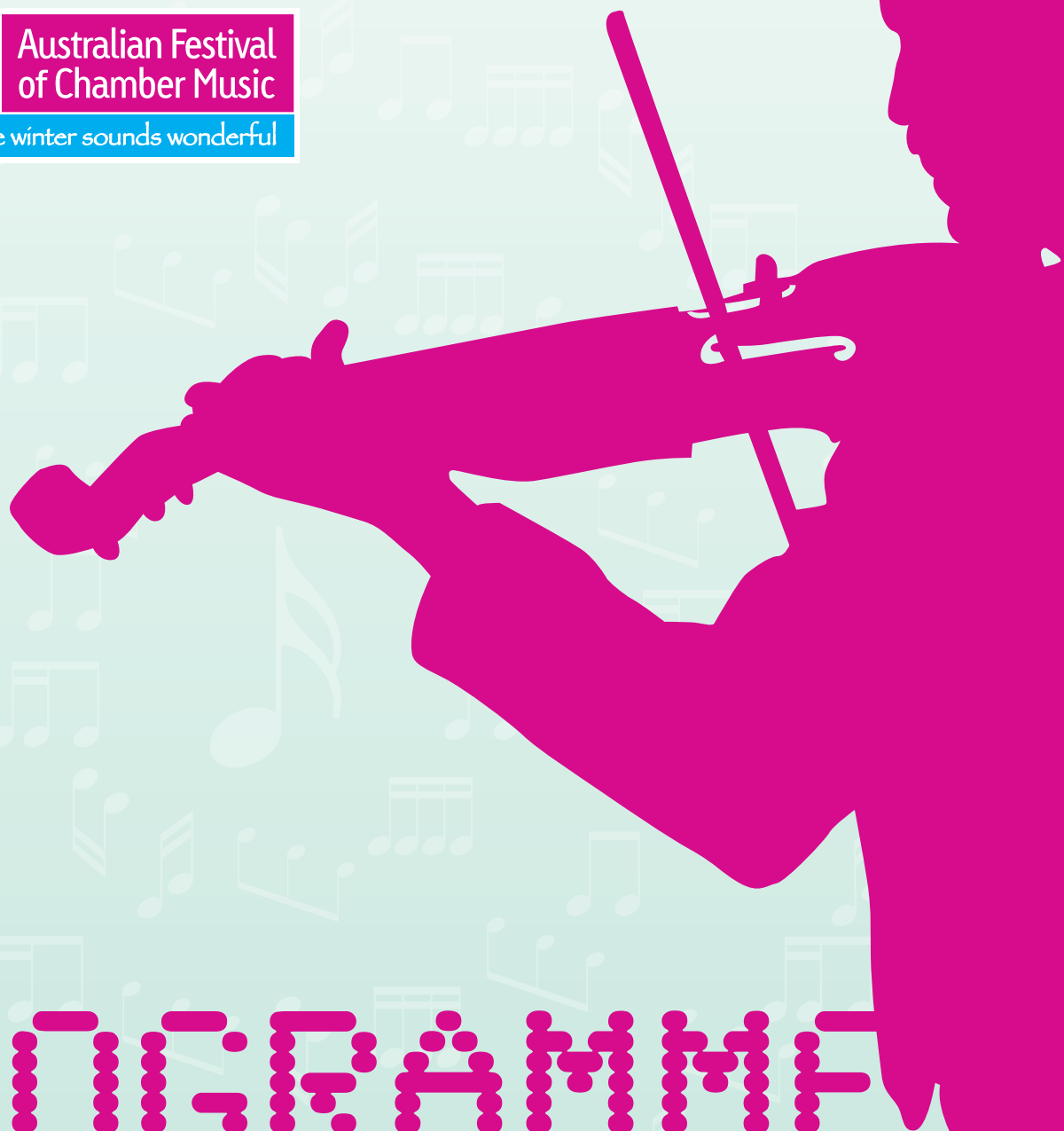




Australian Festival
of Chamber Music

Where winter sounds wonderful



PROGRAMME

TOWNSVILLE 4 - 12 JULY 2008



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Australian Festival of Chamber Music

PROGRAMME

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WELCOME

FESTIVAL ARTISTIC DIRECTOR



I am delighted to welcome you to the 18th Australian Festival of Chamber Music (AFCM). This annual event has become a happy meeting place for Australian and overseas visitors who enjoy the opportunity to hear and meet international musicians in a wonderfully inviting winter setting. It has gained an enviable international reputation for the quality of its music making and warm social interactions.

In 2008, I am thrilled to welcome back to Townsville a number of artists who have proved popular with audiences in previous years – the Goldner String Quartet, Michael Kieran Harvey, Vernon Hill, Alexander Ivashkin, Jack Liebeck, Hamish Milne and Miki Tsunoda. They will be augmented by a host of exciting artists new to Townsville. It is also a joy to welcome back the ladies of the Australian String Quartet, who, in their previous incarnation as the Tankstream Quartet, undertook our Outback Tour as young artists. It is a great privilege to have Carl Vine resident with us this year. As one of Australia's pre-eminent composers and Artistic Director of Musica Viva, his presence will inspire artists and audiences alike.

Alongside its presentation of well-loved core repertoire, the 2008 AFCM programme will recognise particularly the music of Olivier Messiaen to mark the centenary of his birth. *Music and Words* will be an underlying theme of this festival, with a play and an illustrated talk among entertaining highlights designed to reveal more about composers, musicians and the music presented. Collaborations with Dancenorth, Tropic Sun Theatre and the Barrier Reef Orchestra will be special pleasures. I am also thrilled that the ABC has decided to broadcast live the Governor's Gala concert.

The artistic success of the AFCM is made possible through the generous sponsorship and patronage of many enlightened individuals and organisations both government and corporate. Thank you to all concerned and to all the devoted friends who regularly support our festival. I look forward enormously to our conversations during the next ten days. But I am also delighted to welcome first-timers and trust that you are in for a musical and personal treat.

A handwritten signature in black ink, which appears to read 'Piers Lane', with a long horizontal flourish extending to the right.

Piers Lane

Artistic Director

MESSAGE

GOVERNOR OF QUEENSLAND



As your patron and passionate supporter, I feel exhilarated by the depth and colour of the Australian Festival of Chamber Music 2008 program, and its potential to enrich and connect our everyday lives, however diverse they may be.

With outstanding talent and creativity, you have crafted a musical celebration that will invite the people from across Australia to places of the heart and soul that shape our sense of identity, that speak to us of hope and possibility, that draw us into a collective spell that quickens our sense of belonging. Your contribution to the individual and our society is immeasurable.

On behalf of Queenslanders, I thank you for fostering again the spirit and beauty of the Festival; a loved and enduring occasion.

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

Her Excellency Ms Quentin Bryce, AC
Governor of Queensland

MESSAGE

PREMIER OF QUEENSLAND



The Australian Festival of Chamber Music in tropical Townsville is the largest festival of its kind in the Southern hemisphere, offering a range of classical chamber music performed by some of the very best international artists.

The 2008 program once again upholds the Festival's reputation of musical excellence and innovation.

This year, visitors have the chance to experience a relaxing afternoon of Flamenco music on Magnetic Island with Arrebato Ensemble as well as highlighting the music of Olivier Messiaen.

As part of the International Year of the Reef, a very special presentation of Music Meets Environment will take place in the Riverway Arts Centre – a performance sure to strike a chord.

The Australian Festival of Chamber Music is proudly supported by my Government through the Queensland Events Regional Development Program.

Regional events deliver an enormous boost to local economies – bringing in business, creating jobs, attracting tourists and fuelling growth, prosperity and a tremendous sense of pride for the host communities.

Already, the funding program has provided more than \$9.7 million to some 460 regional events since it started as a world-first initiative in 2001. Across the State, thousands of individuals, community groups, local councils and in some cases entire towns, put countless hours into ensuring their events are a success.

The Queensland Government is proud to share the passion and the achievements of the State's regions through this program. Enjoy the Australian Festival of Chamber Music and I hope you will have an opportunity to discover more of Queensland's great events in the coming year.

A handwritten signature in black ink, reading "Anna Bligh".

Anna Bligh, MP

Premier of Queensland

MESSAGE

MAYOR OF TOWNSVILLE



Townsville City Council is proud to be a major sponsor of the Australian Festival of Chamber Music again this year, 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. A growing number of patrons come to Townsville to experience innovative programming across a range of classical music styles in a tropical winter setting.

Besides the core concert series, the Festival has a number of other key events again this year including the Chefs in the North Dinner, Fred Blanks Presents at Perc Tucker Regional Gallery and Music Meets Environment at the Riverway Arts Centre.

No other classical music event 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.

Thanks must go to the loyal festival patrons, whose ongoing support has allowed the Festival to grow into Queensland's signature cultural event, and the largest Festival dedicated to chamber music in Australia.

Join me in North Queensland for the unique experience that is the Australia Festival of Chamber Music 2008!

