to be developed a little further on. Interludes, in C minor bringing the viola to the fore again, and in A flat major, punctuate the varied reprises of the theme, before a final coda brings the work to a powerful and brilliant conclusion.

*Musica Viva Australia © 2007***Tuesday, July 10th****5:30pm Townsville Civic Theatre Sunset Series – Happy Anniversary Summertime**

Recorded by ABC Classic FM

Edvard Grieg (1843-1907)*Sonata for violin and piano in F major, Op. 8**Allegro con brio**Allegretto quasi andantino – più vivo**– tempo I**Allegro molto vivace*

Dimity Hall (Violin)

Kathryn Stott (Piano)

'Artists like Bach and Beethoven erected churches and temples on the heights. I wanted, as Ibsen expressed it in one of his last dramas, to build dwellings for men in which they might feel at home and happy'. Grieg succeeded admirably in his modest aim, producing some of the most enduringly popular works in the canon, such as the Piano Concerto and music for Peer Gynt, and the charming small works for his own instrument, the piano. Much of that work gains its appeal from the music's 'Norwegian' flavour, such as melodies (like the opening of the Concerto) which echo the modes of folk music, and from Grieg's gift as a miniaturist. But the chamber music, and most particularly the three violin sonatas, shows that Grieg was more than capable of breaking out of the Romantic nationalist mode and engaging with the traditions of classical form and abstraction. There is one violin sonata in each of the three standard 'periods' of Grieg's life. The F major work is the first, and like the Piano Concerto, dates from 1865 when Grieg was newly married and living in Denmark. The Sonata's first performance took place, with Grieg at the keyboard, in Leipzig – the town in which he had studied composition a few years before.

The work is conventional in form, with echoes of Schumann (whom Grieg esteemed) and standard, but well-handled, 'sonata form' gambits in the first movement and the finale is energetic and ingratiating. The central movement though is the most personal, using scales and patterns that echo that of Norwegian folk music.

Edvard Grieg (1843-1907)

Four pieces Op. 1 No. 2: Non allegro e molto espressivo (1861-3)
Slåtter Op. 72 No. 7: Røtnams-Knut, halling

Bengt Forsberg (Piano)

Edvard Grieg, the centenary of whose death falls this year, brought new flavours to music in his piano music, songs, and his incidental music for Ibsen's *Peer Gynt*, drawing on the folk music of his native Norway. Grieg seemed destined for a career as a pianist when he was sent from Norway to the Leipzig Conservatory in 1860. He found his first teacher uncongenial, but his second, E F Wenzel, had been a friend of Schumann's and encouraged Grieg in his attempts to compose. The four pieces op 1 were written and performed by Grieg in his final year recital and were published soon after in the German city. The early works suggest a composer engaging with the traditions of Western art music, but Grieg's life-long love was Norwegian folk music. His op 72 is a collection of *slåtter*, or dance tunes (of which the *halling* is one) for the traditional Hardanger fiddle which he notated from the playing of one Knut Dale and transformed into late miniature gems.

John Adams (born 1947)

Road Movies for violin and piano (1995)
First movement: relaxed groove
Second movement: meditative
Third movement: 40% swing

Dene Olding (Violin)
Bernadette Balkus (Piano)

The composer – sixty this year – writes: My music of the 1970s and 80s was principally about massed sonorities and the physical and emotional potency of big walls of triadic harmony. These musical gestures were not really germane to chamber music with its democratic parcelling of roles, its transparency and timbral delicacy. Moreover, the challenge of writing melodically, something that chamber music demands above and beyond all else, was yet to be solved. Fortunately, a breakthrough in melodic writing came about during the writing of *The Death of Klinghoffer*, an opera whose subject and mood required a whole new appraisal of my musical language.

The title *Road Movies* is total whimsy, probably suggested by the 'groove' in the piano part, all of which is required to be played in a 'swing' mode (second and fourth of every group of four notes are played slightly late). Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form. Movement II is a simple meditation of several small motives. A solitary figure in an empty desert landscape. Movement III is for four wheel drives only, a big perpetual motion machine called "40% Swing". On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an lves ragtime and a long ride-out by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

John Adams © 1995

George Gershwin (1898-1937)

Porgy and Bess (1934-5): 'Summertime'

Cheryl Barker (Soprano)
Bengt Forsberg (Piano)

It's possible that Gershwin shot himself in the foot by calling *Porgy and Bess* a 'folk opera', and he didn't do himself or the work any favours by making huge cuts to it before the New York premiere in 1935. Since then though it has rightly come to be recognised as a great work; Gershwin's loving understanding of the musical idioms of African-Americans – not just in the jazz that brought forth the *Rhapsody in Blue* in 1924 but the music of the coastal communities in the deep south which are immortalised in the opera a decade later.

One of the greatest hits is 'Summertime', the lullaby sung by the character, Clara in Act I.

Percy Grainger (1882-1961)

Fantasy for two pianos on George Gershwin's Porgy and Bess (1951)

Piers Lane (Piano)
Kathryn Stott (Piano)

2007 marks the 125th anniversary of Percy Grainger's birth. Grainger was nothing if not inconsistent. His racial attitudes (one can't dignify them as theories) about the supremacy of blue-eyed Nordics are risible. He reputedly refused an offer of work with Thomas Beecham because the latter's eyes were brown. Yet his support for African-American students in the United States was heroic, and his interest in non-western music was deep and genuine. He could be profoundly anti-Semitic, dutifully reading the rantings of Wagner's son-in-law Houston Stewart Chamberlain (as did a certain little man from Linz), yet he admired and performed the music of Jewish composers such as George Gershwin. His admiration for Gershwin had led to piano versions of Gershwin's songs which Grainger published in the 1940s – his transcription of 'Love walked in' is a masterpiece of its kind. In 1951 Grainger produced his *Fantasy* for his wife and himself to play, saying to one friend that playing 'Porgy' on the piano was 'impossible...Can you play Wagner on the piano? Well it's just like Wagner!' The *Fantasy* uses many of the work's greatest melodies, and consists of an Introduction, 'My man's gone now', 'It ain't necessarily so', 'Clara, don't you be down-hearted', 'Strawberry woman', 'Summertime', 'Oh, I can't sit down', 'Bess, you is my woman now', 'I got plenty o'nuthin', and 'I'm on my way'.

Tuesday, July 10th

6.45pm Townsville Civic Theatre

FREE REEF TALK Rainforest to Reef: Our Wins, Our Losses, Our Future (details p.45)

Tuesday, July 10th

Proudly sponsored by



8:00pm Townsville Civic Theatre Evening Series – Schubert Plus One

Recorded by ABC Classic FM

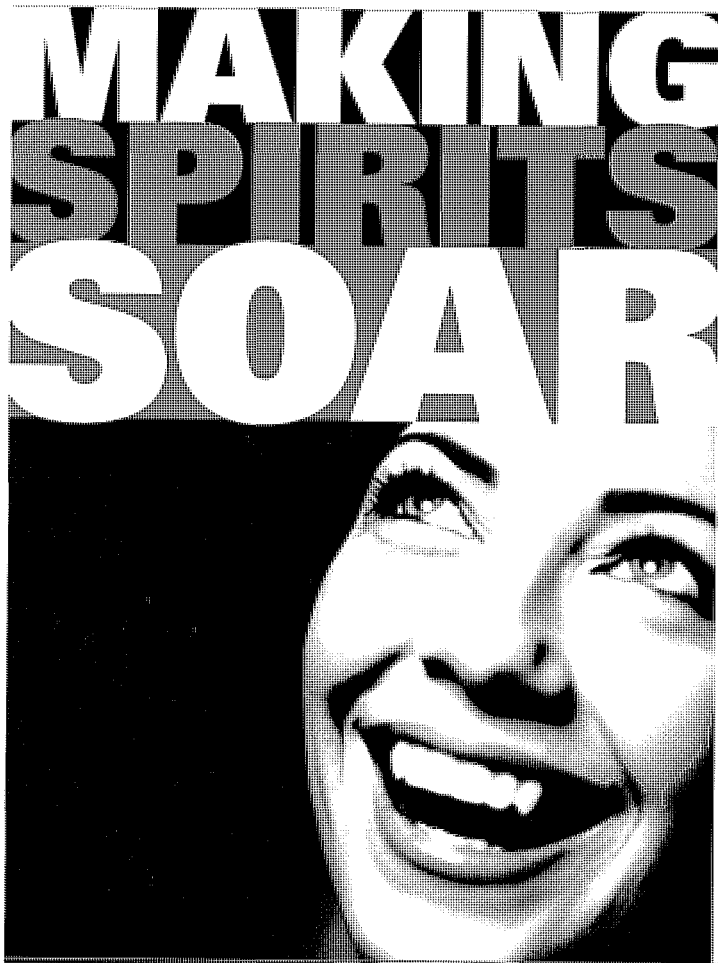
Franz Schubert (1797-1828)
 Trio movement for violin, viola and cello in
 B flat major, D 471 (1816)
Allegro

Hermitage String Trio

Chamber music was a regular pastime in Franz Schubert's paternal home. With his father on the cello, his brothers Ferdinand and Ignaz playing violins, and himself on viola, the adolescent Schubert gained first hand experience of the quartets of Haydn and Mozart, and of Beethoven's early quartets. As a by-product of this experience, he was encouraged from about 1810 onwards to add works of his own to the family repertoire, including the dozen small-scale string quartets which are often referred to as his 'house quartets'. At about the same time as the flow of these quartets finally ceased, he turned briefly to the string trio genre. His only two essays in this form, written in 1816 and 1817 respectively, suggest an intriguing diversion from string quartet writing, all the more inexplicable for the fact that, thereafter, Schubert wrote nothing else for string trio, and indeed virtually gave up composition of any sort of chamber music (with the notable exception in 1819 of the so-called 'Trout' Quintet) until the two great string quartets in A minor and D minor and the Octet of 1824.

Written at the same time as the last of his early symphonies, the two trios look backwards in style to the recent past. The influence of Mozart, and even more that of Haydn (which had so different an effect on Schubert from that on the young Beethoven) can still be felt, no less than the restraining hand of Schubert's teacher at the time, Salieri. Of the two trios, both in B flat, the earlier work is incomplete, consisting of a first movement, marked *Allegro*, and a fragmentary *Andante*. Observing, by and large, the established formal pattern of a late 18th-century sonata-form movement, the *Allegro* is nevertheless typically Schubertian in its lyricism and sense of chromatic development.

Graeme Skinner © 2007



Events do more than entertain.
 They inspire, motivate and delight
 – all while boosting local economies.
 That's why the Queensland Events
 Regional Development Program is proud
 to be supporting, growing, developing and
 enhancing regional events like the
 Australian Festival of Chamber Music.
 Let your spirits soar.

It's all part of the experience
 of a Queensland event.

**Queensland
 Events**

Regional Development Program

queenslandevents.com.au

An initiative of the Queensland Government.
 Delivering economic and social benefits statewide.

Franz Schubert (1797-1828)

Der Hirt auf dem Felsen (The Shepherd on the Rock), D 965

Cheryl Barker (Soprano)

Paul Dean (Clarinet)

Gwenneth Pryor (Piano)

Between August and October 1828 Schubert managed to complete three piano sonatas, the songs known as the *Schwanengesang*, his String Quintet and the cantata *The Shepherd on the Rock*. Within a fortnight of completing the latter work, Schubert died aged 31.

Such a prodigious output is par for the course for Schubert, though at this time he was critically ill and weak, and it is hard not to see this last flowering as the result of the knowledge of impending death. And yet *The Shepherd on the Rock* is by no means pessimistic. The text, by Wilhelm Müller (the poet of *Die Schöne Müllerin*) with a few lines added by Helmina von Chezy (Schubert's librettist for ill-fated projects like *Rosamunde*) is a classic example of 'pastoral'. The shepherd on his rock bemoans the fact that his sweetheart lives far away in the valley below, but as he reaches the depths of despair, he is suddenly cheered by the arrival of spring and its renewal of all life.

Brett Dean (born 1961)

Voices of Angels for violin, viola, cello, double bass and piano (1996)

'Evocation'

'Different Realms'

*Angels (it's said) are often unable to tell whether they move
Amongst the living or the dead. An eternal current
hurtles all ages through both realms for ever,
and drowns out their voices in both.*

Jack Liebeck (Violin)

Brett Dean (Viola)

Emma-Jane Murphy (Cello)

Kees Boersma (Bass)

Piers Lane (Piano)

These words, by the Prague-born German-language poet Rainer Maria Rilke, are from the first of ten *Duino Elegies* and form the textual frontispiece for Brett Dean's 1996 quintet for piano and strings, *Voices of Angels*. Dean was encouraged to compose a work for the same line-up as Schubert's 'Trout' Quintet (violin, viola, cello, double bass and piano) by his friend and fellow Berlin Philharmonic member, the double bassist Esko Laine. As the composer has noted: 'It is no doubt the frustration of many a bass player to sit on the sidelines while their string playing colleagues revel in the collected quartets of Haydn, Mozart, Beethoven, Bartók, Shostakovich, Schoenberg etc. This can, in turn, make bass players a most enterprising group of commissioners and patrons.' The work's two sections, 'Evocation' and 'Different Realms', are roughly of equal length, and both conclude with the same material – a most eerie, unearthly exploration of high string pitches, harmonics and falling glissandos.

The first movement, 'Evocation', explores the strings' quiet, wraith-like textural possibilities – anxious tremblings, scarified on-the-bridge effects and icy harmonics. The double bass and piano use timpani sticks to create semi-percussive, quasi prepared-piano effects at certain points. And, as a potent example of Dean's interest in activity and repose – complexity abutting lack of complexity – the movement proceeds from extremely quiet, sparse moments to two successive climaxes, wild, frenetic and hyperactive.

Dean recalls his fascination with a back-to-the-future comment made to him in a lesson by the Hungarian composer György Kurtág: that Beethoven had gleaned much from Bartók, and indeed Schubert learned a great deal from Mahler. Dean comments: In trying to make chronological sense of this statement and no doubt looking a tad confused, Kurtág further explained that we now hear and understand earlier music differently in the context of the music that has come since, that hitherto hidden aspects of older pieces may reveal themselves afresh as contemporary performers assimilate newer music into their repertoire and playing style, and apply that knowledge to their interpretation of older masters. I hope therefore that some of you may also discover new revelations in Schubert's timeless quintet set against the backdrop of my own work.

Adapted from a note by Meurig Bowen © 2004

INTERVAL

Franz Schubert (1797-1828)

Erkönig D328 (1815)

An die Musik D547 (1817)

Die Forelle D550 (1817-21)

Peter Coleman-Wright (Baritone)

Bengt Forsberg (Piano)

The German 'art' song or *Lied* achieved its first flowering as an essentially domestic, or otherwise private, entertainment in the last years of the eighteenth century in the works of composers like Zumsteeg and Zelter. Schubert acknowledged his debt to these North German masters, but the composition of *Gretchen am Spinnrade* in 1814 took the *Lied* onto an altogether different plane.

Schubert's setting of Goethe's gothic ballad *Erkönig* dates from the following year and shows Schubert's ability to create a miniature drama with three characters – the father, frightened child and the Erl King who wants to spirit the child away – within a unified, indeed almost obsessive, musical framework. Schubert set poetry to which he could respond in music, regardless of its literary 'quality'. Franz von Schober was certainly no Goethe (and history has blamed him for the hedonistic lifestyle which led to Schubert's infection with syphilis) but we have much to thank him for. He introduced Schubert to Johann Michael Vogl, a singer who would be Schubert's greatest advocate, and his two-verse poem *An die Musik* brought forth a minor masterpiece from the composer. After the gothic terror of *Erkönig* and the sublimity of *An die Musik*, *Die Forelle* is a timely reminder of Schubert of ironic mode; the brook babbles in the piano part as the drama of betrayal is played out between trout, fisherman and observer.

Franz Schubert (1797-1828)
Quintet for piano, violin, viola, cello and double bass in A major, D 667, 'Die Forelle' (1819)
Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino
Finale: Allegro giusto

Hermitage String Trio
 Kees Boersma (Bass)
 Kathryn Stott (Piano)

Schubert began the 'Trout' Quintet while holidaying in Steyr with his friend, the singer Michael Vogl, in 1819. This proved to be one of the most idyllic times of Schubert's short life. The work was commissioned by Sylvester Paumgartner, a wealthy bachelor and cello enthusiast. He proved a rather finicky patron, demanding that the work contain a set of variations on Schubert's song *Die Forelle*. He also requested the combination of instruments employed by Hummel in his piano quintet: piano, violin, viola and cello, with a double bass replacing the traditional second fiddle of this configuration. Such a combination has a strong bass sound, and a greater resonance than a traditional piano quintet. This allowed Schubert, one of history's greatest masters of sonority, to write much of the piano part in the upper and middle registers, creating transparent, spacious textures.

The story of 'The Trout' is of tragicomic character: comic, because the plight of a trout is scarcely enough to arouse dramatic feelings except in the most committed vegetarian, and yet wistful, as the allegories of the situation are clear. Narrated by a bystander, it tells of a lively trout, who successfully thwarts an angler, before the intervention of human deviousness.

In the fourth, variation movement, Schubert passes the 'Trout' theme around the quintet, exploiting the instruments' personalities, from the agility of the violin, to the portentousness of the double bass. In *An Equal Music* Vikram Seth describes the effect of this movement on his protagonist violinist: 'a slim fish leaps in silver scales from its murky shallows. Each time it emerges it is a variant colour: gold, copper, steel-grey, silver-blue, emerald'. Schubert teases out the song's possibilities, before its original, squirming accompaniment reappears in the final variation, and then fades out. He was evidently pleased with the results, as he repeated the technique of variation movements in later works, most notably the 'Death and the Maiden' Quartet.

Adapted from a note by Anna Goldsworthy © 2005

Wednesday, July 11th

Proudly sponsored by **CITYLIFE**

10:00am Townsville Masonic Centre Concert Conversations with Piers Lane: Italian

Conversations
Piers Lane (Artistic Director) with Miki Tsunoda (Violin), Bernadette Balkus (Piano), Raphael Wallfisch (Cello), Cheryl Barker (Soprano) and Peter Coleman-Wright (Baritone).
 Followed by Concert:
Ottorino Respighi (1879-1936)
Sonata for violin and piano in B minor (1917)
Moderato
Andante espressivo
Passacaglia: Allegro moderato ma energico

Miki Tsunoda (Violin)
 Bernadette Balkus (Piano)

Best known these days – especially outside Italy – for blockbusting showpieces like the *Pines of Rome* and *Fountains of Rome*, Respighi was actually a musical all-rounder. He wrote some 11 operas, a comparable number of ballets and in addition to a huge catalogue of orchestral works a substantial body of chamber music. He was by nature a conservative and sought to resurrect a golden age of Italian culture in his works, particularly using such popular favourites as the various sets of Ancient Airs and Dances and Italian Baroque music. This compositional process coincided with the rise of Italian nationalism under Mussolini, and indeed Respighi has been, probably unfairly, accused of writing a music to which Italian fascism marched; in fact Mussolini was supportive of new trends in Italian music to which Respighi was opposed.

The Violin Sonata dates from 1917, about the same time *The Fountains of Rome*. It reflects the composer's considerable expertise as a violinist – after study in his native Bologna he travelled to St Petersburg in 1900 where he played professionally and studied composition briefly with Rimsky-Korsakov. The Sonata is a work of considerable scale and requires two performers of great skill. The musical language is a heightened late Romantic idiom showing the influence of both Wagner and Richard Strauss but the work retains a classic sense of form, and its final *passacaglia* is a set of 20 variations on a ground bass which moves progressively up through the texture.

Luigi Dallapiccola (1904-1975)

Chaconne, intermezzo and adagio for solo cello (1945)

Raphael Wallfisch (Cello)

In 1935 Italian composer Dallapiccola heard a performance of Webern's Concerto Op. 24. He was stunned to find that here was an artist who could 'express the greatest number of ideas in the fewest possible words'. From then until about 1948 Dallapiccola focussed on integrating the lessons of Webern's form of twelve-note serialism with his own innate lyricism. Serialism, he decided was not a 'blind chain, as so many say, nor that malevolent factor that must reduce the music of all lands to a least common denominator, but rather a language that comprises in itself the possibility of the most diverse differentiations'. The process was gradual, though in the opinion of musicologist Arnold Whittall, produced Dallapiccola's best music, 'the result of positive compromise'. On the moral front, though, Dallapiccola was completely uncompromising, and his distaste for Italian Fascism became outrage when Mussolini adopted Nazi race laws. Dallapiccola's opposition put him in real danger, and forced him into hiding on several occasions.

The composer once wrote that 'if one side of my nature demanded tragedy, the other attempted an escape towards serenity' and musical serenity for him included not only the lapidary textures of Webern but the music of the Baroque. In the 1950s he wrote two works of 'Tartiniana' after the Baroque composer, and the Chaconne, intermezzo and adagio dating from the end of the second world war has been described by critic Tim Page as 'like a pared-down, Modernist answer to Bach's suites, complete with a wonderful invention on descending fifths'.

Giuseppe Verdi (1813-1901)

La traviata (1853)

'Pura siccome un angelo'

'Non sapete quale affetto'

'Un dì, quando le venei'

'Dite alle giovine'

'Imponete'

Violetta: Cheryl Barker (Soprano)

Germont: Peter Coleman-Wright (Baritone)

Piers Lane (Piano)

La traviata ('the woman gone astray') is the well-known story of a Parisian *demimondaine*, Violetta, whose (requited) love for the wealthy young Alfredo Germont offers her the chance of a happy life, and as importantly, the opportunity to regain her broken health. Alfredo's father persuades her that the scandal of their relationship is harming the Germont family; she returns to the fleshpots of Paris and eventually dies after a brief, eleventh hour reconciliation.

Verdi's working title for *La traviata* was *Amore e morte* – love and death. Sadly, the censors didn't like it. Nor did they like the idea of the story of a fallen woman, based on Alexandre Dumas's *La Dame aux camellias*, being presented in a contemporary setting, which is why Verdi and his librettist Francesco Maria Piave were obliged to set the piece in the early eighteenth century. Verdi as always made a virtue of necessity, creating a sparkling demimonde which contrasts with the emotional reality of the main characters. And his ideal, as he put it in later life, was to 'invent reality' as his idol, Shakespeare, did.

Wednesday, July 11th

Proudly sponsored by



5:30pm Townsville Civic Theatre Sunset Series – Happy Anniversary *Elégie*

Recorded by ABC Classic FM

Wolfgang Amadeus Mozart (1756-1791)

Sonata in C major K545 (1788)

arranged for two pianos by Edvard Grieg (1843-1907)

Allegro

Andante

Rondo

Kathryn Selby (Piano)

Bernadette Balkus (Piano)

In June 1788 Mozart entered in his thematic catalogue a new work which he described as 'a short piano sonata for beginners'. No doubt because of its simplicity it gained wide currency quickly; in the 20th century Carl Stalling used it shamelessly in Warner Brothers cartoon soundtracks. It is both ingratiating to play and hear, and its slow movement, as Maynard Solomon argues 'begins in Eden – or Arcadia or Elysium' but embarks on a journey into 'troubled inwardness'.

Grieg was one composer for whom Mozart's apparent serenity offered an alternative to Romantic bombast and egotism. Grieg believed that Mozart had a 'divine instinct...the childish, happy, Aladdin nature which overcomes all difficulties as in play. He creates as a god, without pain...' As homage to his idol Grieg published 'Four Piano Sonatas by Mozart with freely composed parts for second piano' in 1879-90. In addition to K545 Grieg added to the work in F K533/494, the Fantasia and Sonata in C, K475 and 457, and the G major Sonata, K283.

Jean Sibelius (1865-1957)

Malinconia Op. 20 (1900)

Raphael Wallfisch (Cello)

Bernadette Balkus (Piano)

Sibelius's Fantasy for Cello and Piano, later named *Malinconia* ('melancholy') was written in 1900, shortly after his youngest daughter Kirsti died of typhoid. A tortured chromatic ascent in the solo cello is followed by cascades of piano harmony, which will link the various sections of this heartfelt, free-form work. A soaring theme presents itself in various guises; sometimes declamatory, sometimes lugubrious and hushed, alternating between anguish and utmost tenderness. The various manifestations of the theme are interspersed with cadenza-like episodes for both instruments, eventually disintegrating and taking the theme's semitone trill motive into the lowest register as three long sighs of farewell.

Howard Penny © 1999

Francis Poulenc (1899-1963)
Elegy for horn and piano (1957)

Ben Jacks (Horn)
Gwenneth Pryor (Piano)

Much of Poulenc's later music is concerned with mortality: the *Dialogues of the Carmelites* and the Flute Sonata to name two examples. In 1957, half a century ago this year, Poulenc, like many of his colleagues, was shocked to hear of the death of British horn-player Dennis Brain in a car accident. Brain had works composed for him by Paul Hindemith, Malcolm Arnold and most famously Benjamin Britten and his recordings of standard repertoire show an exceptional musicality.

Edvard Grieg (1843-1907)
String Quartet no 1 in G minor,
Op. 27 (c1877-78)
Un poco andante – Allegro molto ed
agitato – Presto
Romanze (Andantino – Allegro agitato)
Intermezzo (Allegro molto marcato – Più
vivo e scherzando)
Finale (Lento – Presto al saltarello)

Dene Olding (Violin)
Dimity Hall (Violin)
Irina Morozova (Viola)
Leonid Gorokhov (Cello)

At the time of composing the G minor String Quartet, Grieg wrote to a friend 'You have no idea what difficulty I have with form'. Here he achieved a certain freedom from classical models by making his starting point the melody of one of his Ibsen songs, *The Fiddlers*, op 25 no 1. This theme appears in the slow introduction, beginning with a Grieg melodic hallmark, the descending notes G F D appears as a unifying motive in all four movements. In the first movement it is transformed into the major to become the tranquilly reflective second subject. A brief Presto conclusion uses the first part of the motto theme.

The two inner movements particularly reveal the influence of Schumann as a model for lyrical inspiration in larger forms. The *Romanze* contrasts a smooth theme in 6/8 with an *Allegro agitato* (in which the opening of the motto appears), whereas the *Intermezzo*, a type of scherzo, emphasises the motto's rhythmic outline. It is the motto, treated imitatively and in a slow tempo, which introduces the finale, a sprightly, leaping *saltarello* dance. Throughout the Quartet, the Norwegian character of Grieg's thematic material, with its intriguing harmony and sequences of short phrases, is in tension with a powerful, virtuosic, almost orchestral treatment of the medium, as in the final return to the motto before the end.

Adapted from a note by David Garrett © 2003

Wednesday, July 11th

6.45pm Townsville Civic Theatre

FREE REEF TALK Coral Reefs in a Changing Environment: Getting a 'Handel' on Water (details p.45)



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** ◀



Wednesday, July 11th

Proudly sponsored by



8:00pm Townsville Civic Theatre Evening Series – *None but the Lonely Heart*

Recorded by ABC Classic FM

Franz Schubert (1797-1828)

Trio for violin, viola and cello in B flat major, D 581 (1817)

Allegro moderato

Andante

Menuetto: Allegretto & Trio

Rondo: Allegretto

Hermitage String Trio

In 1817, a year after composing the fragmentary Trio D 471 Schubert wrote a new, complete string trio in four movements. Its first movement represents a considerable advance on the somewhat Mozartian *Allegro* of the aborted trio of a year earlier. Altogether more adventurous, its melodies and harmonies see Schubert at his sinuous best, always sidestepping as if to avoid the boredom of opting for the most obvious solution. The *Andante* in F major is quite playful for a slow movement, especially in the way the violin coyly avoids coinciding with the viola and cello on a number of occasions. The third movement in B flat major is more like a country dance than a courtly minuet. Its own contrasting middle section (trio) in the 'flatwards' key of E flat focuses for a while on the viola. The final movement is a Rondo which, around a framework supplied by the recurring theme, plots a course through distant keys. Its rather daring use of modulation was soon to characterise Schubert's music more and more.

Adapted from a note by Graeme Skinner © 2007

Brett Dean (born 1961)

Recollections (2006)

'Essence'

'Don't wake Mother'

'Dead of night'

'Relic'

'Incident'

'Locket'

Australian premiere

Conducted by Brett Dean

Jack Liebeck (Violin)

Irina Morozova (Viola)

Raphael Walfisch (Cello)

Kees Boersma (Bass)

Paul Dean (Clarinet)

Ben Jacks (Horn)

Claire Edwardes (Percussion)

Piers Lane (Piano)

Brett Dean's *Recollections* was composed for Lars Vogt and the musicians of the Heimbacher Festival and is scored for clarinet, horn, percussion, violin, viola, cello, double bass and piano. It is a suite of miniatures about, as the composer puts it, 'aspects of memory, and to some extent about the somewhat misleading and fickle nature of memory, the tricks that it can play on you; making things worse or better, rosier or bleaker than they in fact were at the time'.

'Essence' features a 'recurring, somewhat nostalgic clarinet motive that eventually conjures a brief, colourful parade of possible memories'. 'Don't wake Mother' scampers along with musical directions like 'sneaky' before the piece of evocative night-music that is the third movement. The archaic gongs of 'Relic' may remind us of Boulez's *Rituel in memoriam Bruno Maderna*, but this mood is soon dispelled by 'Incident', which balances that of 'Don't wake mother' though is, as Dean notes, more threatening. The 'Locket' of the final movement encases an object of sentimental value – 'an artefact found hidden beneath much dust, in an attic perhaps, something that transports one back in time'. This is represented by a short *Romanze* composed by Clara Schumann in 1853.

INTERVAL

Sergei Rachmaninoff (1873-1943)

Vocalise, Op. 34 No. 14 (1910-12)

Cheryl Barker (Soprano)

Bengt Forsberg (Piano)

In 1909 Rachmaninoff made his first concert tour of the USA. This established him as an international star performer and had profound implications for his future. The years around 1910 also saw a flowering of original composition, including the op 34 set of 14 songs. All but one use texts by Russian Romantic poets; the simple beauty of the final Vocalise perhaps says more than words could.

Peter Illich Tchaikovsky

None but the Lonely Heart Op. 6 No. 6 (1869)

Peter Coleman-Wright (Baritone)

Sue-Ellen Paulsen (Cello)

Bengt Forsberg (Piano)

Tchaikovsky has long been a favourite in western ballet theatres and concert halls, but in Russia he is celebrated for opera and 103 songs. 'None but the lonely heart' is based on Goethe's 'Nur wer die Sehnsucht kennt' Mignon's song in the novel *Wilhelm Meister*. Dating from 1869, the six Romances op 6 were composed after an ill-fated attempt by Tchaikovsky to woo and marry the singer Désirée Artôt.

Sergei Rachmaninoff (1873-1943)

Romance for One Piano, Six Hands (1891)

Kathryn Stott (Piano)

Gwenneth Pryor (Piano)

Bernadette Balkus (Piano)

In 1890 Rachmaninoff fell in love with a distant cousin Vera Skalon whom he met on a relative's country estate. In a Chekhovian touch, Vera was one of three sisters and Rachmaninoff composed two works for the three to play: the Valse of 1890 and a year later this Romance.

Sergei Rachmaninoff (1873-1943)
Suite No. 2 for two pianos, Op. 17 (1901)

Introduction: Alla marcia

Valse

Romance

Tarantella

Bernadette Balkus (Piano)

Kathryn Stott (Piano)

Rachmaninoff was born on a large estate near Novgorod, but his childhood was marred by his father's alcoholism. Rachmaninoff senior drank away the family fortune, and left his family when Sergei was nine years old. Sergei's mother had to sell the property and move to St Petersburg. His studies were undistinguished there, but in 1885 he moved to Moscow to attend the Conservatory where he studied composition with Taneyev and Arensky. His graduation piece, the opera *Aleko* (performed at the Bolshoi in 1893) earned high praise from Tchaikovsky, but the first of many artistic crises hit with the abject failure of his First Symphony, conducted by Glazunov, in 1897. For three years Rachmaninoff was unable to compose, and underwent treatment by the hypnotist Nikolai Dahl. This was supremely successful: the next year saw the production of two masterpieces of his early maturity, the Piano Concerto no 2 (dedicated to Dahl) and the second Suite for two pianos. (Norman Lebrecht has remarked that 'in Rachmaninoff, the second of everything turned out best'.)

Another contributing factor to Rachmaninoff's resilience was, no doubt, his trip to Italy with the great singer Feodor Shalyapin in the summer of 1900. The second suite, like Tchaikovsky's Italian inspired works, is a joyful and often humorous piece. There is a charming mock-solemnity about the opening of the *Alla marcia*, though it takes no time for Rachmaninoff's characteristic gift for melody to assert itself. The Valse which follows likewise contains long-breathed melodies, but is set within a glittering texture of virtuoso pianism. The *Romance*, despite its slower tempo, is not without flights of delicate but ornate writing and outbursts of passionate feeling, but it is in the final *Tarantella* that Rachmaninoff cuts loose.

Thursday, July 12th

Proudly sponsored by **CITYLIFE**

10:00am Townsville Masonic Centre Concert Conversations with Piers Lane: French

Conversations

Piers Lane (Artistic Director) with Kathryn Stott (Piano), Virginia Taylor (Flute), Kathryn Selby (Piano), Diana Doherty (Oboe), Paul Dean (Clarinet), Matthew Wilkie (Bassoon), Bengt Forsberg (Piano).

Followed by Concert:

Emmanuel Chabrier (1841-1894)

Cortège burlesque (1871)

Kathryn Stott (Piano)

Bengt Forsberg (Piano)

Chabrier once complained that 'unfortunately for me, despite my jovial appearance, I belong to that group of people who feel very deeply'. Poulenc understood, and was always grateful for the 'loving kiss' of Chabrier's music; sadly for Chabrier, the music which made him famous tends to be the amusing and witty, or the works which he, remembering his childhood, described as 'shaped by the rhythm of Auvergnat clogs'. The *Cortège burlesque*, originally entitled *Pas redouble* is just such a piece. Composed in 1871 it was only published after Chabrier's death.