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Les Tyrell'. The signature is fluid and cursive, with a large, stylized 'L' and 'T'.

Les Tyrell

Mayor of Townsville

MESSAGE

CHAIR, AFCM



For the second year we are about to experience a musically sublime program created by our Artistic Director, the wonderful Piers Lane. Piers bring a warm sense of inclusion and involvement to the Australian Festival of Chamber Music. It is indeed a privilege to have him at our artistic helm.

We welcome artists and guests to this year's AFCM, a truly world class event. The opportunity for complete immersion in the occasion, to meet with the artists, to experience the wonderful Winter in North Queensland, is not to be missed. This year, we look forward to getting to know our new artists and guests, and in welcoming back old friends.

This is the 18th year of this extraordinary music Festival in Townsville. The success of this event is manifest in the ever increasing profile and the growth of audience numbers.

Yes, Townsville is proud to host this major world music calendar event.

Over the next 10 days we will see the return of Piers Lane's successful 2007 Concert Conversations and the Sunset Series, as well as exciting collaborations with contemporary dance company, Dancenorth, the Tropic Sun Theatre and the Barrier Reef Orchestra and, for the first time, Arrebato Ensemble on Magnetic Island, a mesmerising island experience to be delivered by Australia's most astounding contemporary flamenco group. The program this year reflects the depth and breadth of the musical repertoire.

With an outstanding core music program of 24 concerts with 38 world class artists performing 60 compositions along with 35 emerging artists, we are proud that the AFCM is the largest chamber music festival in the Southern Hemisphere. We are again particularly pleased to present the Outback Tour, the Children's Concert and the Reeftalk, as some of our important and associated events. The Winterschool, where twenty one advanced level music students will also be travelling to Townsville from all parts of the country for the Winterschool... to participate in Masterclasses from our visiting artists.

Events like this are not easy to sustain. Only with the ongoing commitment of our innovative sponsors and Board members can the Australian Festival of Chamber Music retain its world class appeal. 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.

On behalf of the Board of the Festival, welcome!

A handwritten signature in black ink, which appears to read 'Marg O'Donnell'.

Marg O'Donnell

Chair, AFCM

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FESTIVAL AT

THURSDAY
3RD JULY 2008

6.30pm JUPITERS TOWNSVILLE
Chefs in the North Dinner

FRIDAY
4TH JULY 2008

8.00pm TOWNSVILLE CIVIC THEATRE
Opening Night

SATURDAY
5TH JULY 2008

10.00am TOWNSVILLE MASONIC CENTRE
Concert Conversations with Piers Lane

5.30pm TOWNSVILLE CIVIC THEATRE
Sunset Series – *From Russia with Love*

8.00pm TOWNSVILLE CIVIC THEATRE
Governor's Gala Concert

SUNDAY
6TH JULY 2008

11.30am ST JAMES' CATHEDRAL
Love and Springtime

4.00pm ST JOSEPH'S CHURCH
Centenary Concert In Memoriam
Olivier Messiaen

8.00pm SACRED HEART CATHEDRAL
Bach By Candlelight

MONDAY
7TH JULY 2008

10.00am PERC TUCKER REGIONAL GALLERY
Fred Blanks presents

7.30pm RIVERWAY ARTS CENTRE,
THURINGOWA
Music meets Environment

TUESDAY
8TH JULY 2008

10.00am TOWNSVILLE MASONIC CENTRE
Concert Conversations with Piers Lane

1.00pm PERC TUCKER REGIONAL GALLERY
Free Lunchtime Series
Public Masterclass

5.30pm TOWNSVILLE CIVIC THEATRE
Sunset Series – *Czech Mate!*

8.00pm *Dancenorth* OPENING NIGHT
Remember Me

Note: All Concert Conversations with Piers Lane
include morning tea, interviews and short concerts.

A CLANCE

WEDNESDAY 9TH JULY 2008

10.00am TOWNSVILLE MASONIC CENTRE
Concert Conversations with Piers Lane

1.00pm PERC TUCKER REGIONAL GALLERY
Free Lunchtime Series
Public Masterclass

1.00pm TOWNSVILLE CITY LIBRARY
Up Close and Personal with the Artists

5.30pm TOWNSVILLE CIVIC THEATRE
Sunset Series – *French Plus One*

8.00pm TOWNSVILLE CIVIC THEATRE
Evening Series – *The Song of Triumphant Love*

THURSDAY 10TH JULY 2008

10.00am TOWNSVILLE MASONIC CENTRE
Concert Conversations with Piers Lane

1.00pm PERC TUCKER REGIONAL GALLERY
Free Lunchtime Series
Winterschool Concert

5.30pm TOWNSVILLE CIVIC THEATRE
Sunset Series – *Dragons In The Sky*

8.00pm TOWNSVILLE CIVIC THEATRE
Evening Series – *Quint-essential...*

FRIDAY 11TH JULY 2008

10.00am TOWNSVILLE MASONIC CENTRE
Concert Conversations with Piers Lane

1.00pm PERC TUCKER REGIONAL GALLERY
Free Lunchtime Series
Winterschool Concert

**3.00pm PEPPERS BLUE ON BLUE RESORT,
MAGNETIC ISLAND**
Arrebato Ensemble

8.00pm ST JOSEPH'S CHURCH
An Evening of Song – *Life, Love and Laughter*

SATURDAY 12TH JULY 2008

**10.00am RIVERWAY ARTS CENTRE,
THURINGOWA**
Young Families' Concert

1.00pm PERC TUCKER REGIONAL GALLERY
Free Lunchtime Series
Winterschool Concert

5.30pm TOWNSVILLE CIVIC THEATRE
Sunset Series – *Great Masters*

8.00pm TOWNSVILLE CIVIC THEATRE
Festival Farewell

2008 FESTIVAL PROGRAM

THURSDAY 3RD JULY

6.30pm JUPITERS TOWNSVILLE

Chefs in the North Dinner

Proudly sponsored by



Johan Halvorsen (1864-1935)

Passacaglia

(Duo for Violin and Viola, after Handel)

- » Dene Olding (Violin)
- » Irina Morozova (Viola)

Despite little formal training, Halvorsen became one of Norway's most prominent violinists, conductors and composers of the late nineteenth century though sadly his own violin concerto is now lost. His intimate knowledge of string technique is on display in this work, however, a transcription of the sixth movement of Handel's Suite No.7 in G minor for harpsichord.

Ottorino Respighi (1879-1936)

Il tramonto for mezzo soprano and string quartet

- » Patricia Wright (Soprano)
- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Irina Morozova (Viola)
- » Julian Smiles (Cello)

In 1913 Respighi settled in Rome to take up the position of professor of composition at the Liceo Musicale di S Cecilia (which later became the Conservatorio). In 1914 he produced this solo cantata, his second setting of a poem by the English Romantic, Percy Bysshe Shelley. In Shelley's poem, *The Sunset*, two lovers (rather like those in Dehmel's *Verklärte Nacht*) are walking at twilight. They have, in Shelley's tactful phrase, been distracted by 'the unreserve of mingled being' and not seen the sunset, but the man promises they will see it the next day. In the morning, however, he is found dead and cold; his lover lives on, eaten away by grief, yearning only to 'drop in the deep sea of Love' and find peace.

Olivier Messiaen (1908-1992)

Abîme des oiseaux

- » Julian Farrell (Clarinet)

2008 is the centenary of the birth of Olivier Messiaen. *The Abyss of the Birds* for clarinet solo is the third movement of his *Quartet for the End of Time*. In his description 'there is a great contrast between the Abyss (the desolation of Time) and the joy of the song-birds (desire for the eternal light)'.

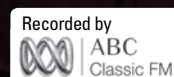
PROGRAMME

FRIDAY 4TH JULY

8.00pm TOWNSVILLE CIVIC THEATRE

Opening Night

Proudly sponsored by



Joseph Haydn (1731-1809)

String Quartet in D minor, Op. 76 No. 2
'Fifths' H III: 75

Allegro

Andante o più tosto allegretto

Menuetto: Allegro ma non troppo

Vivace assai

- » **Sophie Rowell (Violin)**
- » **Anne Horton (Violin)**
- » **Sally Boud (Viola)**
- » **Rachel Johnston (Cello)**

Haydn's life took an unexpected turn in 1790 with the death of his employer, Prince Nikolaus Eszterházy. Nikolaus often spent ten months a year at the relatively remote palace of Eszterháza with his retinue, including musicians for his orchestra, opera house and chapel. Prince Anton, who succeeded Nikolaus, disbanded the orchestra. Haydn could at last accept invitations to travel – while he had been working in the seclusion of Eszterháza his music had become renowned throughout Europe. (As he once quipped, isolation had 'forced me to be original'.) His visits to London in the early 1790s established him as the most sought-after composer of his time.