Gabriel Fauré (1845-1924)

Nocturne No. 4 in E flat, Op. 36 (1884)

Nocturne No. 6 in D flat, Op. 63 (1894)

Kathryn Stott (Piano)

The piano Nocturne is in many respects the child of John Field, the Irish pianist composer who lived and worked in London and Moscow. It was Field who from 1812 began producing gently melancholic miniatures with the evocative generic title where the left hand provides a rippling accompaniment to a lyrical right hand melody. Chopin of course made the Nocturne famous; Gabriel Fauré, whose pianism was perhaps more influenced by Liszt, nonetheless wrote 13 over the course of his career. The Nocturne in E flat dates from 1884. Fauré was newly married and working at what he considered hack jobs, like organising services at the Madeline church, so was unable to write much large scale work. A decade later his status and fortunes were much improved, and he enjoyed a passionate affair with Emma Bardac (later to marry Debussy). The masterful Nocturne in D flat dates from this time.

Francis Poulenc (1899-1963)
Sonata for Flute and Piano (1956)
Allegro malinconico
Cantilena: Assez lent
Presto giocoso

Virginia Taylor (Flute)
 Kathryn Selby (Piano)

Poulenc was famously described by author Claude Rostand as 'something of the monk and something of the rascal'. Late in life Poulenc explained that French composers 'realise that sombreness and good humour are not mutually exclusive. Our composers, too, write profound music, but when they do, it is leavened with that lightness of spirit without which life would be unbearable'. The duality of the profound and the 'light' became more pronounced later in Poulenc's life where despite his homosexuality, he felt drawn to the Catholic religion of his childhood. The resulting religious music contains many masterworks and its effect is heard in his secular music as well.

The Sonata for Flute was one of a projected series of six solo sonatas for woodwind, of which Poulenc only composed three before his death. It was commissioned by the Elizabeth Sprague Coolidge Foundation, written in Cannes and dedicated to the memory of that great patron of the arts. Rampal premiered it in 1957.

Perhaps because of its memorial nature, Poulenc's Sonata has a pervasive air of sadness, at least at first. The first movement is marked 'melancholy', and despite being in a fast tempo is in the minor mode with dying falls created by the use of falling chromatic patterns. The exquisite song-like slow movement makes the connection with death more explicit, having a clear relationship to the music associated with Sister Constance – one of the martyred nuns in Poulenc's opera *The Dialogues of the Carmelites* who foresees her own early death. The first two movements require great technical panache from the performers, and the finale is even more overtly virtuosic: the lightness of spirit overcomes any sombreness.

Albéric Magnard (1865-1914)
Quintet for piano, flute, oboe, clarinet & bassoon in D minor, Op. 8 (1894)

Dark
Tender
Light
Joyful

Australian premiere

Virginia Taylor (Flute)
 Diana Doherty (Oboe)
 Paul Dean (Clarinet)
 Matthew Wilkie (Bassoon)
 Bengt Forsberg (Piano)

Like several important French composers – Berlioz and Debussy among them – Magnard was destined for a career in the law. This was partly familial pressure; Magnard's father was the highly respected and influential editor of *Le Figaro*. After military service he duly took his law degree but soon drifted into the social milieu of composers like Franck, Chausson and D'Indy with whom Magnard subsequently studied. Even in his lifetime his music did not achieve the wider currency of some of his colleagues', but Magnard nonetheless earned a degree of acceptance from other musicians and critics; he was personally reserved and this was exacerbated by encroaching deafness. Fortunately he was able to concentrate almost exclusively on composition, especially after moving to the country in 1904. Sadly, he died early in 1914. He shot one of two invading German soldiers who had come onto his property; in reprisal the Germans set fire to the house. Magnard died in the conflagration, and many of his scores were lost with him.

One of the best known surviving works is his Quintet for piano and winds. Though only published a decade later, it was composed in 1894. Magnard's father died at this time, which may account for the minor tonality and melancholy tinge in the first two movements. The overall trajectory of the work, however, is a journey to the 'joyful' finale.

Thursday, July 12th

PROUD SPONSOR
KAWAI
 DIGITAL AND ACOUSTIC PIANOS
 Proudly sponsored by

5:30pm Townsville Civic Theatre Sunset Series – *Pianissimo!*

Recorded by ABC Classic FM

Andrew Ford (born 1957)
War and Peace (2004) for violin and percussion
'March'
'No Man's Land'
'The Armed Man'

Claire Edwardes (Percussion)
 Miki Tsunoda (Violin)

Andrew Ford, 50 this year, is a composer, writer and broadcaster, and has won awards in all three capacities, including the prestigious Paul Lowin Prize for his song cycle, *Learning to Howl*. His music has been played throughout Australia and in more than 40 countries around the world. He was Composer-in-residence with the Australian Chamber Orchestra (1992-94), held the Peggy Glanville-Hicks Composer Fellowship from 1998 to 2000 and was awarded a two-year fellowship by the Music Board of the Australia Council for 2005-2006.

Beyond composing, Ford has been an academic in the Faculty of Creative Arts at the University of Wollongong (1983-95). He has written widely on all manner of music and published five books. He wrote, presented and co-produced the radio series *Illegal Harmonies*, *Dots on the Landscape* and *Music and Fashion*. For the past decade, he has presented *The Music Show* each Saturday morning on ABC Radio National. The three movements of *War and Peace* are quite distinct. 'March', for violin and darabouka (or djembe, or some other portable drum) contains hardly any bars of two or four beats and so is technically impossible to march to. There should be more marches like this. 'No Man's Land' is an attempt at peaceful music for violin and metal percussion. 'The Armed Man' (which exists also as a percussion solo) is music of virtuoso belligerence and quotes a well known national anthem. This piece was composed for Antipoduo in the second half of 2004. *Andrew Ford © 2004*

Charles Martin Loeffler (1861-1935)

Two rhapsodies for oboe, viola and piano
(1905)

'L'etang'

'Le cornemuse'

Diana Doherty (Oboe)

Irina Morozova (Viola)

Bernadette Balkus (Piano)

Born in Berlin, the young violinist Loeffler studied and worked in Russia, Hungary, Switzerland and France with luminaries such as Joachim and Massart before emigrating to the USA at the age of twenty in 1881. After a year in New York, Loeffler settled in Boston, where he joined the newly formed Boston Symphony Orchestra, and rapidly became its associate concertmaster, a position he held for some twenty years. His enthusiasms were catholic – he was for instance a close friend and admirer of George Gershwin.

Each of his Two Rhapsodies contains a subtitle referring to a poem by Maurice Rollinat (1846-1903), and it was recently discovered that these pieces are in fact re-workings of settings of the poetry for bass, clarinet and piano. Both give a sense of the mood of the poetry: 'L'etang' (the pond) is a stagnant pool, stocked with 'blind fish' and 'consumptive frogs'. The moon's reflection it is that of 'a death's head lighted from within'. 'Le cornemuse' (the bagpiper) is no less cheery: the bagpipe 'groans', weeping 'as nothing has ever wept before' 'like the death rattle of a woman'. The bagpiper is dead, but the poet's soul is haunted by the groaning of the instrument.

Carl Czerny (1791-1857)

Variations on Mozart arias for piano, six hands

Kathryn Selby (Piano)

Bengt Forsberg (Piano)

Bernadette Balkus (Piano)

Czerny's name can still strike fear into the hearts of former piano students for his prodigious output of studies and other educational material, and this has tended to overshadow both his claim to being an original composer and his genuine love for the music of his colleagues. He and his friend Beethoven shared their admiration for Mozart, whose music Czerny had learned 'to play cleanly and fluently' by the age of ten.

Cécile Chaminade (1857-1944)

Les noces d'argent, Op. 13 for piano, eight hands (1892)

Kathryn Stott (Piano)

Piers Lane (Piano)

Gwenneth Pryor (Piano)

Bengt Forsberg (Piano)

Chaminade was a composer who became hugely successful in the late nineteen and early twentieth centuries despite significant prejudice against her being a woman. Sadly she is best known now for her Flute Concertino, but was also the composer of vast amount of music for piano, all of which was published and sold during her lifetime. The 'very simple fantasy', *Les noces d'argent* (The silver wedding) dates from 1892.

Sergei Rachmaninoff (1873-1943)

Valse for piano, six hands (1890)

Kathryn Stott (Piano)

Gwenneth Pryor (Piano)

Bernadette Balkus (Piano)

Rachmaninoff's *Valse* is the companion piece to the *Romance* written for Vera Skalon and her two sisters in 1890.

Percy Grainger (1882-1961)

English Dance for two pianos, six hands
(1909-1921)

Bengt Forsberg (Piano)

Piers Lane (Piano)

Kathryn Stott (Piano)

Grainger wrote that: "*My English Dance* is the result of an urge to express in large form that combination of athletic energy and rich warmth that is characteristic of such English tunes as 'Come lasses and lads', and of English music in general. I wished to tally in my music a certain bodily keenness and rollicking abandonment that I found typical and enthralling in English national life – as manifested in such things as furious football rushes, the love of sprinting, the high average speed of men and women walking in the streets, newspaper distributors swerving wildly, yet cunningly, through crowded London traffic on low bicycles, a pro-fusion of express trains hurtling through the dark factories clanging and blazing by night, and numberless kindred exhilarating showings." It exists in several versions. The original orchestral version was written in 1909; this one, with three pianists at two pianos (2 and 3 share), for a tour of the USA in 1921. Grainger took his inspiration for the *Room-Music Tit-bit* (i.e. chamber music piece) from a poem of Kipling:

Gwenneth Pryor (Piano)

Bernadette Balkus (Piano)

Peter Coleman-Wright (Piano)

They burnt a corpse upon the sand –
The light shone out afar;
It guided home the plunging boats

That beat from Zanzibar.
Spirit of Fire, where'er Thy altars rise,
Thou art the Light of Guidance to our eyes!

Percy Grainger (1882-1961)

Green bushes: Passacaglia on an English Folk song for two pianos, six hands (1909-1921)

Bengt Forsberg (Piano)

Kathy Stott (Piano)

Kathryn Selby (Piano)

He explains that while it induced a 'musical mood' the work is in no way programmatic. It is intended partly for teaching, with the teacher taking the second part. *Green Bushes* is a tune collected by Grainger (in its Lincolnshire version) and used by composers such as Vaughan Williams and George Butterworth. Like many of Grainger's works it appears in several scorings; the two piano version dates from 1921. In using the passacaglia form, where the material is repeated though subject to variations, Grainger gives us an image of how a folk song is transformed through use but maintains its individuality.

Thursday, July 12th

Proudly sponsored by



8:30pm Reef HQ Complex Flinders Street, Townsville

FREE REEF TALK Unfinished Symphony... or the Science of Creating a Coral Reef on Land (details p.45)

followed by *A Bedtime Story*

Set against the back drop of the world's largest coral reef aquarium, Peter Coleman-Wright and Piers Lane present Richard Strauss' *Enoch Arden*, a melodrama for narrator and piano set to the poem of Alfred Lord Tennyson.

Richard Strauss (1864-1949)

Enoch Arden, Op. 38 (1896)

Part 1

Part 2

Peter Coleman-Wright (Baritone)

Piers Lane (Piano)

In 1896 Strauss was appointed *Hofkapellmeister* to the court opera in his home town of Munich. He had held a junior position there, and it wasn't an entirely happy time, partly owing to disagreements with the management about hiring his young wife Pauline to sing soprano roles. But during the next two years, Strauss got through a colossal amount of composition in addition to his conducting duties, producing major works like *Also sprach Zarathustra*, numerous songs and choral works, *Don Quixote* and the 'melodrama' *Enoch Arden*. The latter was composed for the actor Ernst von Possart, who had taken over as a more sympathetic Intendant, or head of the opera house in 1896.

Strauss himself called it a 'worthless piece' (though as Michael Kennedy notes, he still gave it an opus number!) but he and Possart toured with it extensively. Its text is a long poem by Tennyson (which Strauss used in a German translation) about a love triangle involving 'Annie Lee/ The prettiest little damsel in the port./ And Philip Ray the miller's only son, /And Enoch Arden, a rough sailor's lad/ Made orphan by a winter shipwreck.' Strauss's music provides leitmotifs for the three main characters and occasional (though less than one might expect from this composer) pieces of word-painting to illustrate the two weddings, shipwreck and final noble sacrifice.

Friday, July 13th

Proudly sponsored by **CITYLIFE**

10:00am Townsville Masonic Centre Concert Conversations with Piers Lane: Russian

Conversations

Piers Lane (Artistic Director) with the
Hermitage String Trio, Sue-Ellen Paulsen
(Cello), Kathryn Stott (Piano)

Followed by Concert:

Sergei Taneyev (1856-1915)

Trio for violin, viola and cello in D major
(1879-80)

Allegro

Scherzo

Adagio ma non troppo

Allegro molto

Australian premiere

Hermitage String Trio

Taneyev was one of the most brilliant musicians of his generation in Russia, and the first student to graduate from the Moscow Conservatory with a Gold medal for piano and composition. He was lucky in his teachers, of course, with Nikolai Rubinstein for piano and Tchaikovsky for composition. Taneyev gave the premiere performances of most of Tchaikovsky's music, including the premiere of the Piano Trio which Tchaikovsky wrote in memory of Rubinstein.

Even more than Tchaikovsky, Taneyev was an internationalist and had little time for the chauvinism of the 'Might Handful'. He was intensely interested in the music of Western Europe, and was probably the Russian composer with the best understanding of Bach and earlier Renaissance composers of polyphony. The wish to explore line and counterpoint has been seen as the motive behind his substantial body of work for string ensembles – some seven quartets, two quintets and three works for various string trios. His work is distinguished by a high level of craftsmanship, though the young Shostakovich claimed that, as with the work of Tolstoy, he was always excited by the form and disappointed by the content of Taneyev's music.

The D major trio was composed in 1879-80 when Taneyev had recently taken over Tchaikovsky's classes at the Conservatory. In subsequent years he would gradually assume more responsibility there, becoming director in 1885.

Sergei Rachmaninoff (1873-1943)

Sonata for cello and piano in G minor,
Op. 19 (1901)

Lento – Allegro moderato

Allegro scherzando

Andante

Allegro mosso

Sue-Ellen Paulsen (Cello)

Kathryn Stott (Piano)

Rachmaninoff's Cello Sonata is a 'pianist-composer's' sonata, but the composer has managed, without stinting his own brand of piano virtuosity, to make the cello a fully equal partner, exploiting the instrument's capacity for sustained singing melody. His understanding of the cello was helped by the cellist for whom he wrote the sonata, Anatoly Brandukov in the aftermath of Rachmaninoff's personal and artistic crisis which followed the hostile reception of his First Symphony.

The Sonata's themes and piano writing are strongly reminiscent of the Second Piano Concerto (also composed at this time), and it is conceived on the grandest of scales. A slow introduction features a rising semitone stated by the cello. The *Allegro moderato* is full of Rachmaninoff's characteristic yearning sadness and melodies 'beautiful, sinuous, chain-like...which always seem to have one link more than we expected.' There is an elaborate piano cadenza preceding the restatement. The second movement is a *Scherzo*, turbulent and restless, with a more sustained *Trio*. This swells into a flood of notes before bringing back the *Scherzo*, with subtle modification of the two instruments' roles. The nostalgic *Andante* allows the cello to sing melodies like a human voice with endless breath, matched by the piano. The rising emotional temperature is soothingly lowered in the gentle coda. The finale contains, especially in the slower tune, melodies of a more Russian cast. The energy of the material makes for bracing contrasts, giving balance to the great Romantic sonata cellists longed for. *Adapted from a note by David Garrett © 2002*

5:30pm Townsville Civic Theatre Sunset Series – Happy Anniversary *Romance and Prodigy*

Recorded by ABC Classic FM

Edward Elgar (1857-1934)*Sonata for violin and piano in E minor,**Op. 82 (1918)**Allegro**Romance: Andante**Allegro non troppo*

Jack Liebeck (Violin)

Piers Lane (Piano)

The Violin Sonata is the first of the three chamber works written in Sussex in the first part of 1918. The first movement of the Violin Sonata opens with a rugged and forceful theme which contains some unusually wide melodic leaps. A descending passage in typically Elgarian rhythm leads into a series of virtuosic arpeggio figures which then recur throughout the movement. The second movement is a meditative Romance, apparently inspired by the stillness of the countryside surrounding Brinkwells, Elgar's Sussex cottage. In typical fashion, Elgar pushes his two subjects to a climax somewhere in the development section, before the main theme returns *con sordino* in the recapitulation. The feeling of tranquillity, almost of pastoralism, returns in the final movement. After a brief recall of the Romance, the music gains in intensity, leading to a vigorous conclusion.

Musica Viva Australia © 2007

Erich Wolfgang Korngold (1897-1957)*String sextet in D major, Op. 10 (1914)**Moderato – allegro**Adagio**Intermezzo: Moderato con grazia**Finale: presto*

Dene Olding (Violin)

Valeriy Sokolov (Violin)

Alexander Zemtsov (Viola)

Irena Morozova (Viola)

Leonid Gorokhov (Cello)

Raphael Wallfisch (Cello)

When Erich Wolfgang Korngold died a half century ago in Hollywood he was all but forgotten despite having been one of the most important composers of film music ever. After travelling to the USA with legendary producer Max Reinhard in 1934, Korngold had returned there after the annexation of his native Austria. Rather than providing 'atmosphere' in reaction to a film's events, Korngold created large scale scores linked by motifs representing particular characters, as Wagner did in his operas, and contributed immensely to the *mise-en-scene* with a masterful knowledge of instrumental colour.

He had learned it all in Vienna, where he was one of the most striking prodigies since Mozart. Mahler heard some of the ten year-old Korngold's music and pronounced him a genius. Before he had turned 20 Korngold had composed orchestral works, including the still celebrated Sinfonietta, and his first two operas. His music was championed by leading performers of the time: Richard Strauss conducted his orchestral works; pianists like Schnabel performed his solo works widely. The String sextet was composed between 1914 and 1916 and was rapturously received at its premiere in 1917. Even at this early age Korngold's mastery of complex chromatic harmony and the sonorities offered by the ensemble are apparent; it is a worthy successor to the sextets of Brahms. The opening movement is fluid but cogently structured, and the *Adagio* is a moving example of the late-Romantic slow movement. There is much Viennese charm in the *Intermezzo* before an energetic finale, which gathers together elements of the previous movements.

Friday, July 13th**6.45pm Townsville Civic Theatre****FREE REEF TALK Conserving Marine Wildlife: It is all about Movements (details p.45)****Friday, July 13th**Proudly sponsored by **sunsuper****8:00pm Townsville Civic Theatre Evening Series – *Cigars and Cognac***

Recorded by ABC Classic FM

Wolfgang Amadeus Mozart (1756 1791)*Quintet for piano, oboe, clarinet, horn and bassoon in E flat major, K 452 (1784)**Largo – Allegro moderato**Larghetto**Rondo: Allegretto*

Diana Doherty (Oboe)

Paul Dean (Clarinet)

Matthew Wilkie (Bassoon)

Ben Jacks (Horn)

Kathryn Stott (Piano)

Mozart's Quintet was finished with only two days to spare before the first performance. There was nothing unusual in this, according to the practice of the time; and the wind players, whom Mozart partnered at the piano, were doubtless used to being presented with handwritten parts at the last moment before a performance. Mozart was apparently pleased and made as large a claim for the piece as it was possible to make in a letter to his father:

Please don't be vexed that I haven't written to you for so long. Surely you realise how much I have had to do in the meantime! I have done myself great credit with my three subscription concerts, and the concert I gave in the theatre was most successful. I composed two grand concertos and then a quintet, which called forth the very greatest applause: I consider it to be the best work I have ever composed. It is written for one oboe, one clarinet, one horn, one bassoon and the piano forte. How I wish you could have heard it! And how beautifully it was performed!

Even if the tone of the letter is basically apologetic (for his tardiness in correspondence), and intent on giving his father the most optimistic view of his circumstances in Vienna, there is no reason to doubt the genuineness of his enthusiasm for the Quintet. It is a work of the first quality by any standards. Beethoven admired it sufficiently to try to write a piece of matching quality in his op 16 (an ambition in which he failed honourably). Mozart keeps the wind parts in balance, giving each instrument phrases to play which show up its best qualities. The piano part is concerto-like, inevitably reflecting some of his pre-occupation with concerto writing at the time; but not one of the instruments is treated less than handsomely.

Sergei Prokofiev (1891-1953)

Quintet for oboe, clarinet, violin, viola, and bass in G minor, Op. 39

Theme and Variations: Moderato

Andante energico

Allegro sostenuto, ma con brio

Adagio pesante

Allegro precipitato, ma non troppo presto

Andantino

Finale: Vivace

Dimity Hall (Violin)

Irina Morozova (Viola)

Kees Boersma (Bass)

Diana Doherty (Oboe)

Paul Dean (Clarinet)

In 1924, Prokofiev was based in Paris, where he was approached by one Boris Romanov, a Russian ballet master who was no doubt hoping to cash in on the Parisian success of Diaghilev's Ballets Russes. Romanov commissioned Prokofiev to write a short ballet scored for the easily toured combination of oboe, clarinet, violin, viola, and bass. Called *Trapeze*, it was set in a circus, and thus has some resonances with works such as *Petrushka*, *Pierrot lunaire* and *Parade*.

The composer set to work, producing the score quickly. The small ensemble offered an irresistible palette from which to draw the kinds of textures and colours expected from the ultra-modernist that some sections of Parisian society thought Prokofiev was. In any event, the ballet was not a success. Some found the musical style merely abrasive; the American critic Orrin Howard, for instance, wrote: 'Let's be honest, there's nothing lovable about this music. It's determinedly abrasive, intimidating, and unapologetic in its dissonance and unrelenting grimacing.' And it was rhythmically very complex and challenging for the dancers. Prokofiev, never one to waste music, arranged much of the material for the work in the Quintet, op 39, and two other movements in the orchestral *Divertimento*, op 43. The in-your-face nature of this music came back to haunt Prokofiev when he returned to the Soviet Union in the 1930s. Denounced as 'formalist', Prokofiev apologized for the work saying that it was the fault of 'the Parisian atmosphere, where complex patterns and dissonances were the accepted thing, and which fostered my predilection for complex thinking'.

INTERVAL

Francis Poulenc (1899-1963)

Elégie for two pianos

Bengt Forsberg (Piano)

Gwenneth Pryor (Piano)

Poulenc's famous gag that this work should be played as 'if you were improvising it, a cigar in your mouth and a glass of cognac on the piano' says a lot about this composer. It's a reminder that much of his music is suffused with melancholy, though balanced with elegance and humour.

Johannes Brahms (1833-1897)

Quartet for piano, violin, viola and cello in G minor, Op. 25 (1857-61)

Allegro

Intermezzo: Allegro ma non troppo – Trio:

Animato

Andante con moto

Rondo alla Zingarese: Presto

Hermitage String Trio

Kathryn Selby (Piano)

Brahms started work on the G minor Quartet Op. 25 in 1857 but did not produce his final version until September 1861. As was his habit, he discussed the Quartet with his close friends Clara Schumann and violinist Joseph Joachim. Joachim was nothing if not honest, noting that he found parts of the first movement 'positively painful'. Clara Schumann was more encouraging, but still less than ecstatic. She suggested diplomatically that 'there is much in the first movement that I like, and much that I care for less. I think I could get to like the whole movement very much if only the beginning of the first part were to keep more steadily to G minor and did not appear to be so long in comparison with the second part'.

In its final form, the opening melody of the first movement seems far from the rambling morass implicit in Clara Schumann's comment. The dramatic trajectory seems to reach its jubilant high point when the violin and viola join in a soaring new melody in D major. Later, in the recapitulation, the musical drama takes a different, but no less dramatic, course when this same tune is converted into the minor.

With its shimmering sonorities generated by muted strings, there is a clear affinity between the C minor second movement and the *intermezzi* of Mendelssohn, as Clara Schumann no doubt noticed when she described herself as being 'so tenderly transported to Dreamland that it is as if my soul were rocked to sleep by the notes'. Then Brahms offers a rather moderate E flat major *Andante*. There is an almost courtly charm to the opening melody, but it is soon transformed by ever-more pervasive triplets into something dynamic and, at last, in the C major middle section, into a triumphant military fanfare.

The *Rondo* which forms the finale of this work is an early and inspired example of Brahms's interest in the music of the Hungarian gypsies. The Hungarian-born Joachim even went so far as to tell Brahms that in this movement, 'You have beaten me on my own territory.'

Musica Viva Australia ©2007

Saturday, July 14th

Proudly sponsored by  THURINGOWA

10:00am Riverway Arts Centre, Thuringowa Young Families' Concert, hosted by Steve Price

George Dreyfus (born 1928)
The Adventures of Sebastian the Fox
 'Sebastian's Theme Song'
 'The Doll's House'
 'Playtime'
 'The Potter's Wheel'
 'The Pieman'
 'The Jinker Ride'
 'Lullaby'
 'The Chase'

Virginia Taylor (Flute)
 Diana Doherty (Oboe)
 Paul Dean (Clarinet)
 Matthew Wilkie (Bassoon)

Born in Wuppertal, Germany in 1928, George Dreyfus came to Australia in 1939. He studied bassoon at University in Melbourne. In the 1960s, he became interested in the music of the European avant-garde writing works where, as he puts it, 'the tunes were hard to find'. At the same time he was increasingly asked to compose for film and television. Soon, as he puts it, 'I became a *Trivial Pursuit*, a clue in the *New Idea* crossword, a question on *Sale of the Century*. Dreyfus's fame was assured by such pieces as the theme from the ABC TV series *Rush* and, also for the ABC, the children's program *The Adventures of Sebastian the Fox*, which dates from 1963.

Claire Edwardes (born 1975)
How the elephant got his trunk
 (Words by Rudyard Kipling)

Australian premiere

Claire Edwardes (Percussion)

In 1902 Rudyard Kipling published his *Just So Stories* which explain how the Whale got its throat, how the Leopard got his spots, how the Rhinoceros got his skin and other useful information. In the story *The Elephant's Child* we discover that the curious little elephant originally had 'a blackish, bulgy nose, as big as a boot' which he couldn't use to pick things up with. On the advice of the Kolokolo Bird he sets off for 'the banks of the great grey-green, greasy Limpopo River' and his life is never quite the same...

To tell this story, Claire Edwards will perform music including Chick Corea's *Children's Songs*, Iannis Xenakis's *Rebonds*, Louis Andriessen's *Woodpecker* as well as music by Ney Rosauero, Handel, Bach and more.

Saturday, July 14th

5:30pm Townsville Civic Theatre Sunset Series – Happy Anniversary *Wedding Day*

Recorded by ABC Classic FM

Gioachino Rossini (1782-1868)
Duetto for cello and double bass
 in D major (1824)

Leonid Gorokhov (Cello)
 Kees Boersma (Double Bass)

It is not surprising that the number of works for cello and double bass is not large. What is surprising is that there are any at all. However, two members of the String Soloists of the Berlin Philharmonic, Jorg Baumann and Klaus Stoll, who have regularly performed together under the banner of the Philharmonic Duo, have uncovered a small number of interesting and virtuosic works for this combination, mainly centred around the figure of Domenico Dragonetti. Dragonetti (1763-1846), who lived in London for most of his life, had an international reputation as a virtuoso of the double bass, and a lesser reputation as a composer. Rossini, who was a close acquaintance (as were Paganini, Liszt and the publisher Vincent Novello), addressed letters to him as 'Sigr. Dragonetti. Sole Professor of Double Bass', signal of the esteem in which he was widely held.

In late 1823, Rossini came to London and, while there, wrote this duo for double bass and cello specifically for Dragonetti, the virtuoso himself having also written a work for this combination. It is conceivable that the sole manuscript for Rossini's work remained in Dragonetti's possession, for it was rediscovered in England and published only as recently as 1969.

Graeme Skinner © 2007

Edvard Grieg (1843-1907)
Lyric Pieces Op. 65 No. 6: 'Wedding day at Troldhaugen' (1896)
Lyric Pieces Op. 43 No. 2: 'Solitary traveller' (1886)
Lyric Pieces op 43 no 1: 'Papillon'
 Kathryn Stott (Piano)

Grieg was essentially a miniaturist and throughout his life explored this aspect of his musical personality in several sets of Lyric Pieces composed throughout his life. The Op. 65 set dates from 1896 when Grieg was at the height of his international career. He and his wife Nina – a fine singer and interpreter of his songs – had built their dream home at Troldhaugen a decade earlier, and when Grieg died a hundred years ago, his ashes were scattered across the fjord there. The Op. 43 set dates from the mid 1880s.

Claude Debussy (1862-1918)
Syrinx for solo flute

Virginia Taylor (Flute)

The title of Debussy's short piece for solo flute alludes to the story in Ovid *Metamorphoses* where the nymph Syrinx escapes the amorous intentions of the god Pan by being transformed into a clump of reeds out of which Pan makes a set of panpipes. Debussy wrote the piece in 1912 as incidental music for *Psyche* a play by his colleague Gabriel Mourey. Psyche is the beloved of Cupid, who visits her by night insisting that she never look on him. (Her curiosity has predictable consequences.) In Mourey's play *Syrinx* was heard offstage as Pan dies.

Erich Wolfgang Korngold (1897-1957)
Quintet for two violins, viola, cello and piano in E major, Op. 15 (1921)
Moderato espressivo
Adagio
Finale

Bengt Forsberg (Piano)
Dimity Hall (Violin)
Miki Tsunoda (Violin)
Irina Morozova (Viola)
Sue-Ellen Paulsen (Cello)

When Mahler heard the 10 year-old Korngold's music he not only pronounced the boy a genius, but recommended that he study with Alexander von Zemlinsky. Zemlinsky's music fell out of favour late in his life, but he was a major figure in Viennese music in the early 20th century, producing a catalogue of beautifully wrought work with the arguable masterpiece of the Lyric Symphony composed in 1922. He taught numerous important figures, such as Schoenberg (whose sister he married), Berg, Webern and Alma Mahler. Korngold duly went to Zemlinsky as a private pupil.

Korngold's Piano Quintet establishes its Viennese-ness almost immediately. It reflects Zemlinsky's aesthetic which, while cultivating some of the same expressionism that we hear in Mahler and early Schoenberg, never followed the path into atonality or serialism. The opening movement is emotive but rigorously constructed; the adagio is more serene and the finale is energetic despite the German marking 'almost pathetic'.

Saturday, July 14th

Proudly sponsored by



8:00pm Townsville Civic Theatre Evening Series – Vintage Classics Plus One

Recorded by ABC Classic FM

Joseph Haydn
Trio for piano, violin and cello in G major, Hob XV:25
Andante
Poco adagio
Finale ('Gypsy rondo'): Presto

Miki Tsunoda (Violin)
Sue-Ellen Paulsen (Cello)
Gwenneth Pryor (Piano)

In the early 1790s Haydn was a pop-star in London after decades in the seclusion of his employer's palace at Eszterhaza. His marriage had long been loveless, and in London in 1791 he also fell in love with 'an English widow...a beautiful and charming woman and I would have married her very easily if I had been free'. This was Rebecca Schroeter, whom Haydn had begun to teach in 1791 and who remained a close friend even after he returned to the continent. Back in Vienna in 1795 Haydn composed several sets of piano trios and dedicated the set of three (HobXV: 24-26) to her.

Haydn's Piano Trios seem, at first glance, to be an object lesson in the pitfalls of the ensemble: the cello seems merely to double the left hand of the piano, while the violin etches out the melodic lines decorated by the right hand. It seems that Haydn is wilfully writing music which looks back to the baroque trio sonata. Mozart, on the other hand, gives more independence to the cello and as such lays the foundation for Beethoven, Schubert and the nineteenth century.

Charles Rosen, however, contends that Haydn's trios are greater than any of the Mozart works (which he describes as 'thinner in style') precisely because they understand the technical limitations of the piano at the time. By reinforcing the bass-line with the cello, and using the violin to bring out the melody in high relief, the piano is freer to become more glitteringly virtuosic than in a solo sonata. In this work Haydn reminds us even more forcefully than usual of the importance to him of folk-music.

Diana Doherty (Oboe)
Paul Dean (Clarinet)
Matthew Wilkie (Bassoon)
Ben Jacks (Horn)
Kathryn Selby (Piano)

The Grave introduction opens by demanding the listener's attention with an upward-thrusting unison fanfare – a simple rhetorical gesture, quickly counterbalanced by a quieter and superbly elegant answering phrase. The following *Allegro*, if not so stately, is nevertheless characterised by the magnitude of its design. The main section of the slow movement consists of a calm and evenly-striding theme in B flat major, which alternates with two intermediate sections in minor keys. The movement is in *rondo* form and is characterised by elegant themes enhanced by intricate counterpoint and ornamentation. The *Finale*, which immediately follows the slow movement, is again in *rondo* form. The principal theme is worked out in some darker minor keys but the recapitulation brings back the buoyant mood of the beginning. The work was first performed with the composer at the piano on 6 April 1797. *Musica Viva Australia* © 2007

NEERKA

townsville
great barrier
Reef

BOOKINGS CALL
1800 447 333
4771 3855
or your local agent
The Breakwater Terminal,
Townsville

www.sunferries.com.au

BOOK NOW ONLINE:
www.sunferries.com.au

NORTH AUSTRALIAN
WINNERS
2004-2005
FOR BEST DAY TRIP

SUNFERRIES

Harrison Birtwistle (born 1934)
The Axe Manual (2000)

Australian premiere

Claire Edwardes (Percussion)
Bernadette Balkus (Piano)

The music of Harrison Birtwistle is not for the faint hearted. One of the greatest living British composers, he has maintained his unique style and aesthetic over a long career, which began in Manchester in the 1960s. A student at the Royal Manchester College of Music, Birtwistle originally studied clarinet but in 1965 sold his instruments in order to concentrate on composition. Along with colleagues like Peter Maxwell Davies and Alexander Goehr he pursued a modernist aesthetic, but maintains a strong sense of the unbroken line of Western music 'stretching from 1000AD to now'. Much of his work has been for the stage in which Birtwistle explores the nature of time by avoiding traditional narrative forms, and his concert music is often characterised by a metrical sophistication that manipulates the listener's sense of time passing. His work is often based in classical or British myth, as in works such as *The Mask of Orpheus*, *Theseus Game* and *Gawain*. It's not for the fainthearted, but repays careful listening.