In 1795 Haydn settled in Vienna, and devoted himself largely to choral and vocal music. The only kind of instrumental music which interested him at this time was his beloved string quartet. Op.76 was completed in 1797 and is dedicated to the Hungarian Count Erdödy (a member of the same family which supported Beethoven some years later). Op.76 is the work of someone in full control of his technique, with the same sense of popular idiom and expansive scale as we hear in works written for the large, appreciative middle class audience of London.

Only this quartet of the set is in the minor mode, and it gains its nickname from the open intervals of its first theme. The major-key second movement is idyllic, contrasting with the canonic third movement, in D minor, sometimes called the 'Witches' Minuet'. The last is classic Haydn, playful and intricate.

8.00PM - FRIDAY 4TH JULY (CONT.)

*Ernö Dohnányi (1877-1960)****Sextet in C major for piano, violin, viola, cello, clarinet and horn, Op.37****Allegro appassionato**Intermezzo: Adagio**Allegro con sentimento - Poco Adagio**Andante tranquillo**Finale: Allegro vivace, giocoso*

- » Kathron Sturrock (Piano)
- » Jack Liebeck (Violin)
- » Yuko Inoue (Viola)
- » Benjamin Hughes (Cello)
- » Julian Farrell (Clarinet)
- » Ben Jacks (Horn)

Born in the city known as Pozsony to Hungarians, Pressburg to German speakers and Bratislava to Slovaks, Dohnányi's first musical training was from his father, an amateur cellist. Preternaturally gifted as a pianist, the young Dohnányi set a precedent by deciding to stay in Hungary and study at the Budapest Academy. His friend and colleague, the younger Béla Bartók followed his example, and in doing so helped to establish the Academy as a major musical institution.

In 1898 Dohnányi stunned the London public with a performance of Beethoven's Fourth Piano Concerto; within a decade he was regarded as one of the finest pianists since his countryman, Liszt. At the invitation of Brahms' violinist colleague Joachim, Dohnányi taught in Berlin from 1905-1915, returning to Budapest to single-handedly raise the standard of concert giving in his native country. He was appointed head of the Academy by a left-wing government in 1919 and sacked later that year by its right-wing successor, and while he stayed in Hungary he began regularly touring the USA in the 1920s. In the 1930s he was reappointed to the Academy, resigning in 1941 in protest at Nazi race laws then in force in Hungary. In 1945 he left Europe, eventually settling in Florida, where, sadly, he was dogged by unfounded rumours of collaboration with the Nazis.

Dohnányi, along with Bartók and Kodály, laid the foundation for modern Hungarian music. His own work, however, is less steeped in the idioms of Hungarian and Balkan folk music than the others; rather he attempted to bring together the harmonic expressivity of Romantics like Liszt and Wagner with the classical forms which Brahms had successfully revived.

The Sextet was composed in 1935 but only published in 1948. Its unusual instrumentation out-Brahmses Brahms by including instruments that the German composer had used in some of his greatest chamber work: horn and clarinet.

INTERVAL

*Franz Schubert (1797-1828)****Quintet in C major for two violins, viola and two cellos, D 956****Allegro ma non troppo**Adagio**Scherzo: Presto & Trio: Andante sostenuto**Allegretto*

- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Irina Morozova (Viola)
- » Julian Smiles (Cello)
- » Alexander Ivashkin (Cello)

This work was composed during the last few months of Schubert's tragically brief life, probably during August and September of 1828, but so far as is known the first public performance did not take place until as late as 17 November 1850.

Instead of using two violas in the Quintet, Schubert preferred Boccherini's combination of two violins, viola and two cellos. The use of a second cello gives Schubert the opportunity to use the first cello melodically more often, though he occasionally allows even the second cello to leave its principal role as the ensemble's bass. At other times a rich tone is achieved when it joins the first cello in unison.

Though in C major, the opening of the first movement can only be described as pessimistic. The arrival of the second subject brings some serenity. The development is extraordinarily rich and a bridge passage leads to the recapitulation. A coda brings the lengthy movement to a close.

The second movement, an *Adagio* in E major, is often reminiscent of the 'Death and the Maiden' Quartet. The tranquillity is rudely interrupted by a tense interlude, full of agitation. The running passages for the second cello are particularly dramatic. By a series of modulations the music gradually returns to E major and calm.

The tempestuous *Scherzo*, with its hunting-calls, possesses an almost orchestral texture. The *Trio* is in amazing contrast. Far from being a bucolic interlude, it poses a languorous and funereal mood, as though the figure of Death is hovering nearby. A vigorous passage on a repeated unison G brings back the stormy *Scherzo* section, to complete the movement. The mood of the finale (*Allegretto*) is unexpectedly

much more relaxed, its buoyant rhythms reminiscent of the dances of old Vienna. A quickening of tempo (*piu allegro*), which accelerates to a *piu presto*, brings a feeling of exhilaration, but with a plunge flat-ward a shadow falls to close to the end of the work to leave it totally carefree.

Adapted from a note by David Garrett © Musica Viva Australia 2003

SATURDAY 5TH JULY

10.00am TOWNSVILLE MASONIC CENTRE

Concert Conversations with Piers Lane

with the **Fibonacci Sequence**

- » Kathron Sturrock (Piano)
- » Jack Liebeck (Violin)
- » Yuko Inoue (Viola)
- » Benjamin Hughes (Cello)
- » Julian Farrell (Clarinet)

Max Bruch (1838-1920)

Two pieces from
Eight pieces for Piano, Viola and Clarinet, Op. 83

No.2 in B minor
No.7 in B major

- » Kathron Sturrock (Piano)
- » Yuko Inoue (Viola)
- » Julian Farrell (Clarinet)

In 1907 a young American violinist and pioneer music journalist by the name of Arthur M. Abell interviewed Max Bruch in Berlin for a planned publication of conversations with great composers. Bruch was at the time among the most highly respected of all German composers. After lengthy talk on the subject of inspiration and its possible sources, Abell asked, somewhat presumptuously, 'Dr. Bruch, what standing do you think you will enjoy in fifty years time compared to the reputation of say Johannes Brahms?' 'Well', replied Bruch, 'you ask, of a composer, a very difficult and unusual question... Brahms has been dead for ten years and still people complain about him, even amongst the best musicians and critics. However, my prediction is that his works will continue to gain in respect with the passing of time whilst the majority of my work will be forgotten. In fifty years, Brahms will stand out as the shining light of our generation. I will be remembered, on the other hand, primarily for my violin concerto'. By the time Abell's book was published in the USA in 1947, time had proven Max Bruch right. Bruch, who had enjoyed enormous success during his own lifetime with large scale choral works such as *Schön Ellen* and *Die Glocke*, has indeed become a secondary figure in our evaluation of the romantic era. Despite the fundamental changes in musical language that were taking place all around him at the end of the 19th century, Bruch, already in his late sixties, kept both feet firmly on the terra firma of mid-romantic tonality. In 1910, the year of Mahler's Ninth Symphony, Webern's atonal Six Pieces for Orchestra, Op.6 and Stravinsky's *Firebird*, Max Bruch wrote his Eight Pieces.

These beautiful, poignantly resignatory and even at times witty character pieces show that, despite his retrospective, almost anachronistic viewpoint, Bruch was a genuinely fine composer. They are a lesson in romantic sensibility, homogeneity of instrumental writing and expression through melody. Whether writing melodies of German, Scottish or even eastern European heritage, Bruch could always spin a magical 'cosmopolitan cantilena' to charm and to move.

Brett Dean © 1993

10.00AM - SATURDAY 5TH JULY (CONT.)

*Maurice Ravel (1875-1937)***Duo Sonata for violin and cello*****Allegro******Très vif******Lent******Vif, avec entrain***

- » Jack Liebeck (Violin)
- » Benjamin Hughes (Cello)

Ravel's Duo Sonata took only two years to complete and was miraculous for the imaginative solutions it offered to the problems posed by – for Ravel – such uniquely sparse instrumental resources. The result may sound surprisingly ascetic; more like Bartok or even Hindemith. Viewed, however, as an exercise for Ravel in self-analysis (a sort of compositional 'back-to-basics'), more similarities than differences arise.

At the outset of the *Allegro*, Ravel presents two ideas, central to all his music at the time, in their most basic forms. The first is the alternation of major and minor triads based on the same note. The second is the succession of consecutive major sevenths, reduced in the Sonata to a striding melodic chain of sevenths, heard initially in the cello. These two ideas recur as the basis of the themes in all subsequent movements.

There are new elements, too, such as episodes of bi-tonality. In the Sonata, it occurs most tellingly in the second movement (*Très vif*), a scherzo, in which strongly tonal, folk-like melodies seem to drift in and out of harmonic focus with their accompaniments. As in the much-earlier String Quartet, this scherzo begins completely pizzicato.

A calm melody for the cello introduces the intense dialogue of the slow movement (*Lent*). It soon leads to a heated climax with both instruments playing fortissimo in their highest registers. Following the quiet end of the slow movement, the finale (*Vif, avec entrain*) is a motoric tour-de-force. The thematic material is almost identical with that of the opening movement, but the treatment is more contrapuntal. Midway through the movement, after a deceptively final-sounding cadence, Ravel launches into a vigorous fugue in which he manages to simulate remarkably complex many-voiced textures with only the two instruments. There is, perhaps, nowhere else that Ravel wanders so close to the outer-limits of tonality; however, the movement, and with it the Sonata, ends on a luminous chord of C major.