The composer is fond of puns, too, and the title of *The Axe Manual* for the unusual combination of piano and percussion is in no way homicidal. Rather it is a tribute to Emmanuel Ax, the pianist for whom the work was written as a duet with Evelyn Glennie in 2000.

Johannes Brahms (1833-1897)
Trio for violin, horn and piano in E flat major, Op. 40 (1865)
Andante

Scherzo: Allegro & Trio: Molto meno allegro
Adagio mesto
Finale: Allegro con brio

Dene Olding (Violin)
Ben Jacks (Horn)
Bengt Forsberg (Piano)

Brahms wrote his one and only Horn Trio in E flat major in 1865, at Lichtenthal in the Black Forest mountains. When sending the score to the Bonn publisher Simrock, Brahms pointed out particularly that the horn part was written for the 'natural' (i.e. valveless) hunting horn. His intention was to emphasise the uncomplicated nature of the horn part, though a modern horn with valves is most often used in playing the work today.

The first movement begins with a melancholy principal theme, which lingers on dominant harmonies. There is a reminder of the horn's popularity as a serenade instrument when Brahms repeats this theme, undeveloped, to form a rondo, rather than the more usual sonata-form movement. This was the mood Brahms associated intimately with his walks in the woods.

The lively *Scherzo* has a certain pride of bearing and includes a little B major episode of a lighter, more graceful gait. Its *Trio* is marked *Molto meno allegro*, a long, mournful song in the dark key of A flat minor. Darkness returns, even more poignantly, in the E flat minor *Adagio mesto*, written shortly after the death of Brahms's mother. A reference to the folksong *In den Weiden Steht ein Haus* recalls his youth in his parents' home. This prefigures the lively and bright hunting theme of the finale; the soulful horn is not, after all, too proud to recall its outdoor past.

Musica Viva © 2007

Sunday, July 15th

Proudly sponsored by **CITYLIFE**

11:30am St James' Cathedral Festival Farewell

Recorded by ABC Classic FM

Béla Bartók (1881-1945)
A selection of duos Op. 98 for two violins
(1931-1932)

Dene Olding (Violin)
Dimity Hall (Violin)

Bartók abhorred any notion of racial or cultural 'purity' and once declared his belief in: the brotherhood of peoples, brotherhood in spite of all wars and conflicts. I try – to the best of my ability – to serve this idea in my music; therefore I don't reject any influence, be it Slovak, Romanian, Arabic, or from any other source. The source must only be clean, fresh and healthy!

An opportunity came in 1931 when a German violin teacher asked if he might arrange some of Bartók's work for two violins. The composer loved the idea, but insisted on writing new pieces – 44 of them – in which he could introduce young players to the melodies and rhythms of many different cultures. The pieces were so successful that Bartók was inspired to do something similar for piano, and his epochal *Mikrokosmos* was born.

Benjamin Britten (1913-1976)
Six Metamorphoses after Ovid, Op. 49

1. *Pan*
2. *Phaeton*
3. *Niobe*
4. *Bacchus*
5. *Narcissus*
6. *Arethusa*

Diana Doherty (Oboe)

Britten wrote his *Six Metamorphoses* for the oboist Joy Boughton to play at the 1951 Aldeburgh Festival, which he had founded four years before. Boughton's performance took place on the Meare or pond at the Suffolk town of Thorpeness, and is thus designed for outdoor performance – much of its thematic material makes use of resonant arpeggios. Each movement represents a story from the *Metamorphoses* written by Ovid just before his exile from Rome under Augustus in 8 AD. Ovid's theme is the transformation of people into animals, things and gods. *Pan*, pursues a nymph called Syrinx who is transformed into a clump of reeds out of which he fashions the pan-pipes; *Phaeton*, son of the Sun-God begs to drive the chariot of the sun but loses control, burning the earth until Zeus aims a thunderbolt at him. *Niobe* boasts that her children are superior to the gods Apollo and Diana. The children are slain by the gods; Niobe is turned into a mountain and her tears the springs that run from it. *Bacchus* is the god of wine – transformative stuff – who changes a shipload of pirates into dolphins. *Narcissus*, cursed to fall in love with himself, does so when he sees his reflection, ignoring the love-struck Echo who tries to get his attention; he turns into a flower. Finally *Arethusa*, like Syrinx running from a randy god, is changed into a fountain.

Franz Schubert
Octet for 2 violins, viola, cello, double bass, clarinet, horn and bassoon in F major, D803

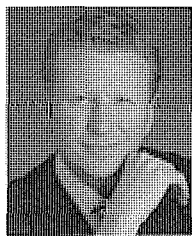
- Adagio – Allegro*
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto-Allegro

- Jack Liebeck (Violin)
 Valeriy Sokolov (Violin)
 Alexander Zemtsov (Viola)
 Leonid Gorokhov (Cello)
 Kees Boersma (Bass)
 Paul Dean (Clarinet)
 Matthew Wilkie (Bassoon)
 Ben Jacks (Horn)

Schubert's Octet was written with a particular player in mind. Count Ferdinand Troyer was an amateur – though evidently very good – clarinettist who played at the musical events held in the home of Beethoven's patron the Archduke Rudolf. Troyer had played in the premiere performance of Beethoven's Septet, Op. 20 in 1800, and in 1824 commissioned Schubert to write a companion piece to that work. The composer responded with an outright masterpiece, and one which gives the clarinet subtle but clear prominence in the announcement of themes in the first three movements. It had, however, to wait until 1827 for its first performance.

Schubert closely modelled his Octet on Beethoven's work: they both have six movements. The first of both has a slow introduction whose dotted (long-short) rhythms anticipate the main allegro material. The second of both works is a slow movement; Schubert politely gives his main theme to the clarinet. The third and fifth are dance movements, but Schubert inverts Beethoven's order playing placing the faster scherzo movement third, and the more stately menuetto fifth. Schubert's fourth movement is a theme and variations based on a tune from his own German opera *Die Freunde von Salamanka* (and Beethoven quotes himself in the menuetto of his Septet). Schubert (again like Beethoven) begins his last movement with another slow introduction, creating a sense of expectation by the use of tremolo figures in the lower strings, before releasing a characteristically carefree and lyrical finale. Beethoven got to hate his Septet owing to its enormous popularity and numerous arrangements; Schubert, on the other hand, seems to have been pleased with the Octet. He wrote to a friend that it, along with the major string quartets of the same time, might prepare the ground for a 'great' (meaning Beethovenian) symphonic work. This is perhaps overly modest. Schubert had after all written eight symphonies by that stage, and his mastery of chamber music in a work like the Octet can be explained in part by his having composed some 11 string quartets while still a teenager.

All notes Gordon Kerry © 2007 unless otherwise credited



Artistic Director & Piano

Piers Lane

Australia/UK

Proudly sponsored by Joe & Christine Pulvirenti

London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to over forty countries. Following the success of his New York concerto debut at Lincoln Center in 2004, he was reinvented to Lincoln Center in Spring 2006 when he played a recital and the mighty Piano Concerto by Sir Arthur Bliss with the American Symphony and Leon Botstein at Avery Fisher Hall. Recent and forthcoming highlights include concerto appearances with the City of Birmingham Symphony, London Philharmonic, Hallé and Ulster Orchestras; a solo recital in Birmingham's Symphony Hall for the BBC; a three-recital series called *Metamorphoses* at the Wigmore Hall in London; the Opening Recital of the Sydney International Piano Competition; recitals in Munich and Paris and appearances in many major piano festivals.

Engagements in Australia and New Zealand during 2007 have included a Mozart Concerto with The Queensland Orchestra and Beethoven's *Emperor* concerto with the Adelaide Symphony and The Queensland Orchestra; solo recitals in Adelaide, Auckland, Brisbane, Melbourne, Sydney and Perth; and a ten-concert national tour with the Australian String Quartet.

Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's concerto repertoire exceeds 75 works. He has played with all ABC and BBC Orchestras, the Aarhus, City of Birmingham, Bournemouth, Gothenburg & New Zealand Symphony Orchestras, the Hallé, Philharmonia, Kanazawa Ensemble and City of London Sinfonia and the London, Royal Liverpool and Royal Philharmonic Orchestras among others.

Piers Lane is also in great demand as a chamber music player. Recent collaborations have included Musica Viva tours of Australia with soprano Cheryl Barker, baritone Peter Coleman-Wright and violist/composer Brett Dean; and performances with Anne Sofie von Otter and Bengt Forsberg in Malmö, Stockholm and the Bergen Festival. He continues his long-standing partnership with British violinist Tasmin Little in UK recital tours.

Piers Lane has an extensive discography on the Hyperion label and has also recorded for EMI, Decca, BMG, Lyrita and Unicorn-Kanchana. He is a well-known voice on BBC Radio 3, having written and presented over 100 programmes. In 1994 he was made an Honorary Member of the Royal Academy of Music, where he has been a professor of piano since 1989. He has received an Honorary Doctorate from Griffith University.



Composer-in-Residence

Brett Dean

Australia

Proudly sponsored by Pacific Marine Group

The Australian composer and viola player Brett Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic Orchestra for 15 years. Brett returned to Australia in 2000 to concentrate on his growing compositional activities, and his works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. One of the most internationally performed composers of his generation, much of Dean's work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his partner Heather Betts.

Brett Dean began composing in 1988, initially working on film, radio and improvisatory projects. He became established as a composer in his own right through works such as *Ariel's Music*, a clarinet concerto which won an award from the UNESCO International Rostrum of Composers, the piano quintet *Voices of Angels* (1996) and *Twelve Angry Men* (1996) for 12 cellos. In 2001 he won the Paul Lowin Song Cycle Prize for *Winter Songs*, and in 2002/2003 was Artist in Residence with the Melbourne Symphony and Composer in Residence at the Cheltenham Festival.

Dean's most widely-known work is *Carlo for strings, sampler and tape*, inspired by the music of Carlo Gesualdo, which has received over 50 performances. Other scores include *Beggars and Angels* (1999) commissioned by the Melbourne Symphony Orchestra, *Pastoral Symphony* (2001) written for Ensemble Modern, *Testament* (2003) for 12 violas of the Berlin Philharmonic and *Eclipse* (2003) for the Aurn String Quartet, commissioned by the Kölner Philharmonie. The Melbourne Symphony/Stenz premiered *Moments of Bliss*, an orchestral precursor of his forthcoming opera *Bliss*, which was awarded 'Best Composition' at the 2005 Australian Classical Music Awards. A broad selection of his music has been recorded on labels such as ABC Classics and BIS records. Most recently, the Concertgebouw Orchestra premiered *Parteilag*, a specially commissioned work for the Holland Festival 2005 involving spatially disparate orchestral groupings and collaborating with video artist Catherine Barry. Brett Dean is currently the Artistic Director of the Australian National Academy of Music.



Hermitage String Trio Russia / UK

Valeriy Sokolov (Violin)

Proudly sponsored by Abigroup

Alexander Zemtsov (Viola)

Leonid Gorokhov (Cello)

Proudly sponsored by Bruce & Jennifer Kingston

The recently formed Hermitage String Trio is made up of three outstanding UK-based Russian musicians; violinist Valeriy Sokolov, who is on the threshold of a major international career; violist Alexander Zemtsov, Principal Viola of the London Philharmonic Orchestra; and cellist Leonid Gorokhov, who has a flourishing solo career.

An ensemble steeped in the great Russian tradition of string playing, their love of chamber music shines through in their programmes which offer an enticing combination of lesserknown pieces and masterworks of the string trio repertoire.

In Autumn 2004 The Hermitage String Trio made their London début at St John's Smith Square in Academia Rossica's *Series Russian Virtuosi* in London and in Summer 2005 they were invited to the Petworth Festival when their programme included Schubert's *Trout Quintet* with Nikolai Demidenko.

Chosen for inclusion in the 2005/2006 Concert Promoters' Network scheme they gave 13 concerts during this season. In May 2006 they were invited to the Newbury Spring Festival and in July they returned to the Petworth Festival with Nikolai Demidenko. Forthcoming highlights include further concerts with Nikolai Demidenko in Munich, Norwich, York, the University of Surrey and Wigmore Hall.



New Zealand String Quartet

Helene Pohl (Violin)

Douglas Beilman (Violin)

Gillian Ansell (Violin)

Rolf Gjelsten (Cello)

Proudly sponsored by Naturform

Acclaimed for its powerful communication, dramatic energy, and beauty of sound, the New Zealand String Quartet has distinguished itself internationally for its imaginative and unique programming, including cycles of composers' music from Mozart to Berg, and the championing of works from New Zealand and the Pacific Rim. They have won praise for their versatility and their fresh approach to the great classics of the quartet repertoire.

In their busy recent seasons the group has made acclaimed debuts in London at Wigmore Hall (to which they were quickly re-invited), and in New York at the prestigious Frick Collection. They have recently given an extensive tour of Korea, two North American tours, a first tour of Mexico including four concerts for the Cervantino International Festival and some forty concerts in New Zealand alone.

The ensemble's innovative collaborations have included performances of concertos with the BBC Scottish Symphony, the Auckland Chamber Orchestra and the New Zealand Symphony. They have performed with internationally renowned artists such as Colin Carr, Anton Kuerti, Frans Helmerson, James Campbell, Alexander Lonquich, Piers Lane, Nobuko Imai, Hariolf Schlichtig, Christoph Richter, Atar Adad, and Peter Nagy; the Lafayette, Lindsay and Goldner Quartets, as well as jazz greats Mike Nock, Jim Hall and Wayne Marshall. Dedicated teachers as well as performers, the group has been Quartet-in-Residence at Victoria University of Wellington, now the New Zealand School of Music, since 1991.

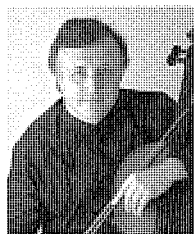


Bassoon

Matthew Wilkie Australia

Matthew Wilkie was born in Orange and studied at the Queensland Conservatorium of Music. Subsequently, he appeared as soloist with a number of German orchestras. He joined the prestigious Chamber Orchestra of Europe in 1986 as Principal Bassoon and was invited to perform as soloist with them, as well as on disc. Matthew Wilkie was appointed Principal Bassoon with the Sydney Symphony Orchestra in January 2000.

Cello



Raphael Wallfisch UK

Proudly sponsored by

The School of Creative Arts, JCU

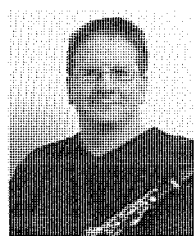
From an early age it became apparent that the cello was to be his life's work. Since winning the Gaspar Cassadó International Cello Competition in Florence, he has enjoyed a world-wide career playing with such orchestras as the London Symphony, Berlin Symphony, Los Angeles Philharmonic, Warsaw Philharmonic, Czech Philharmonic and many others. Teaching is one of his passions and he is in demand as a teacher all over the world.



Sue-Ellen Paulsen Australia

Proudly sponsored by Brazier Motti

Sue-Ellen Paulsen joined the Tasmanian Symphony Orchestra in 1986. Since then she has been Guest Principal with the Sydney Symphony, Adelaide Symphony Orchestra and the Australian Chamber Orchestra. An experienced soloist, Sue-Ellen regularly appears with the Tasmanian Symphony Orchestra and other Australian orchestras.



Clarinet

Paul Dean Australia

Proudly sponsored by Wilson, Ryan & Grose

Paul Dean's career in music has taken him around the world. Paul is director and solo clarinet with Southern Cross Soloists, the Queensland Conservatorium's Ensemble in Residence. He was Principal Clarinet of the Queensland Symphony Orchestra for 13 years. He has also been Guest Principal Clarinet with the China National Symphony Orchestra and Australian Chamber Orchestra.



Didgeridoo

William Barton Australia

Proudly sponsored by Pickards BDS

Born in Mt Isa, William Barton is considered one of the world's leading didgeridoo players and is increasingly recognised as a composer. In recent years William has performed at the 90th Anniversary ceremonies at ANZAC Cove Gallipoli and with the London Philharmonic Orchestra and in the Aldeburgh Festival in the UK. Highlights of his 2006 season included performances with the Sydney Symphony and Western Australian Symphony Orchestras and as a guest artist in an Australian Indigenous Music Project for Cite de la Musique in Paris. Earlier in 2007 William performed with the Bavarian Radio Symphony and Brooklyn Philharmonic Orchestras and is engaged by the Venice Music Biennale later in the year.



Double Bass

Kees Boersma Australia

Proudly sponsored by Connolly Suthers Lawyers

Kees Boersma joined the Sydney Symphony as Principal Bass in 1990. As well as his work within the Orchestra, he has featured as soloist on a number of occasions. Kees was a founding member of the Brisbane based contemporary music group ELISION. He performs and records regularly with the Sydney Soloists, a chamber ensemble made up of Sydney Symphony musicians. He has also toured nationally for Musica Viva.



Flute

Virginia Taylor Australia

Proudly sponsored by NQ Day Surgical Centre

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.

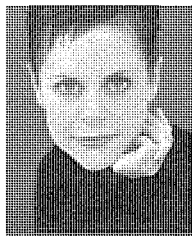
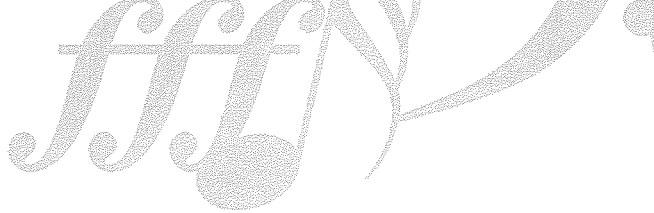


Horn

Ben Jacks Australia

Proudly sponsored by Smith + Elliott

Ben Jacks is one of Australia's leading Horn players. He studied at the University of Western Australia under Heidi Kepper. Ben was appointed Principal Horn with the Sydney Symphony Orchestra in 2001 after holding the position of Principal Third Horn in the Orchestra since 1998. Ben has performed as Guest Principal with the Tasmanian, Adelaide, Queensland and Melbourne Symphony Orchestras and the Australian Opera and Ballet Orchestra (Sydney).



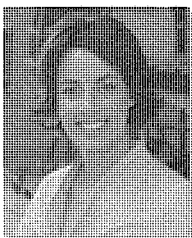
Oboe

Diana Doherty

Australia

Proudly sponsored by Pam & William Shipway

Diana Doherty was Principal Oboe in the Symphony Orchestra of Lucerne for seven years. Since 1997, she has been Principal Oboe of the Sydney Symphony and performs regularly as a guest soloist throughout the world. To date she has recorded four CDs: Concertos by Haydn, Mozart, Martinu and Zimmerman with the Symphony Orchestra of Lucerne; *Romantic Oboe Concertos* with the Queensland Symphony Orchestra; *Blues for DD* with pianist David Korevaar; and *Souvenirs* presenting beautiful melodies for oboe.



Percussion

Claire Edwardes

Australia

Claire Edwardes is an internationally renowned soloist and chamber musician who has spent the last seven years based in the Netherlands. She has featured as soloist at such events as the Huddersfield and Cheltenham Festivals, Adelaide Festival of Arts, The London Birtwistle Festival and has performed concertos in such prestigious venues as the Concertgebouw, Amsterdam and the Queen Elizabeth Hall, London. She is recipient of the 2005 MCA/Freedman Fellowship.



Piano

Bernadette Balkus

Australia

Bernadette has performed and taught for eight years in the United States, mainly in Boston. Since her return to Australia, Bernadette has given concerts in New Zealand and in all States of Australia for Musica Viva as well as performing with the Adelaide Symphony Orchestra, Sydney Symphony and the Australian Chamber Orchestra.



Bengt Forsberg

Sweden

Proudly sponsored by Australian Technical College NQ

Bengt Forsberg is one of Sweden's most renowned pianists. He studied in Sweden, London and Copenhagen. As soloist, chamber musician and lieder accompanist, his name is well-known and highly regarded internationally. He records for Deutsche Gramafon. He eagerly performs and promotes lesser-known composers and rarely heard music by more well-known composers. He is also an organist.

CELEBRATING OUR 21st BIRTHDAY



Townsville's Professional Theatre Company

A STRETCH OF THE IMAGINATION

July Tues 24 – Sun 29

Jack Hibberd

Compelling story of one-time traveler, lover, sportsman, now philosopher, poet and hermit.



BOMBSHELLS

Aug Tues 14 – Sun 19

Joanna Murray-Smith

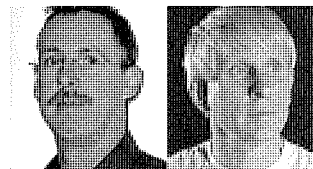
Exposes women balancing their inner and outer lives with humour and desperate cunning

THE DRESSER

Aug – Wed 29 – Sept Sat 8

Ronald Harewood

Last of the great Actor-Managers relies on the Herculean effort of his dresser to get him on stage.



CONSTANCE DRINKWATER & THE FINAL DAYS OF SOMERSET

Sept Wed 19 – Sun 23

Stephen Carelton

Brilliant new Australian melodrama in dark, exotic, supernatural version of Far North Queensland.

Preview: OEDIPUS TYRANNUS

Oct Wed 17 – Sun 21

Sophocles (written 430bc)

The newborn child of the local King and Queen will grow up to kill his father then marry his mother! Or will he?



ANIMAL FARM

Nov Wed 21 – Sun 25

George Orwell

Stylised theatre uses music, film and raw physical power of dynamic actors to create centre piece of this political fable.

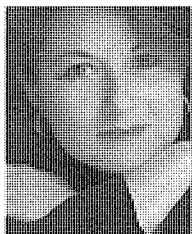
Venue: Old Magistrates Court, City
Tropic Sun 4721 5433
www.tropicsun.com.au



Gwenneth Pryor Australia / UK

Proudly sponsored by The Catholic Education Office

Australian-born Gwenneth Pryor is well known internationally as a musicianly and versatile pianist through her regular recitals, concerto performances and broadcasts. After graduating from the Sydney Conservatorium she won a travelling scholarship to the Royal College of Music, London, where she was awarded the prestigious Hopkinson Gold Medal. There she studied with the renowned pianist, Lamar Crowson (who was a frequent performer at the AFCM). Since that time she has travelled widely, performing throughout the UK, Europe, North and South America and the Far East. Gwenneth Pryor has made several solo discs and also recorded with the English Chamber, London Philharmonic and London Symphony Orchestras.

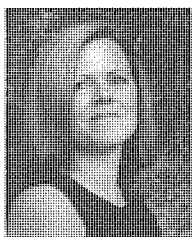


Kathryn Selby Australia

Proudly sponsored by Ann Bunnell

Sustainable Solutions

Kathryn Selby has performed throughout the world and was the former Director of Macquarie Trio Australia. She recently recreated her Selby & Friends National Concert series, formed TrioZ with colleagues Niki Vasilakis and Emma-Jane Murphy and for 2007-08 she is the recipient of the Australia Council Fellowship for Music.



Kathryn Stott UK

Proudly sponsored by Paper Moon P/L

Kathryn Stott is one of Britain's most versatile, imaginative and acclaimed musicians. She is a frequent guest at the world's leading concert halls and appears as a concerto soloist and recitalist in Britain and throughout Europe, Australia and the Far East. Her regular chamber music partners include cellists Yo-Yo Ma, Truls Mork, Christian Poltera and Natalie Clein, violinist Janine Janson and pianist Noriko Ogawa. Her discography is extremely eclectic, ranging from the Complete Piano Works of Faure to Tango.



Soprano

Cheryl Barker Australia

Proudly sponsored by Phillip Bacon Galleries

Cheryl Barker has established a distinguished opera and concert career throughout the UK, Europe, North America and Australia. She is particularly noted for her interpretations of Puccini's heroines – most notably Madame Butterfly – as well as the works of Mozart, Janacek, Strauss and Verdi. Recent highlights include Strauss's *Salome* and Janacek's *Emily Marty* in London – the latter released on CD under Sir Charles Mackerras – and *Rusalka* for Opera Australia.

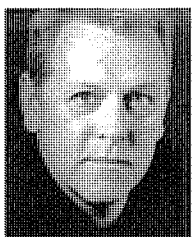


Mezzo

Fiona Campbell Australia

Proudly sponsored by Smile Dental

Australian born mezzo soprano Fiona Campbell is an experienced and accomplished international performer, whose concert appearances have included the Royal Opera House Orchestra Covent Garden, Prague Chamber Orchestra, Hong Kong Philharmonic, Manchester Camerata, Australian Chamber Orchestra, Australian Brandenburg Orchestra and the Australian String Quartet.

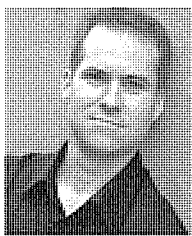


Baritone

Peter Coleman-Wright Australia

Proudly sponsored by Phillip Bacon Galleries

Peter Coleman-Wright has established himself as a musician of extraordinary breadth and versatility on both the opera stage and the concert platform, and is recognised internationally as one of the leading baritones of his generation. He is a regular guest in the great opera houses of the world including London's Royal Opera House and the Metropolitan Opera/New York. His many accolades include a Helpmann award for *Sweeney Todd* for Opera Australia.



Tenor

Paul McMahon Australia

Paul's career highlights include solo performances with all the Australian Symphony Orchestras, Hong Kong Philharmonic Orchestra, Australian Chamber Orchestra; Australian Brandenburg Orchestra; Sydney Philharmonia Choirs; Pinchgut Opera and the Australia Ensemble. 2007 engagements include appearances with Melbourne Chorale, Sydney Philharmonia Choirs and Musica Viva. A Churchill Fellowship in 2002 enabled Paul to undertake intensive study in baroque repertoire at the Royal Conservatoire in The Hague, Netherlands. He holds a Master of Music (Performance) degree from the Sydney Conservatorium of Music and is currently Lecturer in Voice at The Conservatorium, University of Newcastle.

Viola

Brett Dean Australia

Proudly sponsored by Pacific Marine Group

Brett is the Composer-in-Residence for the 2007 Festival. For details see Composer-in-Residence.



Irina Morozova Australia

Proudly sponsored by David & Elizabeth Pearse
Irina Morozova has held the position of Principal Viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra. She has performed in over thirty countries as violist of the Australia Ensemble and, since 1995, the Goldner String Quartet.



Violin

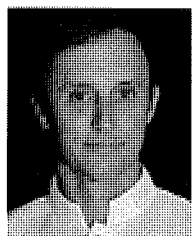
Dimity Hall Australia

Proudly sponsored by David & Elizabeth Pearse
Dimity Hall is a member of the Goldner String Quartet and the Australia Ensemble (resident at UNSW). She has appeared as soloist with the Sydney Symphony Orchestra and Australian Chamber Orchestra and has been Guest Concertmaster with the Melbourne and Adelaide Symphony Orchestras.



Jack Liebeck UK

Proudly sponsored by Reana Developments
Since graduating from the Royal Academy of Music, London, in 2003, Jack has performed as soloist with many internationally renowned orchestras including the Royal Liverpool Philharmonic, London Philharmonic, Lausanne Chamber, the Royal Scottish National, the English Chamber and the Polish National Radio Symphony. In 2002 he made a critically acclaimed London debut recital in a sold-out Wigmore Hall. Recent engagements have included concertos and recitals in Europe, Asia, Portugal, the USA and the UK and a number of solo and chamber music recordings for CD. He is leader of the London-based chamber ensemble, the Fibonacci Sequence.



Dene Olding Australia

Proudly sponsored by David & Elizabeth Pearse
Dene Olding is Concertmaster of the Sydney Symphony Orchestra. Born in Brisbane, he studied at the Julliard School in New York, and is now recognised as one of Australia's most outstanding instrumentalists and is regularly heard as soloist with the major Australian orchestras. He is also leader of the Australia Ensemble and the Goldner String Quartet.



Miki Tsunoda Australia

Proudly sponsored by Vulgaru Steel
As part of the Australian ensemble Duo Sol, Miki has toured the world. She is a regular soloist with the Melbourne and Tasmanian Symphony Orchestras and is currently teaching at Monash University.



**Great Food
Great Views
Great Place**

PRESENT
THIS AD FOR A
10% MAIN COURSE
DISCOUNT



**lunch mon - fri 12-2pm
dinner mon - sat from 6pm
Sir Leslie Thiess Drive
Ph. 4721 2567**

Xstrata MacAir Outback Tour Friday, June 29th – Tuesday, July 3rd

Proudly sponsored by



The Australian Festival of Chamber Music's 2007 Xstrata MacAir Outback Tour is an entertaining adventure with beautiful music performed in some of Queensland's most spectacular and isolated locations. Conducted the week prior to the Festival, music lovers join five talented musicians in a five day tour like no other. Sponsored by Xstrata Copper, MacAir and the Queensland Department of Mines and Energy, the Tour each year mixes dramatic scenery, opportunities to meet Outback Australians at work and play with public performances featuring a selection of musical works for didgeridoo and strings.

This year's artists touring include William Barton, one of the world's leading didgeridoo player and increasingly significant composer, along with the Hamer Quartet. The Hamer Quartet is named after Sir Rupert Hamer and was formed in 2005 by a group of Melbourne musicians from diverse backgrounds. The Quartet comprises Cameron Hill (violin), Rebecca Chan (violin), Stefanie Farrands (viola) and Michael Dahlenberg (cello). Repertoire performed this year on the Tour comprises works from Beethoven, Mendelssohn, Smetana, Weiland as well as music composed by William Barton.

The Tour will visit Mt Isa, Cloncurry, Ernst Henry Mine, McKinlay Races, Quamby Pub, Burke and Wills Roadhouse, Warrenvale Station, Karumba and Normanton, and will include a ferry cruise on the Gulf of Carpentaria, and a trip on the Gulfander Rail.

All masterclasses and concerts performed in remote communities are provided free of charge. The Festival is extremely grateful to our Outback Tour sponsors and the huge support and assistance provided by the communities visited.

The project has been made possible by a Regional Quick Response Grant – an Australian Government Initiative through the Regional Arts Fund, supporting the arts in regional and remote/isolated Australia.

The Hamer Quartet is proudly sponsored by Marg O'Donnell & Martin Moynihan

Chefs in the North Dinner Thursday 5th July, 6.30pm

LEXUS OF TOWNSVILLE

Proudly sponsored by



The Chefs in the North Dinner, held for the first time in 2006, is designed to tempt food and wine aficionados, festival participants and corporate clients to an unforgettable night of fine food, wine and music.

Held on the lawns of Jupiters Townsville under a spectacular marquee, the Dinner features a six course degustation menu to tantalise your taste buds. The evening highlights the best of North Queensland produce and award winning wines. The menu is prepared by five well known chefs from across Australia and



New Zealand, along with five chefs from some of Townsville's best restaurants. Hosted by Lyndey Milan, Food Director of The Australian Women's Weekly and Co-presenter of Channel 9 National program *Fresh*, 2007 chefs include the following:

- David Pugh – Restaurant 2, Brisbane.
- Aaron Meizner – Watermark, Townsville.
- Cath Claringbold - Mecca Bah, Melbourne.
- Lindsay Wood – Mercure Inn, Townsville.
- Geoff Scott – Vinnies Auckland, New Zealand.
- Michael Brine – A Touch of Salt, Townsville.
- Darren Purchase – Fenix Restaurant, Melbourne.
- Ralph Campbell – Jupiters, Townsville.
- Paul McGivern – Restaurant Manx, Brisbane.
- Chris Fitzgerald – Southbank, Townsville.

Winterschool

Proudly supported by



Emerging Australian artists engage with some of the world's best chamber musicians as a source of inspiration, mentorship and skill development in this year's Winterschool. The school is run in two parts. It caters for pre-professional ensembles and for local high school students who can use the Festival experience to further their knowledge and understanding of music and music as a profession.

Students partake in an intense, weeklong 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 Winterschool Concerts, which give our students the chance to perform studied works within the Festival program.

The following public events have been scheduled:

Monday, July 9th 7.00 pm Riverway Arts Centre, Thuringowa
Showcase – Winterschool Emerging Artists and the Strings
Section of the Barrier Reef Orchestra.

Wednesday, July 11th 2.30 pm Perc Tucker Regional Gallery,
Townsville City, Public Masterclasses.

Thursday, July 12th 2.30 pm Perc Tucker Regional Gallery,
Townsville City, Winterschool Emerging Artists Concert.

Friday, July 13th 1.00 pm Perc Tucker Regional Gallery,
Townsville City, Winterschool Emerging Artists Concert

Friday, July 13th 2.30 pm Perc Tucker Regional Gallery,
Townsville City, Public Masterclasses

The Festival is delighted to have Dr. Ryan Daniel return as the Winterschool Director. Ryan is currently Planning Head of the School of Creative Arts at James Cook University. He has a Bachelor of Music First Class Honors, a University Medal, Masters and PHD in Music.

John Curro the Founder, Conductor and Director of the Queensland Youth Orchestras will also facilitate a two day workshop for local high school music students.