Adapted from a note by Graeme Skinner © Musica Viva Australia

5.30pm TOWNSVILLE CIVIC THEATRE**Sunset Series – *From Russia with Love****Alexander Glazunov (1865-1936)****Idyll for horn and string quartet, Op. 103***

- » Ben Jacks (Horn)
- » Jack Liebeck (Violin)
- » Anne Horton (Violin)
- » Yuko Inoue (Viola)
- » Benjamin Hughes (Cello)

In Glazunov the Russian nationalism of the Mighty Handful and the internationalist outlook of Tchaikovsky were at least partly reconciled. As a precocious 14 year-old in 1879 he had private tuition from Rimsky-Korsakov and had completed both his First Symphony and First String Quartet by the age of sixteen. In 1899 Glazunov joined the staff of the St Petersburg Conservatory and was open in his admiration of Tchaikovsky. He was elected head of the conservatory in 1905 and remained there through the revolutionary period until the late 1920s when he travelled abroad, settling in Paris in 1932 and dying there 4 years later.

Sadly but inevitably, Glazunov came to be regarded as terminally old-fashioned after his 30 years at the helm of the Conservatory, hence his decision to travel in Western Europe. The *Idyll*, originally composed for piano, dates from this time.

*Sofia Gubaidulina (born 1931)****Quaternion (1996) for four cellos***

- » Alexander Ivashkin (Cello)
- » Natalia Pavlutsckaya (Cello)
- » Rachel Johnston (Cello)
- » Benjamin Hughes (Cello)

One of the most important composers to be 'discovered' by the West after the fall of the Soviet Union, Sofia Gubaidulina was born in the Tatar Republic of the former USSR. Now resident in Germany, Gubaidulina regards her music as having a spiritual, indeed, overtly religious function. *Quaternion* was composed in 1996. The title has a number of connotations, including a precise mathematical meaning associated with combinations of real and imaginary numbers; the work has a characteristic 'spiritual' program. The composer has hinted at this, saying:

The string instrument's ability to produce notes of different pitch at the same position on the string can be experienced musically as a transition to another level of reality. And such an experience is nothing other than joy of transfiguration.

Scoring the work for four cellos, then, multiplies this effect considerably, especially when a stopped note is answered by the pure sound of a natural harmonic played at the same point on the string. Moreover, the composer asks that cellos 3 and 4 be tuned a quartertone lower than the others, and further extends the techniques required by using, at one points, thimbles like the 'steel' of certain kinds of guitar playing.

Dmitri Shostakovich (1906-1975)
Piano Trio No.2 in E minor, Op.67

Andante - Moderato
Allegro ma non troppo
Largo - (attacca:)
Allegretto

- » Michael Kieran Harvey (Piano)
- » Dimity Hall (Violin)
- » Julian Smiles (Cello)

In his *Four Quartets*, written during the Second World War, T S Eliot asked 'Where is there an end of it, the soundless wailing?' Three years after Eliot wrote those words, Shostakovich made something like that soundless wailing audible in the opening of his Piano Trio No.2.

During the later war years the composer spent considerable time with Ivan Sollertinsky, a musicologist who had befriended him in the 1920s. Early in 1944, Sollertinsky died suddenly at the age of 42, prompting Shostakovich to commemorate him in this Trio. What Shostakovich could not express in words, he could in music. Thus the piece opens with the (almost) soundless wailing of the cello, playing high harmonics while muted; we are about to enter a world that has been turned on its head.

The bleak landscape of the Andante introduction is created by a desiccated counterpoint before the main Moderato body of the movement gathers nervous energy and strength as it goes, frequently betraying a kind of gallows-humour. The Scherzo, despite its rollicking rhythms and glittering piano arpeggios, is no joke. But it does make the effect of the following Largo even more shattering.

One of Shostakovich's most justly admired pieces, the Largo is a passacaglia whose theme is simply eight monumental piano chords, announced at the outset and repeated six times to support variations from the two string instruments. The harmonic vector of the chord sequence seems to pull inexorably downwards, making the effect of the finale even more ironic in its energetic cheerfulness and occasionally over-the-top extravagance. Here Shostakovich introduces a new musical element to his style: Jewish demotic music. His student Veniamin Fleischmann having been killed in the war, Shostakovich completed and orchestrated his opera *Rothschild's Violin*, based on Chekhov's cautionary tale about anti-Semitism. Shostakovich once said that the Jews 'express despair in dance music', and it has been suggested that he knew of Nazi sadism which had Jews dancing on their own graves at gun-point. With the final return of the passacaglia's death-laden chords Shostakovich, like Eliot, answers the question: 'There is no end of it, the wordless wailing'.

8.00pm TOWNSVILLE CIVIC THEATRE
Governor's Gala Concert

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Darius Milhaud (1892-1974)
Scaramouche for two pianos, Op.165b

Vif
Modéré
Brazileira

- » Piers Lane (Piano)
- » Hamish Milne (Piano)

Milhaud's long and eventful life included a stint as secretary to France's Minister (or ambassador) to Brazil in 1917-18, and the music of that country had a profound effect on him. Two decades later he described writing a piece that gave him a lot of trouble and which he was convinced would please no-one. That was Scaramouche, commissioned by Ida Jankelevitch, one of the two pianists for the work's premiere which took place at the 1937 Paris World's Fair.

8.00PM - SATURDAY 5TH JULY (CONT.)

Maurice Ravel (1875 - 1937)

Don Quichotte à Dulcinée

Chanson romanesque

Chanson épique

Chanson à boire

» Thomas MeglIORANZA (Baritone)

» Hamish Milne (Piano)

These three songs are the last works that Ravel composed before aphasia prevented him from getting down all the music he still had in his imagination. They were composed, to poems of Paul Morand, for the great Russian singer Feodor Chaliapin, who was to play the role of Georg Wilhelm Pabst's *Don Quixote*—one of the earliest films with sound. Ravel's painstaking method meant the songs weren't ready, so Jacques Ibert stepped in and wrote the film score.

In the first song the Don offers to stop the turning earth or even die for Dulcinea if she wished. In the second, he prays to St Michael to bless his sword, and compares Dulcinea to the Blessed Virgin. Finally, he drinks to love and joy.

Ernest Chausson (1855-1899)

Chanson Perpétuelle for Soprano and Piano Quintet, Op.37

» Patricia Wright (Soprano)

» Kathron Sturrock (Piano)

» Jack Liebeck (Violin)

» Sophie Rowell (Violin)

» Yuko Inoue (Viola)

» Benjamin Hughes (Cello)

In 1903, Claude Debussy noted sadly that his feelings for the music of Ernest Chausson had grown 'all the more acute in the knowledge that he is no longer with us, and that we will never again feel the warm reassurance of his smile.'

Chausson had been born into a wealthy family and like many a French composer before him had been expected to study and practice law. Only after taking his doctorate and being sworn as a barrister did he begin to compose seriously in 1877. In 1879 he enrolled in Massenet's class at the conservatoire, but after two years and an unsuccessful tilt at the Prix de Rome he withdrew, studying unofficially with César Franck and immersing himself in the music of Wagner.

The *Chanson Perpétuelle* was composed six months before the composer's tragically early death. It sets a poem by Charles Cros, who in addition to writing verse was a brilliant scientist, producing breakthroughs in both colour photography and sound recording. His poem *Bois frissonnants, ciel étoilé* is sung by an Ophelia-like character whose love has left her; she resolves to drown 'among the flowers under the sleeping current'.

Carl Vine (born 1954)

String Quartet No.3 (1994)

» Dene Olding (Violin)

» Dimity Hall (Violin)

» Irina Morozova (Viola)

» Julian Smiles (Cello)

Carl Vine first came to prominence in Australia as a composer of music for dance, with over 20 dance scores to his credit. His catalogue now includes 6 symphonies, 4 concertos, music for film, television and theatre, electronic music and many solo and chamber works. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation). Since November 2000, Carl has been the Artistic Director of Musica Viva Australia.

The composer writes:

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

INTERVAL

Ernest Chausson (1855-1899)

Concert in D major for piano, violin and string quartet, Op.21

*Décidé
Sicilienne
Grave
Finale*

- » Jack Liebeck (Violin)
- » David Selig (Piano)
- » Sophie Rowell (Violin)
- » Anne Horton (Violin)
- » Sally Boud (Viola)
- » Rachel Johnston (Cello)

Perhaps because of his relative affluence and limited formal training, Chausson was profoundly self-critical, and, like many self-taught artists, was obsessed with perfecting his craft. We can imagine the feelings then that led him to write in his diary: 'Never have I had such a success! I can't get over it... I feel light and joyful, something I haven't been for a long time. It's done me good and given me courage. I believe I'll work with more confidence in the future.'

That was in 1892 after the first performance of this 'Concert' in Brussels, a breakthrough in both his technique and his sense of worth as a composer. The work shows the influence of Franck: the solid four-movement design, the structural re-use of the three chords with which the work opens, the sometimes strenuous textures and chromatic harmony. But the piece is also an exercise in 'de-Wagnerisation', in that Chausson was trying to reclaim the virtues of formal clarity by reimagining the baroque *concerto grosso*. The violin and piano are certainly soloists, and the string quartet provides the *ripieno* group, but at times of course these divisions dissolve, with the piano taking a kind of continuo role to balance the luxuriant sound of high strings.

The work inaugurated a new period in Chausson's development, but this was cruelly cut short when he was killed, aged 44, in a cycling accident.

SUNDAY 6TH JULY

11.30am ST JAMES' CATHEDRAL

Love and Springtime



Johannes Brahms (1833-1897)

Scherzo in C minor, Op.post (Wo02)

- » Sophie Rowell (Violin)
- » Hamish Milne (Piano)

In 1853 Brahms' friendship with the violinist Joseph Joachim began in earnest, with Joachim writing to Brahms' parents of how 'Johannes had stimulated my work as an artist to an extent beyond my hopes... my friendship is always at his disposal'. Biographer Karl Geiringer notes that Brahms' conscientiously asked his friend's advice on all technical questions — and then hardly ever followed it'. Be that as it may, in 1853 Brahms collaborated with Albert Dietrich and Robert Schumann on a composite work, often known as the F A E Sonata from Joachim's motto *Frei aber einsam*, or 'free but lonely'. Brahms wrote the scherzo, but the work remained unpublished until 1906.

Johannes Brahms (1833-1897)

Liebestreu, Op.3 No.1

Liebe und Frühling I, Op.3 No.2

Liebe und Frühling II, Op.3 No.3

- » Thomas Meglitoranza (Baritone)
- » Piers Lane (Piano)

Brahms' Six Songs, Op.3 date from 1853. They represent fairly conventional Romantic tropes: in the first, to a poem by Robert Reinick, a mother counsels her child to sink into her sadness like stone in the sea, and destroy the love in her heart. In two poems by August Heinrich Hoffmann von Fallersleben Brahms explores 'Love and Spring'. In Op.3 No.2 the lover likens himself to the vine wrapping itself around his beloved; in the following song, he tells his love that she is the spring, and he has no need of flowers, birds and so on.

11.30AM - SUNDAY 6TH JULY (CONT.)

*Johannes Brahms (1833-1897)***Piano Quartet No.2 in A major, Op.26***Allegro non troppo**Poco adagio**Scherzo (Poco allegro)**Finale (Allegro)*

- » David Selig (Piano)
- » Graeme Jennings (Violin)
- » Irina Morozova (Viola)
- » Alexander Ivashkin (Cello)

In 1857 Brahms received his first professional position. For three months' work each year in the prince's court at Detmold, Brahms received the equivalent of a year's salary: his duties included performing as pianist at Court concerts, giving lessons to the Princess Friederike and conducting the amateur choral society which Brahms described as 'richly adorned with Serene Highnesses' and other music-loving aristocrats. While Brahms was intensely lonely at the time, he had plenty of time to study scores and compose, and to enjoy the beauties of the Teutoburger Forest in which the prince's Residenz was situated. It was at this time, and in the wake of Robert Schumann's tragic death in 1856, that Brahms began work on, among other things, two piano quartets in G minor and A major. Both works were ultimately completed in 1863 when Brahms, with the considerable support of Clara Schumann, made his debut in Vienna with the G minor Quartet, followed soon after by the A major. As he remarked in a letter home, 'This public, of course, stimulates one very different from ours.'

In both works, Brahms was clearly out to impress (and did). They are huge in scale, with each movement lasting ten minutes or more, and are examples of compositional, as much as technical, virtuosity. Where the G minor work is assertive in tone, the A major is much more 'classical' in manner – especially in its first two movements, but this masks some staggeringly intricate formal elaboration. There is a wealth of thematic material which Brahms subjects to a technique that has come to be known as developing variation (one of the aspects of Brahms' music that so appealed to the great modernist, Schoenberg). Brahms' friend Joachim was particularly fond of the 'wonderful Poco adagio with its ambiguous passion'. The following Scherzo shows Brahms' love of counterpoint, with much use of canon; in this, as Karl Geiringer has noted, Brahms may be following the example of Haydn's 'Fifths' Quartet. Of the finale Geiringer nicely observes that 'the Hungarian fire of the finale of [the G minor quartet] Op.25 is quenched by a touch of the Viennese spirit.'

4.00pm ST JOSEPH'S CHURCH***Centenary Concert In Memoriam Olivier Messiaen******A Walk Through the End of Time***

A play by Jessica Duchon

- » She: Karen Gibb
- » He: Philip Lambert
- » Benjamin Hughes (Cello)

Olivier Messiaen's famed masterpiece *Quartet for the End of Time* was composed in Stalag VIII-A in Górlitz, Germany in 1941 and its first performance took place to an audience of prisoners of war, given by Messiaen and his fellow prisoners. "Never was I listened to with such rapt attention and comprehension" he later said. Jessica Duchon's play, originally commissioned by Philippe Graffin for his chamber music festival, *Consonances*, in St Nazaire, gives a potent insight into the ideas behind this monumental piece of chamber music. At the same time, it probes the relationship between a man and a woman with moving insight. On one level an entertaining and involving programme note, on another, a touching exploration of important issues concerning faith, art and love, this afternoon's play and performance provides a unique opportunity to understand the music and ideas of the late Messiaen during this centenary year of his birth.

INTERVAL

Olivier Messiaen (1908-1992)
Quatuor pour la fin du temps
(Quartet for the End of Time)
 for clarinet, violin, cello and piano
 (1940)

- I Liturgie de cristal
- II Vocalise, pour l'ange qui annonce la fin du temps
- III Abîme des oiseaux
- IV Intermède
- V Louange à l'éternité de Jésus
- VI Danse de la fureur, pour les sept trompettes
- VII Fouilles d'arcs-en-ciel, pour l'ange qui annonce la fin du temps
- VIII Louange à l'immortalité de Jésus

- ❖ Jack Liebeck (Violin)
- ❖ Julian Farrell (Clarinet)
- ❖ Benjamin Hughes (Cello)
- ❖ Kathron Sturrock (Piano)

'I saw a mighty angel come down from heaven, clothed with a cloud; and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. He set his right foot upon the sea, and his left foot on the earth, and standing upon the sea and upon the earth, lifted up his hand to heaven, and swore by him that liveth for ever and ever, saying: THERE SHALL BE TIME NO LONGER; but in the days of the trumpet of the seventh angel, the mystery of God shall be complete'.

The Revelation of St John, 10:-1-7

In 1940, Messiaen was arrested by the German army-of-occupation and taken to a prison camp in Görlitz in Silesia. There he found himself in the company of a violinist (Jean le Boulaire), a clarinetist (Henri Akoka) and a cellist (Etienne Pasquier, of the Pasquier Trio) for whom Messiaen first wrote a short trio, which later became the fourth movement (*Intermède*) of the Quartet. The first performance of the work, written for these three musicians with Messiaen himself at the piano (the cello was missing a string and the piano keys could not be relied upon to work), took place in the camp, Stalag VIIIa, on 15 January 1941. The audience - imprisoned peasants, workers, intellectuals, doctors, priests and many others - numbered over five thousand. 'Never,' says Messiaen, 'have I been listened to with such attention and understanding'.

The composer writes:

While I was a prisoner, the lack of food made me dream colours - and one morning forgetting the horror of the camp, the snow and the wooden drawers which served us for beds, I was lucky enough to see the Northern Lights, extraordinary green and violet drapes folding and unfolding, twisting and turning in the heavens. And in my hungry dream I saw the rainbow and the Angel. But the choice of the Angel who announces the End of Time depended upon much deeper reasons. Understandably, at this time, I was drawn not to the cataclysms and monsters of the Apocalypse, but rather to its silences of adoration and its marvellous visions of peace. Why this choice of text? Perhaps because, in these hours of total deprivation, the basic forces which control life reasserted themselves: on the other hand, this text sums up all I hope for, all that I loved, and continue to love.

Firstly there is a rainbow, symbol of the variations of sound-colour, of the inner, coloured visions which I experience when listening to and reading music. Then there are the words of the Angel: THERE SHALL BE TIME NO LONGER. This disturbing phrase, on which all commentators disagree - there it is, and surrounded with what solemnity! As a musician I have studied rhythm. Rhythm with its divisions, its changes, its alternations and inequalities, in part of Time. Time is divided in a thousand ways, of which the most immediate for us is the perpetual conversion of the future into the past. Time is associated with Space. When we are no longer subject to distances, when we are freed from before and after, when we enter into that other dimension of the beyond, thus participating a little in Eternity, then we shall understand the terrible simplicity of the Angel's words, and then there shall indeed be TIME NO LONGER. However, it was never my intention to create a picture of the Apocalypse: I am on the side of the figure of love, the Angel who announces the End of Time . . .