Reef Talk Series

Proudly sponsored by



'Where the Land Meets the Sea'.

This year's Reef Talks theme will trace water that flows from the mountains to envelop whales and dugong in the sea and bathe the Great Barrier Reef. The Curator of the Reef Talk Series, Dr Clive Wilkinson has invited 5 colleagues to present their research and understanding to you at evening talks presented in the Townsville Civic Theatre, at the Riverway Arts Centre - Thuringowa and at the Reef HQ Aquarium. Clive is an International Research Associate at the Reef and Rainforest Research Centre, Townsville, was launched at the Festival in 2006. Clive co-ordinates the Global Coral Reef Monitoring Network across more than 80 countries and was formerly a Senior Scientist at the Australian Institute of Marine Science and the Chief Technical Advisor in five ASEAN countries.

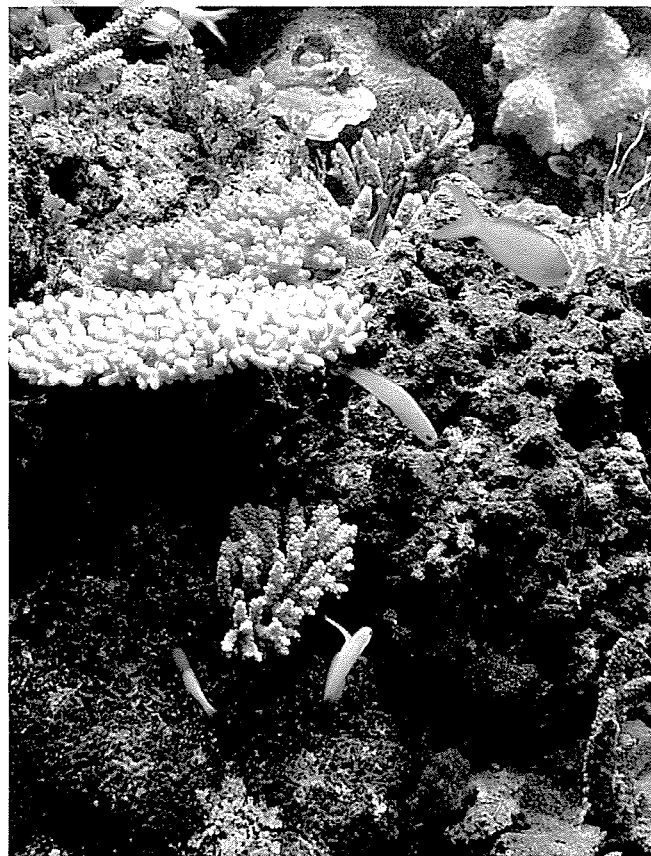
Monday, July 9th

6.00pm Riverway Arts Centre, Thuringowa

Chris Manning, A/Co-ordinator Creek to Coral, Townsville
– Thuringowa

From Creek to 'Choral' - Fostering Effective Partnerships and Community Involvement in Whole of Catchment Management.

Creek to Coral is a partnership of the Townsville and Thuringowa City Councils and the State Government seeking to maintain and enhance healthy waterways in the coastal dry tropics. The objectives include protecting the natural values, biodiversity and ecosystems of the nearby coral reefs, floodplains and wetlands by informing, educating and engendering within the community and raising awareness. Chris will show how effective whole of catchment management from Creek to Coral, is reliant on, and strengthened through partnerships and community ownership.



He will provide insights into local programs and initiatives supporting Creek to Coral.

Tuesday, July 10th

6.45 pm Townsville Civic Theatre

Sheriden Morris, Research Director, Reef and Rainforest Research Centre, Townsville and Cairns

Rainforest to Reef: Our Wins, Our Losses, Our Future.

Sheriden has considerable experience in the tropical agriculture industry, natural resource and environmental management, and policy development. She was formerly Director of Water Quality and Coastal Development in the Great Barrier Reef Marine Park Authority and Manager of the Great Barrier Reef program of CSIRO's Water for a Healthy Country Flagship. Sheriden now guides research directions at RRRC to seeks solutions for environmental problems on the land and in the sea. Sheriden will talk on the connections between the rainforests and reefs of North Queensland; and compose the potential score for the future.

Wednesday, July 11th

6:45pm Townsville Civic Theatre

Dr Katharina Fabricius, Australian Institute of Marine Science (AIMS)
Coral Reefs in a Changing Environment: Getting a Handel on Water

Dr. Fabricius is a coral reef ecologist, and a Principal Research Scientist at AIMS. Her research focuses on biodiversity and conservation issues, and the role of disturbances in shaping reef communities. This includes understanding the effects of changing water quality, climate, crown-of-thorns starfish abundances and

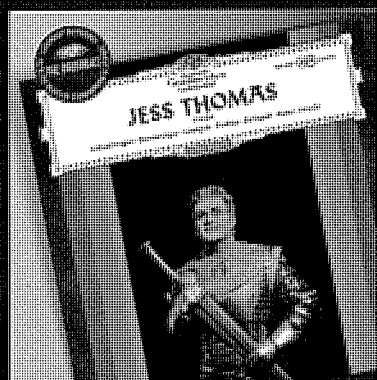
OUTSTANDING REISSUES FROM UNIVERSAL MUSIC AUSTRALIA

DECCA



PHILIPS

UNIVERSAL



Decca 476 8023

Jess Thomas sings Wagner
The great Heldentenor's Wagner recording on a limited edition 'Originals' reissue from Australia



Decca 442 8881

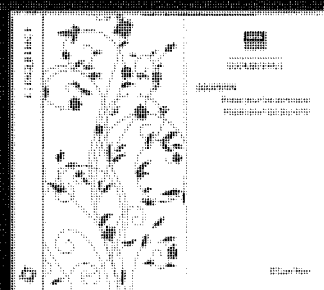
The Wonderful World of Nursery Rhymes
Kenneth McKellar and Vera Lynn's charming recording, with the original cover design and all texts for nursery rhymes.



Decca 442 8077

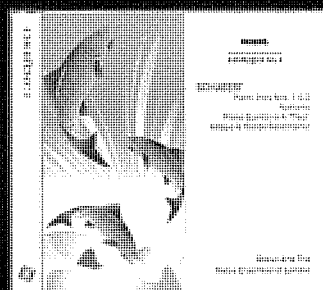
Owen Brannigan - A Little Nonsense
Owen Brannigan and Sir Charles Mackerras pair up on this cult recording, which originally appeared on HMV. This is its first appearance on CD.
AVAILABLE IN MAY

NEW ELOQUENCE TITLES FROM AUSTRALIA



Decca 442 8197 (2CD)

COUPERIN: Organ Masses –
Messe pour les paroisses ;
Messe pour les couvents
GILLIAN WEIR
First release on CD of these seminal Couperin recordings by the great Dame Gillian Weir.



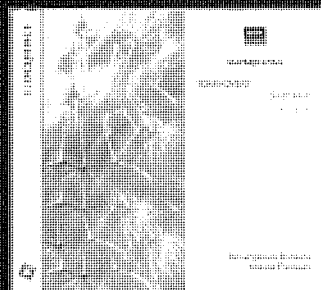
Decca 442 9275

SCHUBERT: Piano Trios
1 & 2; Trout Quintet, etc
BEAUX ARTS TRIO
MELOS ENSEMBLE OF LONDON
Includes first release on CD of the original HMV recording of the Melos Ensemble's glorious "Trout", plus the Adagio & Rondo Concertante.



Decca 442 9028

ADAM: Giselle
MONTE CARLO ORCHESTRA
RICHARD BONYNGE
The first international CD release of Bonynges' first Giselle for Decca.



Decca 442 9032

TCHAIKOVSKY:
Swan Lake (highlights)
CONCERTGEBOUW ORCHESTRA
ANATOLE FISTOULARI
First international CD release of one of the Concertgebouw's earliest stereo Decca recordings.

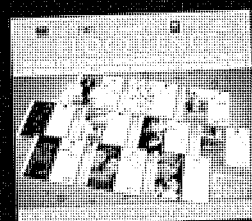
ALSO AVAILABLE

SCHUMANN: Piano, Violin & Cello Concertos; Konzertstück for Four Horns; Concert Pieces for Piano & Orchestra
HAEBLER • HARRELL • BELL
ASHKENAZY • BARENBOIM
First international CD release of Haebler's recording of the Piano Concerto.
Decca 442 8410 (3CD)

SCHUMANN:
Symphonies 1-4; Genoveva & Manfred Overtures
WIENER PHILHARMONIKER
ZUBIN MEHTA
First international CD release of Mehta's complete Schumann output for Decca.
Decca 476 9371 (3CD)

SCHUMANN: Carnaval; Kreisleriana; Novelette No. 8; Faschingsschwank aus Wien; Allegro, Op. 8; Romance, Op. 28, No. 2; Fantasie, Op. 17
ALICIA DE LARROCHA
First CD release of Larrocha's analogue recordings of *Carnaval*, *Kreisleriana* and *Novelette No. 3*.
Decca 476 9910 (2CD)

SCHUMANN: Dichterliebe; Liederkreis, Opp. 24 & 39; Kerner Lieder, Op. 35; Rückert Lieder; Heine Lieder; Myrthen (selection)
WOLFGANG HOLZMAIR
IMOGEN COOPER
Complete Holzmair/Cooper Schumann recordings for Philips, including 2 previously unreleased songs.
Philips 476 9874 (2CD)



NEW CATALOGUE OUT NOW!

AVAILABLE DURING THE FESTIVAL AND FROM ALL GOOD MUSIC RETAILERS.

cyclones. She has written more than 60 publications on the ecology of coral reefs, and a seminal book on octocorals. Katharina will talk about the role of water quality for coral reef biodiversity and resilience during a time of rapidly changing climate.

Thursday, July 12th

8.30pm, REEF HQ (preluding *A Bedtime Story*)

Dr Kristen Michalek-Wagner and Ms Shelly Anthony, Great Barrier Reef marine Park Authority and Reef HQ

An Unfinished Symphony... or the Science of Creating a Coral Reef on Land

This talk provides insights into the challenges involved in creating a coral reef on land. The coral reef mesocosm of Reef HQ is the world's largest living coral reef exhibit and was opened in 1987 to provide an analogue to the "real thing" on land. This man-made ecosystem is unique not only because of its sheer size, but because it was built as a closed system and it is open to the elements. This presents many challenges such as the accumulation of nutrients, exposure to cyclones, extreme rain and temperature episodes and

many result, just as on natural reefs, in coral bleaching and disease. We now have a much clearer understanding of the issues and limitations associated with recreating a functional coral reef on this scale and how these may relate to managing natural reefs.

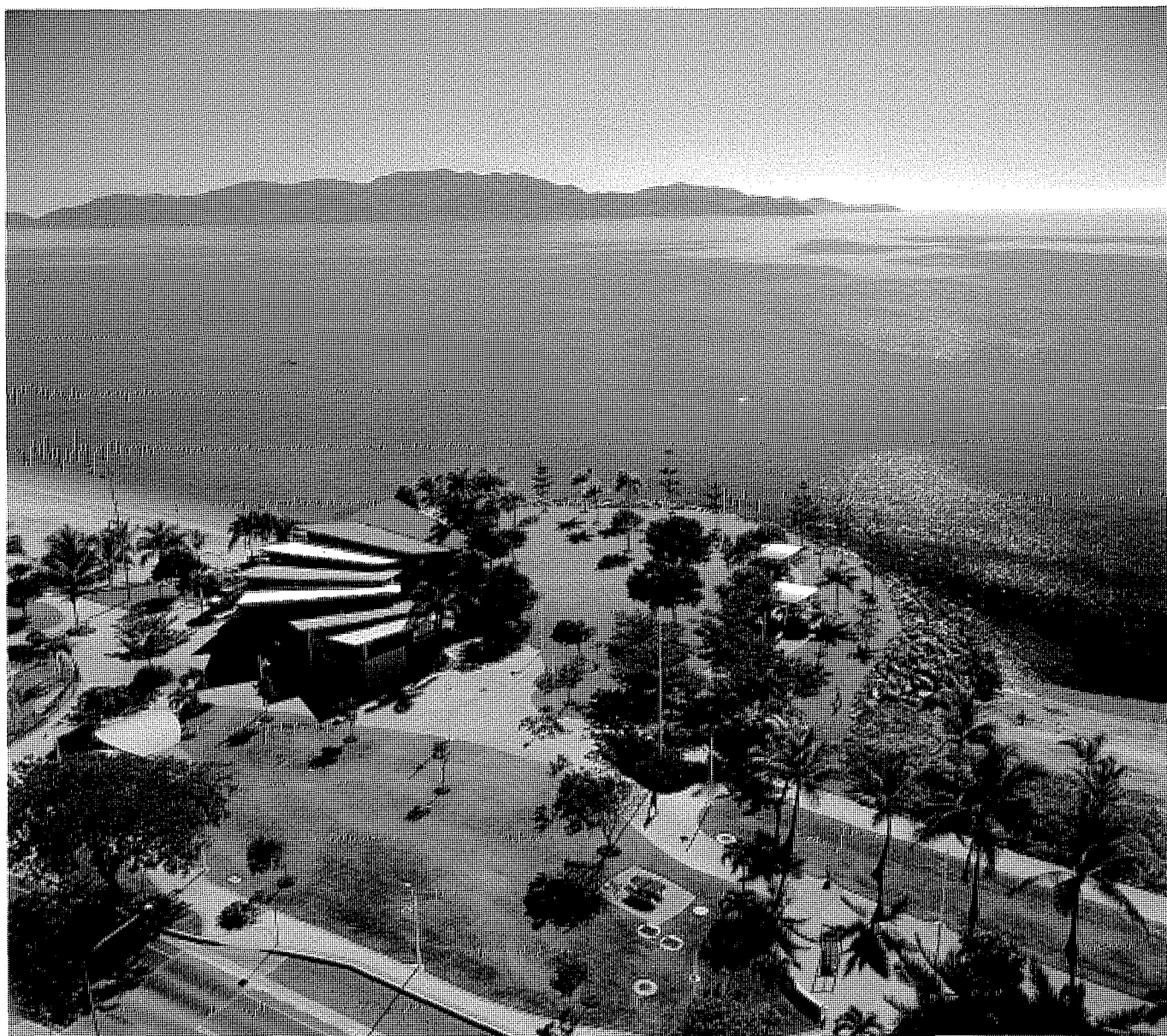
Friday, July 13th

6.45pm Townsville Civic Theatre

Professor Helene Marsh, Dean of Graduate Research Studies, James Cook University

Conserving Marine Wildlife: It is all about Movements

The Great Barrier Reef region is famous for more than its spectacular coral reefs. The World Heritage values of the region include its importance as a haven for marine wildlife: dugongs; sea turtles; whales; and dolphins. Professor Marsh leads a research group which studies the marine wildlife of the Great Barrier Reef region and Torres Strait and is the world's leading authority on the enigmatic dugong, a species of high cultural value to Indigenous Australians. Helene will discuss the challenges of conserving marine wildlife in her illustrated talk based on many years of frontline experience.



William Barton in Concert

4:00pm Friday, July 6th

The Cultural Centre Reef HQ Complex
Flinders Street, Townsville



Proudly sponsored by

The Australian Festival of Chamber Music and The Cultural Centre, Townsville present William Barton in Concert. Born in Mt Isa, William Barton is considered one of the world's leading didgeridoo players and is increasingly recognised as a composer.

This inspirational and uplifting music experience features a number of William's original compositions as well as other works performed both solo and with The Hamer Quartet. The concert also features vocal performances by William's mother, Dalmae Barton. Tickets available from The Cultural Centre phone 07 4772 7679 or in person

Up Close and Personal

1:00pm Wednesday, July 11th

City Library

Level 1 Northtown

280 Flinders Mall

Free Admission

Join Brett and Paul Dean along with Cheryl Barker and Peter Coleman-Wright in an informal lunch time library discussion. Together they will discuss their Australian upbringing and how their early experiences helped or hindered their international aspirations. All four artists are in high demand on the international stage yet are based in Australia. During lunch time hear about how this affects their global careers and what made them decide to 'still call Australia home'.

Fred Blanks Presents: *Recent Books About Music*

Talk One – 10.00am Monday, July 9th

Talk Two – 3.00pm Tuesday, July 10th

Perc Tucker Regional Gallery

Free Admission

"Books about serious music published in this millennium cover a wide field: biographical, narrative, encyclopedic, controversial, historic, financial, even architectural and fictional. These talks will describe and very briefly discuss up to a dozen of them, not all easily available in Australia."

Fred Blanks

Fred Blanks's talks are a Festival institution. He has given informative talks on various musical themes every year since 1998. Audiences rave about these enlightening sessions.

Soundscapes Art Exhibition

Friday, July 6th – Sunday, August 26th

Perc Tucker Regional Gallery

I am delighted that Frances Thompson, Director of the Perc Tucker Regional Gallery has collaborated with the AFCM to mount an exhibition of artworks by four artists closely associated with music. Heather Betts (wife of composer-in-Residence Brett Dean) and Di Bresciani are musicians as well as artists, while John Beard and Mostyn Bramley-Moore are both deeply interested in music and the musical process.