. . . my quartet is composed of eight movements. Why? Seven is the perfect number, the creation of six days sanctified by the divine sabbath. The seventh is the day of repose prolonged into eternity and becoming the eighth of indefectible light and everlasting peace.

- I *Liturgy of Crystal*. Toward five in the morning, a bird soloist improvises, framed in a fine spray of sound, like a halo of harmonics high in the trees. Transpose this to a religious context and you are listening to the harmonious silence of heaven. The piano provides a rhythmic *ostinato* based on unequal augmentations and diminutions derived from three Hindu rhythms: *ragavard-hara*, *candrakala*, *laksmica*. The clarinet unfolds the birdsong.

4.00PM - SUNDAY 6TH JULY (CONT.)

- II *Vocalise for the angel who announces the End of Time.* The first part and the Coda (very briefly) evoke the power of the mighty Angel, a rainbow upon his head and covering his nudity, standing with one foot upon the sea and the other upon the earth. In the middle come impalpable harmonies of heaven. From the piano sweet cascades of soft chords - blue and mauve, gold and green, violet-red, blue-orange, all of them dominated by an icy grey. These chords frame the quasi-plainchant recitative of the violin and cello.
- III *Abyss of the Birds.* Clarinet solo. There is a great contrast between the Abyss (the desolation of Time) and the joy of the song-birds (desire for the eternal light).
- IV *Interlude.* This section is connected to the over movements by quotes of their themes.
- V *Praise to the Eternity of Jesus.* Jesus is here considered as the Word. A long phrase, infinitely slow, on the cello, magnifies with love and reverence the eternity of the Word, powerful and sweet. 'In the beginning was the Word: and the Word was with God, and the Word was God'.
- VI *Dance of Fury for the Seven Trumpets.* This movement uses the four instruments in unison. It is first and foremost a rhythmic study. 'Non-retrograde' rhythms are to be found here, together with augmentations and diminutions unknown to the classics.
- VII *Cluster of Rainbows for the Angel who Announces the End of Time.* Here again, is evoked the mighty Angel, rainbow upon his head, symbolic of peace, of wisdom, of all light and sound. In form, it is cast as variations on a first theme, separated by developments of a second theme.
- VIII *Praise to the Immortality of Jesus.* An expansive violin solo, the counterpart of the cello solo in the fifth movement. Why this second presentation of the theme? It is directed more especially to the second aspect of Jesus, to Jesus the Word (Eternity) and to Jesus the Man, resurrected, immortal (the End of Time).

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8.00pm SACRED HEART CATHEDRAL

Bach By Candlelight

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Johann Sebastian Bach (1685-1750)
Suite for Solo Cello in C major, BWV 1009

Prelude
Allemande
Courante
Sarabande
Bourrée I and II
Gigue

» Alexander Ivashkin (Cello)

After some unpleasantness with his previous employer, Bach was invited to work for Prince Leopold of Cöthen in 1717. 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 in no way prohibits secular music, and the Prince was no philistine. So it is from this period in Bach's career – overlapping with the first years in Leipzig – that much of his purely instrumental music dates. The original score is lost, however the six Suites for solo cello were probably written in 1720 for Bach's colleague Christian Bernhard Linike.

For Bach, a suite always consisted of a string of contrasting stand-alone movements, each with the strong metrical profile of a particular dance form. Here, after a Prelude, there is an Allemande (or 'German' dance), Courante (originally a 'running' dance though in triple metre), Sarabande (a gracious slower dance also 'in 3') a faster, duple time Bourrée and finally a Gigue (or 'jig', in a faster compound metre).

Johann Sebastian Bach (1685-1750)

**'Gott versorget alles Leben' from
Es wartet alles auf dich, BWV 187/5**

**'Ich bin vergnugt' from
Ach Gott, wie manches Herzeleid,
BWV 58/3**

**'Jesus soll mein erstes Wort' from
Gott, wie dein Name, so ist auch dein
Ruhm, BWV 171/4**

- » Patricia Wright (Soprano)
- » Sophie Rowell (Violin)
- » Rachel Johnston (Cello)
- » David Selig (Harpsichord)

Bach's Cantatas were designed as musical reflections on the theological implications of the progress of the liturgical years. For him they became essentially dramatic forms, with sometimes extensive texts supplied by contemporary poets, and set by him as recitative, aria, duet and usually framed by a chorale.

Cantata BWV 187 (*Here look now all men to thee*) was written for the Seventh Sunday after Trinity in August 1726. It is a work of celebration of God's bounty in the physical world as we hear in the aria, 'God supplies every being/which breathes here below'.

BWV 58 (*Ah God, how often a heartfelt grief*), for the Sunday after New Year in January 1727, paints a bleaker picture of the world, but, as the singer puts it, 'I am content in this my sorrow, For God is my true confidence.'

BWV 171 (*God, as thy name is, so is, too, thy fame to the ends of the earth*) was probably first sung at New Year in 1729. Here Bach's famous adoration of Jesus is clear: in the aria, 'Jesus shall my first word be/In the new year to be spoken' and, at the end of life, 'my last word'.

Johann Sebastian Bach (1685-1750)

**Sonata for solo violin in G minor,
BWV 1001**

Adagio
Fuga: allegro
Siciliana
Presto

- » Graeme Jennings (Violin)

Like the Cello Suites, all of Bach's solo music for violin, dates from around 1720, the period of his tenure at Cöthen; the fair copies of all those works were made that year. A decade or so earlier Bach had been employed as a violinist at the court of Weimar, so it seems fair to assume that his interest in composing for his own instrument began then. Where the Suites and Partitas consist of six contrasting dance movements, the solo sonatas are derived from the Italian overture model. Here, a slow introduction, which uses the full resonance of the instrument's low G string, is followed by a faster fugue – no mean feat for a single line instrument, though Bach also used its material in works for organ (BWV 539) and lute (BWV1000). The third movement is a lilting siciliana and the work ends with a gigue-like *presto*.

Johann Sebastian Bach (1685-1750)

**'Brandenburg' Concerto No.3 in G major,
BWV 1048**

[Allegro]
Adagio
Allegro

- » Dene Olding (Violin)
- » Sophie Rowell (Violin)
- » Anne Horton (Violin)
- » Irina Morozova (Viola)
- » Yuko Inoue (Viola)
- » Sally Boud (Viola)
- » Julian Smiles (Cello)
- » Alexander Ivashkin (Cello)
- » Benjamin Hughes (Cello)
- » David Selig (Harpsichord)
- » Kirsty McCahon (Double Bass)

The Third Concerto is scored for all the members of the violin family playing together. Such a combination points, again, to a date for the work during Bach's stay at Weimar, but in every other respect it is unique. Bach's passion for numerology is indulged here; the *tutti* is divided into three instrumental groups - violins, violas and cellos - and each of these is subdivided into three parts. Always concerned with a total exploitation of the resources at his disposal, Bach employs every possible combination of the nine available parts, from true solo writing for a single instrument, via the *concertante* dialogue of instrument groups, to the *tutti*.

Bach does not provide a written-out slow movement in this Concerto, but replaces it with two orchestral chords, marked *Adagio*. This was an invitation for one or more players to improvise, or insert, a cadenza in E minor, ending with the two chords for the whole band. It is quite possible that Bach himself improvised such a cadenza on the violin during performances of the concerto at Weimar, and later at Cöthen.

The outside *Allegro* movements are of two different types; the first four-square and rhetorical, the second a breezy *gigue* in two sections, both repeated.

Adapted from a note by Graeme Skinner, Musica Viva Australia © 1985



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MONDAY 7TH JULY

10.00am PERC TUCKER REGIONAL GALLERY

Fred Blanks presents

See Special Events page 56

7.30pm RIVERWAY ARTS CENTRE, THURINGOWA

Music meets Environment*Carl Vine (born 1954)***Suite from *The Battlers****Moving On**'The Battlers' Theme**Triumphal Theme**'Love Me Sweet'*

The mini-series *The Battlers*, directed by George Ogilvie and starring Gary Sweet and Jacqueline McKenzie, was based on Kylie Tennant's novel of life in the Great Depression of the 1930s. Carl Vine has drawn this suite from his soundtrack for the miniseries, and it includes his celebrated 'Love me sweet', after the poem by Elizabeth Barrett Browning.

- » Carl Vine (Conductor)
- » The Barrier Reef Orchestra

*Gerald Finzi (1901-1956)****Eclogue* for Piano and Strings in F major, Op.10**

An intensely self-critical composer, Finzi devoted considerable energy to revising and refining his work. The *Eclogue* for piano and strings was composed in the late 1920s either in the Gloucester countryside where he lived, or in London where he had returned in 1928 for further study. It was at that time that he composed a number of major instrumental works, including his Violin Concerto – a work which impressed the more senior composer Vaughan Williams and helped to launch Finzi's career. Finzi revised the piece extensively in the 1940s.

- » Carl Vine (Conductor)
- » Piers Lane (Piano)
- » The Barrier Reef Orchestra

The work's title (a poetic form cultivated by, among others, Virgil) suggests that the *Eclogue* is a piece of twentieth century English pastoralism, possibly a purely musical response to the landscapes evoked by Finzi's beloved Thomas Hardy. In fact it is more likely the slow movement of an unfinished concerto, and the title was added by an editor after Finzi's death.

TUESDAY 8TH JULY

10.00am TOWNSVILLE MASONIC CENTRE

Concert Conversations with Piers Lane

Conversations with

- » Alexander Ivashkin (Cello)
- » Natalia Pavlutsкая (Cello)
- » Australian String Quartet

10.00AM - TUESDAY 8TH JULY (CONT.)

*Alfred Schnittke (1934-1998)***Moz-Art**

- » Alexander Ivashkin (Cello)
- » Natalia Pavlutsкая (Cello)

Alfred Schnittke enjoyed some experience of the West from early in his life. His father was working in Vienna between 1946 and 1948, and the young Schnittke studied composition privately there as well as acquiring the fluency in German which aided his relative freedom of movement when his music became internationally known after about 1980. Back in Russia, he studied at the October Revolution Music College, and later at the Moscow Conservatorium (where he taught from 1962-72). During the relative thaw of the Khrushchev era Schnittke and his colleagues were permitted to study and experiment with the formerly proscribed works of the Western European avant-garde. He also enjoyed considerable success as a composer for film at this time.

The 1970s saw a number of works in which Schnittke deliberately plays with the manners and forms of eighteenth century music. The first of his concerti grossi dates from this time (a work which required the importation of the first 'prepared piano' to the Soviet Union) as does his 'Suite in the Old Style', and the Piano Quintet which veers between strident dissonance and reminiscences of the baroque.

In 1976 Schnittke produced a work called *Moz-Art* for two violins, which he facetiously described as 'loose leaves of an all but forgotten score by Mozart, which after nearly 200 years was heard in a dream in a miraculous way, by a most faithful pupil and devoted admirer, in Moscow during the night of 23 February. It was noted down by ear with great precision, as well as embellished by small effects according to the taste of the present time'. Mozart's contribution to the work is an eight-bar fragment (Music for Pantomime K416d) and a more well-known tune which occurs towards the end of the piece. Here the performers have used the version for two violins arranged for two cellos under the composer's supervision.

*Elliott Carter (born 1908)***Sonata for Cello and Piano***Moderato**Vivace, molto leggiero**Adagio**Allegro*

- » Alexander Ivashkin (Cello)
- » Michael Kieran Harvey (Piano)

Carter's Cello Sonata dates from 1948 ushers in his first mature period. Until that time he had been more or less happy in the neo-classical tradition of American music but with the Cello Sonata (for Bernard Greenhouse) all that changed, as he remarked in a recent interview, 'everybody hated it. I couldn't get it published. Now it's taught in most universities and it's played all the time.'

While in the traditional four movement design, Carter's Sonata is wildly innovative in its approach to rhythm. In the first movement – written last – Carter allows moments of almost total rhythmic disengagement between the two instruments. The second movement, a scherzo, shows some jazz influence, while in the third and fourth movements he experiments with metrical modulations. As he explains 'the idea was to have various layers of rhythms going on at the same time, at different speeds, and then move from one system to another... The whole piece is built on this system of constantly switching from one speed to another, not suddenly, but like shifting gears in a car. You don't know you've gotten into a new speed until something defines it more clearly, but at the transitional moment, you don't know that it's changing'.

*Giacomo Puccini (1858-1924)***Crisantemi**

- » Sophie Rowell (Violin)
- » Anne Horton (Violin)
- » Sally Boud (Viola)
- » Rachel Johnston (Cello)

Like any student of composition, the young Giacomo Puccini was obliged to write exercises in a variety of genres. Among other things, he wrote a series of three fugues and the first movement of a projected work for string quartet, demonstrating a basic ability to think in idiomatic terms for the ensemble and to follow the conventions of strict counterpoint. In 1890, however, he produced the short, single movement *Crisantemi* (Chrysanthemums) which, while still an early work, displays the kind of structural spontaneity and melodic effortlessness we associate with Puccini's maturity. Fauré noted 'his manner of adorning the most slender ideas with charming details, present a feast of pleasure to the listener'.

Crisantemi was composed as an elegy for Amedeo di Savoia (whose family had produced dukes, explorers and founded the Botany Department at Turin University), so its tenor is bittersweet, making use of the kind of subtle dissonance used by

Debussy in his Quartet, which appeared three years later. As we might expect from a composer on the verge of a stellar operatic career, this is music where expansive melody is the primary focus, though Puccini skillfully avoids simplistic relationships between melody and accompaniment. Given the occasional nature of the work's production, Puccini could hardly be blamed for wanting to salvage such beautiful material for a wider audience: accordingly, *Crisantemi* and three short minuets which Puccini also wrote at around this time were used to great effect in the opera which, when produced at Turin in 1893, established his career – *Manon Lescaut*.

1.00pm PERC TUCKER REGIONAL GALLERY

Free Lunchtime Series – Public Masterclass

See Special Events page 55

5.30pm TOWNSVILLE CIVIC THEATRE

Sunset Series – *Czech Mate!*



Carl Vine (born 1954)

String Quartet No. 5

- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Irina Morozova (Viola)
- » Julian Smiles (Cello)

The composer writes:

The fifth string quartet contains six clear sections but like much of my music is cast in one continuous movement. There is some repetition and development of material throughout the work but this is less important to its structure than dramatic and musical contrast across the full arc. The architecture is consciously informal, and the work may be viewed as a single-movement fantasia. There might be a narrative hidden within the music, but I'm certain there is no story.

Antonín Dvorák (1841-1904)

Piano Quintet in A major, Op.81 B155

Allegro ma non tanto

Dumka: Andante con moto

Scherzo: Furiant – Molto vivace

Finale: Allegro

- » Sophie Rowell (Violin)
- » Anne Horton (Violin)
- » Sally Boud (Viola)
- » Rachel Johnston (Cello)
- » Piers Lane (Piano)

By the mid-1880s Dvorák was launched into international stardom. In 1884 where he conducted his works at the Albert Hall, St James' Hall and the Crystal Palace in London, and received commissions from major festivals in Birmingham and Leeds for large-scale choral works. The last of these, the oratorio *St Ludmilla*, was completed in 1886 and by way of relaxation Dvorák revisited his early Piano Quintet in A major, Op.5. He had believed the score was lost, but on rediscovering it felt that some of the music could be salvaged. In addition to revising the piece, however, Dvorák felt moved to write a completely new one and composed the Op.81 Piano Quintet, also in A major, between August and October of that year.

By this time Dvorák had assimilated completely the idiom of the folk music of his native land, as he believed was only right. 'Nothing' he wrote in 1895, 'must be too low or insignificant for the musician. When he walks he should listen to every whistling boy, every street singer or blind organ grinder... it is a sign of barrenness which such characteristic bits of music exist and are not heeded by the learned musicians of the age.' Dvorák was of course a supremely learned musician, and in a work like the Piano Quintet he creates a perfect fusion of folk idiom with classical forms.

The expansive first movement is a beautifully structured drama of contrasting, but related thematic fragments many of which have a folk-like flavour. The cello states the first theme which is answered by the viola, Dvorák's own instrument. But Dvorák's love of folk music is more explicit in the second movement, headed *dumka*, a word which Czech, Ukrainian and Russian composers (including Tchaikovsky) had used to describe an elegiac piece in ballad form. The word is of Ukrainian origin, a diminutive form of *duma* which means 'meditation' and which had come to be used of elegies and poetry which evoked the 'olden days'. In Dvorák's many examples, a melancholy mood prevails, but here, as in his other works in the form, he provides radically contrasting, faster episodes. The scherzo movement is headed *furiant*, an energetically fast dance, though it is only in the central trio section that Dvorák fully exploits the cross rhythms which give the folk dance its traditional character. The finale's folk-like exuberance doesn't mask Dvorák's brilliance in creating 'learned' contrapuntal textures.

TUESDAY 8TH JULY (CONT.)