John Beard, the 2007 Archibald Prize Winner, produced a series of four works in 2005 after sitting in on rehearsals and concerts of Brett Dean's *Voices of Angels*. The four works were reproduced in a limited edition, one set being donated to Musica Viva as a thank you for all the pleasure that the organisation brought to Beard through its chamber music series over the years. These four pieces are in vivid contrast to the *Angels* of Bresciani and Betts.

Beard can't be with us for the 2007 Festival, but Betts, Bramley-Moore and Bresciani (how fascinating that all of their last names begin with B!) will all be available for a walk through and informal discussion of their works on Sunday July 8th at 10.15am.

The various pieces are available for purchase but collectively provide a rare opportunity to explore relationships between music and art.

Piers Lane

About Townsville

Festival Life in the Tropics

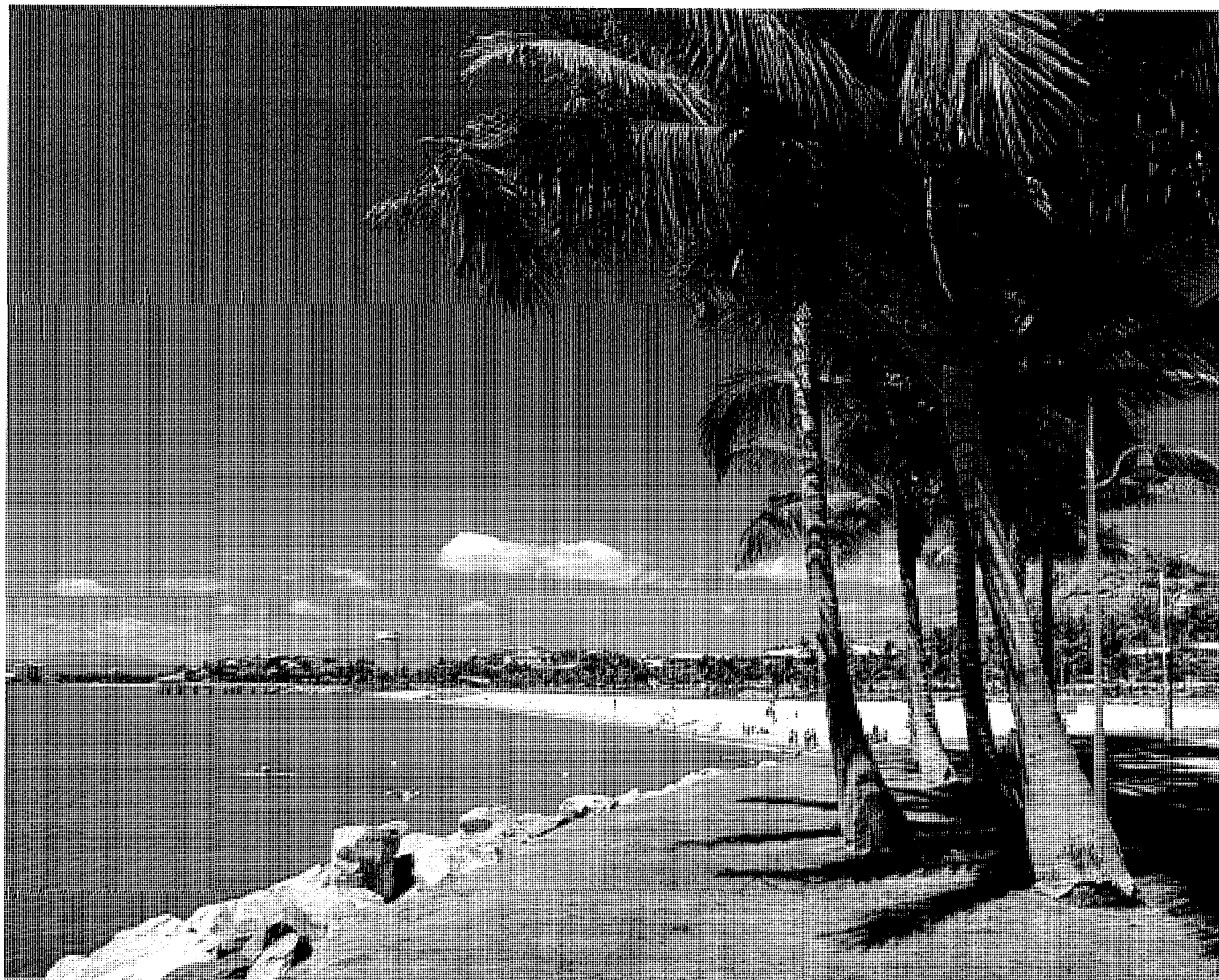
Townsville is the largest tropical city in Australia, with a sophisticated tourism infrastructure. Winter (June to August) is one of the better times to visit. With the rain and heat of the summer over, the dry season brings an average daily temperature of 25 degrees and warm sunshine, clear blue skies and tropical breezes. For more information on Townsville visit www.townsvilleholidays.info or www.sunferries.com.au

Travel and Accommodation

Townsville is serviced by Qantas, Virgin Blue and Jetstar with at least one airline having direct flights from Sydney, Brisbane and Melbourne. Across much of Queensland MacAir services many regional towns and cities as well. There is a large range of accommodation available in Townsville including serviced apartments, hotels and resorts. More information on travel and accommodation is available at www.townsvilleholidays.info

The Region

Townsville is an excellent base for exploring tropical North Queensland, including the World Heritage listed reef and rainforest. The North Queensland region centres on the cities of Townsville and Thuringowa, and extends north to Mission Beach, south to the Burdekin, west to Charters Towers and includes the islands of Magnetic, Dunk, Hinchinbrook, Orpheus and Bedarra.



The City: What to do

Visit the city's historic buildings, Indigenous and contemporary art galleries, museum, wildlife sanctuary and tropical botanic gardens. Swim at the sensational city beaches between concerts. The restaurants and bars which run along the Strand beachfront promenade have sweeping views of Cleveland Bay whilst Palmer Street provides a hub of restaurants.

The Reef

Townsville is central to the Great Barrier Reef. A wide range of diving expeditions and cruises are available to take you out to 1500 species of fish and 400 species of coral. For more information about visiting the reef, go to www.sunferries.com.au

Magnetic Islands

Beautiful Magnetic Island is just 20 minutes from Townsville. Magnetic Island is two-thirds national park and has miles of walking trails and beaches. Ferries leave regularly from the Breakwater Terminal on Sir Lesley Thiess Drive. For more information, phone 1800 447 333.

Rainforest

One hour's drive north of Townsville you will find the World Heritage listed Wet Tropics Rainforest of Paluma Range National Park. The park contains some of the oldest rainforest on earth, spectacular landscape and many rare and endangered plants and animals. It is renowned for bird watching. From Paluma you can carry on through the Great Green Way, an area of outstanding natural beauty leading to Cairns.

Historic Outback

West of Townsville you can visit the Queensland outback, an area steeped in history from dinosaur fossils to the gold mining town of Charters Towers (90 minutes drive).



Festival Venues

Townsville Civic Theatre
41 Boundary Street, South
Townsville

Townsville Masonic Centre
Walker St, Townsville

St James' Cathedral
Cnr Denham and Hamilton Streets,
Townsville

St Joseph's Church
Fryer Street, Townsville

**The School of Arts Theatre
(dancenorth)**
Cnr Stanley & Walker St, Townsville

Perc Tucker Regional Gallery
Cnr Denham & Flinders St,
Flinders Mall, Townsville

**Riverway Arts Centre,
Thuringowa**
20 Village Boulevard, Thuringowa
Central

The Cultural Centre
Reef HQ Complex
Flinders Street East, Townsville
Reef HQ
Reef HQ Complex
Flinders Street East, Townsville
**Townsville City Council City
Library**
Level 1 Northtown
280 Flinders Mall, Townsville
Jupiters Townsville
Sir Leslie Thiess Drive, Townsville

Festival Bus Timetable

If you're looking for transport to concert venues, the Festival provides a bus service to and from most concerts. Tickets are \$4 each way and can be purchased directly from the driver. Gold Pass Holders travel free upon presenting their pass.

Please note pick up times may not be exact as the route progresses. Please be assured that all patrons will arrive in time for concerts.

For Townsville Civic Theatre Concerts

Concert Commencing	5:30pm	8:00pm
Pick-Up points – Route 1		
Rowes Bay Caravan Park	4.30pm	7.00pm
Seagulls Resort	4.33pm	7.03pm
Q.C.W.A Kissing Point – The Strand	4.36pm	7.06pm
Aquarius Hotel – The Strand	4.39pm	7.09pm
Yotz The Strand	4.42pm	7.12pm
Tobruk Pool – The Strand	4.45pm	7.15pm
Jupiters – Sir Leslie Thiess Drive	4.50pm	7.20pm
Pick-Up points – Route 2		
C.W.A Denham St	4.30pm	7.00pm
City Oasis Inn 143 Wills St City	4.32pm	7.02pm
Townsville Plaza Hotel Flinders St	4.34pm	7.04pm
Holiday Inn Flinders Mall	4.37pm	7.07pm
Quest Palmer St	4.42pm	7.12pm

For Riverway Concerts

	Mon 9th	Sat 10th
Concert Commencing	7.00pm	10.00am
Pick-Up points – Route 1		
Rowes Bay Caravan Park	5.45pm	8.45am
Seagulls Resort	5.48pm	8.48am
Q.C.W.A Kissing Point – The Strand	5.51pm	8.51am
Aquarius Hotel – The Strand	5.54pm	8.54am
Yotz The Strand	5.57pm	8.57am
Tobruk Pool – The Strand	6.00pm	9.00am
Jupiters – Sir Leslie Thiess Drive	6.05pm	9.05am
Pick-Up points – Route 2		
C.W.A Denham St	5.45pm	8.45am
City Oasis Inn 143 Wills St City	5.47pm	8.47am
Townsville Plaza Hotel Flinders St	5.49pm	8.49am
Holiday Inn Flinders Mall	5.52pm	8.52am
Quest Palmer St	5.57pm	8.57am

For Masonic Centre Morning Tea and Concert

Concert Commencing	10.00am
Pick-Up points	
Rowes Bay Caravan Park	9.00am
Seagulls Resort	9.02am
Q.C.W.A Kissing Point – The Strand	9.05am
Aquarius Hotel – The Strand	9.08am
Yotz The Strand	9.11am
Tobruk Pool – The Strand	9.14am
Jupiters – Sir Leslie Thiess Drive	9.19am
Quest Palmer St	9.25am

Special Thank you

Presenting the Festival each year is a collaborative effort from a huge number of individuals and organisations. Many volunteer their time throughout the year to ensure the high standard and quality associated with the Festival continues well into the future.

The Festival acknowledges the following individuals for their tremendous support, effort and contribution:

Festival Donors: David & Elizabeth Pearse, Soukup Memorial Scholarship, George V Roberts CBE, B Anderson, W R Taylor, M Messer, A Mackay, Alistair & Dorothy Cole, Bishop Michael Putney, Anna Johns, GH & JM Roberts, Edward & Prof Betsy Jackes, Sheila McBride, Ronald Thyer, Helen Woodger, Louise Dillon, Kevin & Helen Grant, Graham Dudley, Willy Rombout, Anne Rutter, Dr Anne Tanner, Clare Cally, Murray McCartney, Elsie Richter, Annette Riordan, Dr Graham & Elisabeth Pratt, Helen McCauley, Wendy Taylor, Dr Anthony & Joan Seymour, Jock & Pam McLean, Dr Kay Jaumees, Meta Goodman, Neil Burns, Dr George Nagy, Matthew Toohey.

Gold Pass Subscribers: Janelle Lun, Dr Kay Jaumees, Judi Crawford, Gudrun Genée, Jolanda Leska, Frank & Bev Osborn, Jock & Pam McLean, Ann Savage, Michael & Sheila Jacobs, Dr Anthony & Joan Seymour, Barbara Trengove, Wendy Taylor, Ian Dickson, Sylvia Bache, Dr Nita Vasilescu, Daniel & Robyn Hardie, John & Erica Veevers, Margaret Ward, Denis Lisson, John & Elizabeth Alexander, David & Elizabeth Pearse, Dr Morris Shnier, Lawrence Whiffin, Bernadette Greethead, Robyn Kay Capewell, Dr Harold & Hillary Waldman, Helen & Kevin Grant, Colin Spencer, Paul Alleyne, Graham Dudley, Neil Burns, Molly McConville, Kent & Betty Evans, Steve & Sue Quinlan, Clive Wilkinson, Dr Anne Tanner, Anne Rutter, Rev Michael Mullane, Marie-Louise Stenstrom, Janet Dunstan, Robert & Ashleigh Gallagher, Patricia Haycock, Philip Richards, Andrea Larkin, Lindsay Trott, Bruce Gibson-Wilde, Matthew Toohey, Andrew Johnston, Prof. Ian Wronsky, Dr Maggie Mackay, Dr Kym Daniell, Di Bresciani, Joyce Millar Bennett, Jan Carter.

Volunteers: Ava Ball, Kay Bulpitt, Susan Crane, Caryle Frost, Rosalie Frost, Cecily Holmes, Janice Kent-McKenzie, Lorraine Gray-McConnell, Judy Hunter, Ralph Martin, Simon McConnell, Rhonda Mitchell, Jenny Sebba, Bronwyn Smalley, Jill Sutcliffe, Noel-John Whipps, Julianne Wurzbacher, Lise Cerny, Honor Stephenson, Sophie Thompson, Chris Smalley, Beverly Barrett, Vicki Salisbury, Jenny Askey-Doran, Steven Wilson, Margaret Clough, Peter Beresforde, Katherine Thomson, Elizabeth Pegg, Linda Berger, Graeme McCourt, Judy Felix, Jenny and Ernie Gim, Gerald Sowovka, Margaret McNichol, Martin Van Der Merwe, Georgina Whitchurch, John Hunter, Cathy Acton, Margaret Lindsay.

Patron

Her Excellency the Governor of Queensland
Ms Quentin Bryce AC

Board

Marg O'Donnell – Chair
Paul Martinez – Deputy Chair
Phillipa Birkett
John Chandler
Terry Dodd
David Kippin
Helen Ringrose
Christine Pulvirenti
Cr Jack Wilson

Festival Team

Artistic Director – Piers Lane
General Manager – David Pratt
Artistic Administrator – Chris Smeed
Administration and Volunteers Coordinator – Loris Zanotto
Finance Officer – Narelle Forster
Promotions and Events Manager – Vicki Saylor
Publicity – Kath Rose of Kath Rose and Associates
Production Manager – Ian Johnson of Access All Areas
Production Assistant – Katie Boyd
Winter School Director – Dr Ryan Daniel
High School Winterschool Facilitator – John Curro

Interns

Julia Bowden – Music and Artist Intern
Giulliana Bonel – Marketing Intern
Janice Kent-Mackenzie – Marketing Intern
Katya Brandon – Winterschool Intern
Alex Morrissey – Production Intern

Festival Lifetime Members

Nita Vasilescu
David and Elizabeth Pearse

Other Thank you

Robin Lee, Branch Librarian (Knowledge Centre) City Library, Townsville
Ian Jessup of Ian Jessup and Partners
Jim Soorley
Sam Blanch, Townsville Grammar School

Program Notes – Gordon Kerry unless otherwise credited
Freight – Tonia Epstein of Destination Logistics
Cover Design and Theme – Tony Cowan, Logicmedia
Program Production – Haymarket Media Pty Ltd

Chefs in the North Committee

Phillipa Birkett – AFCM
Yvette Braithwaite Bragg – Townsville City Council
Ross Cannell – Jupiters Townsville
Justin Cowell – Arty Productions
Bill Date – Qld Dept. of Tourism, Fair Trading and Wine Industry Development
Wayne Gilray – Garden of Eating
Matt Merrin – Watermark
Kaye Nunan – Qld Dept. of Primary Industries and Fisheries
David Pratt – AFCM
Helen Ringrose – AFCM
Chris Smeed – AFCM
Jeff Webster – Jupiters Townsville

Contact Details

Australian Festival of Chamber Music NQ Ltd
Level 1, 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
ABN 34 050 418 730

Please note that all reasonable endeavours have been made to ensure that the information included in this document is correct at the time of printing. However, the organisers accept no responsibility for any inaccuracies that may appear or any changes to the programme that may occur. The organisers reserve the right to make changes to the programme where necessary at their discretion. Please visit www.afcm.com.au for updated event information.

THE WORLD CLASS *Quartet*



THE CARAT COLLECTION

*A symphony in beautiful
diamond design.*

Beautiful contemporary classics that set a new standard of excellence in diamond jewellery - if you are looking for something that is very different you must inspect our stunning range of one, two and three carat diamond rings.

*Ask about our take home layby,
12 months interest free.*

Loloma Jewellers - 1800 646 508

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

loloma
JEWELLERS