8.00pm *Dancenorth****Remember Me***

See Special Events page 57

WEDNESDAY 9TH JULY

10.00am TOWNSVILLE MASONIC CENTRE**Concert Conversations with Piers Lane**

Conversations with

- » Carl Vine
- » Michael Kieran Harvey
- » Kirsty McCahon
- » Gavin Webber
- » Iain Grandage
- » Miki Tsunoda

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*Johann Sebastian Bach (1685-1750)***Suite for solo cello in G major, BWV 1007 (23')***Prelude*

- » Iain Grandage (Cello)

Bach's Cello Suites were, as we have noted, written around 1720 and each consists of a string of contrasting – and, it must be said, highly abstracted – dance forms. One of Bach's many staggering achievements in these works is his ability to create the impression of counterpoint from what is mainly a single-line instrument. There is also the way in which these works defy a definitive interpretation. The great Dutch cellist Anner Bylsma, who has recorded the Suites on several occasions, likens performing them to playing chess with 'a master whose skill is ten times that of the player'. This is further complicated by the fact that we don't possess a manuscript in Bach's own hand. The earliest version was copied by his second wife Anna Magdalena, though there is one roughly contemporary copy by an organist called Johann Peter Kellner who Bach knew. There are two other versions dating from the late eighteenth century, which Steven Isserlis, judging from the editing of bowing and suchlike, thinks were made by cellists for their own use. The pieces were known only to a very small coterie until Pablo Casals brought them back into the mainstream repertoire, despite Robert Schumann's view that they are 'the most beautiful and important compositions ever written for the cello'.

*Reinhold Glière (1875-1956)***Suite for Violin and Double Bass***Prelude**Gavotte**Cradle song**Intermezzo**Scherzo*

- » Kirsty McCahon (Double Bass)
- » Miki Tsunoda (Violin)

Glière, of Belgian descent, enjoyed a career that spanned the momentous events of the Russian Revolution. He studied at the Moscow Conservatory until 1900; then as a teacher himself was a mentor to some of the major figures in Soviet music in the new century. His essentially late-Romantic style remained constant through the upheavals of the Revolutionary period; perhaps because of his non-threatening style he was a noted figure in the USSR Composer's Union (which he chaired between 1938-48) and was much decorated by the regime.

Glière's Suite for violin (or viola) and double bass was transcribed from his *Eight pieces for Violin and Cello*, Op. 39 by Frank Proto in 1909.

Carl Vine (born 1954)

**Piano Sonata No.2
in two movements**

» Michael Kieran Harvey (Piano)

The composer writes:

My first Piano Sonata and Piano Concerto were both written for, dedicated to and premiered by Michael Kieran Harvey. Since 1991 Harvey has presented the Piano Sonata around the globe, and won the Ivo Pogorelich International Piano Competition while playing that work.

Following the premiere of the Piano Concerto in 1997, Michael asked me to write a second sonata, to be premiered at the 1998 Sydney Festival. I wanted the new work to have a far more solid structure than the first sonata, which evolves organically over its entire span.

After a declamatory introduction, the first movement is in two clear halves. The first relies on a perpetually roving left hand part over which a variety of gestural material is developed. The second is a slowly repeating 'ground bass' which accompanies bell-like sonorities and free-form melody in the right hand.

The second movement features fast motoric rhythms with a strong jazz influence and jarring syncopations. The centre of the movement drops suddenly to half tempo to explore the 'dreamier' side of the same material before returning with a climactic recapitulation.

Piano Sonata No.2 was commissioned by Graeme and Margaret Lee, Michael Kieran Harvey, and the Sydney Festival.

1.00pm PERC TUCKER REGIONAL GALLERY

Free Lunchtime Series – Public Masterclass

See Special Events page 55

1.00pm TOWNSVILLE CITY LIBRARY

Up Close and Personal with the Artists

See Special Events page 57

5.30pm TOWNSVILLE CIVIC THEATRE

Sunset Series – French Plus One



Camille Saint-Saëns

Tarantelle

- » Vernon Hill (Flute)
- » Julian Farrell (Clarinet)
- » Kathron Sturrock (Piano)

Saint-Saëns' charming little *Tarantelle* dates from 1857, about the time when Berlioz famously quipped that 'he knows everything but lacks inexperience'. The dance from which the work takes its title refers to the town of Taranto in southern Italy: its inexhaustible 6/8 metre is often associated with traditional courtship ritual. It is not, contrary to popular opinion, a cure for the bite of the tarantula.

Olivier Messiaen (1908-1992)

Theme and Variations

Thème: Modéré

Modéré

Un peu moins modéré

Modéré, avec éclat

Messiaen wrote only three works for violin and piano (apart, of course, from seraphic last movement of the Quartet for the end of time). The Theme and Variations is contemporary with his major work of this time, *L'Ascension*, but more particularly, was composed in 1932 as a wedding present for Messiaen's wife, the violinist and composer Claire Delbos. 'Mi', as Messiaen called her, was also the dedicatee of his *Fantaisie* for violin and piano, and the song cycle *Poèmes pour Mi*. The theme of this work is disarmingly simple, though the lush harmony and chromatic turns

5.30PM - WEDNESDAY 9TH JULY (CONT.)

Vif et passioné
Très lent

- » Jack Liebeck (Violin)
- » Piers Lane (Piano)

are constantly surprising. The variations gain in complexity and virtuosity until the last, which is very slow. It begins with simple, emphatically loud statements of the harmony, with the melody high in the violin's register. The piece gradually returns to earth and ends with a quiet, ambiguous augmented triad.

Olivier Messiaen (1908-1992)
Le Merle noir for flute and piano

- » Vernon Hill (Flute)
- » Michael Kieran Harvey (Piano)

Le Merle noir ('The Blackbird') was commissioned by the Paris Conservatoire as a test piece for flute examinations and has remained a staple of that instrument's repertoire ever since. It is also the first piece in which Messiaen used actual birdsong as thematic material, unlike earlier works such as the *Quartet for the End of Time* which use birdsong-like melodies.

Robert Fokkens (born 1975)
Tracing Lines for alto flute and cello

- » Vernon Hill (Flute)
- » Benjamin Hughes (Cello)

Robert Fokkens is a young South African-born composer currently resident in the United Kingdom where he has studied at the Royal Academy of Music and the University of Southampton. *Tracing Lines* for alto flute and cello dates from 2005; there is also an extended version for violin and cello that the composer made in 2007.

He writes:
A hushed dialogue...
An urban idyll...
Two lines traced
And retraced.

Tracing Lines was written for Carla Rees and Rosie Banks of Rarescale for their Summer Concert on 1 July 2006 at St Leonard's Church, Shoreditch, London.

Gabriel Fauré (1845-1924)
Piano Quartet No.1 in C minor, Op.15

Allegro molto moderato
Scherzo: Allegro vivo & Trio
Adagio
Allegro molto

- » Hamish Milne (Piano)
- » Jack Liebeck (Violin)
- » Yuko Inoue (Viola)
- » Benjamin Hughes (Cello)

Fauré initially trained as a church musician. He spent the first years of his professional life as journeyman organist and choirmaster at various Parisian churches including, from 1874, the Madeleine. At the same time, he was befriended and influenced by Saint-Saëns; the two composers were among those who founded the Société Nationale de Musique in 1871. Fauré thus helped provide a platform for French music from Franck to Debussy and beyond.

Fauré almost always wrote with the memory of keyboard or voice in mind. Certainly all his chamber music, except the one string quartet he wrote in the year of his death, relies on the presence of the piano, and his writing for strings is usually song-like in character (and very often marked *espressivo* in the score).

In the first of his two Piano Quartets, Fauré stuck closely by classical models: the first movement contrasts an assertive theme dominated by dotted rhythm with a more sinuous lyrical melody announced by the viola; prefiguring Debussy's String Quartet, Fauré places his scherzo second, and characterises it with a buoyant pizzicato texture. Fauré's biographer Nectoux has noted the resonances of eighteenth century music in this movement; a contrasting hymnal episode reminds us of Fauré's sacred duties, and prepares the ground for a profoundly beautiful and contemplative adagio. The dotted rhythms return in the finale, as do the sort of liquid arpeggio textures which the first movement had introduced.

Fauré's work tends to be understated, so much so that a late twentieth century cynic pronounced it 'painless art for the bourgeois salon'. His contemporaries were perhaps closer to the mark: Debussy noted that 'the play of fleeting curves that is the essence of Fauré's music can be compared to the movements of a beautiful woman without either suffering from the comparison'.

8.00pm TOWNSVILLE CIVIC THEATRE

Evening Series – *The Song of Triumphant Love*

An Illustrated Entertainment by Jessica Douchen

Narrator: Damian Beaumont



Proudly sponsored by

*Pauline Viardot (1821-1910)****Les Filles de Cadix***

- » Patricia Wright (Soprano)
- » David Selig (Piano)

Les Deux Roses

- » Thomas MeglIORANZA (Baritone)
- » David Selig (Piano)

Havanaise

- » Thomas MeglIORANZA (Baritone)
- » David Selig (Piano)

*Fryderyk Chopin (1810-1849)****Prelude Op.28 No.7 in A major***

- » Piers Lane (Piano)

*Charles Gounod (1818-1893)****Sérénade***

- » Thomas MeglIORANZA (Baritone)
- » David Selig (Piano)

*Johannes Brahms (1833-1897)****Waltz in A flat Op 39 No 15***

- » Piers Lane (Piano)

*Gabriel Fauré (1845-1924)****La bonne chanson, Op 61***

- i Une Sainte en son auréole*
- ii Puisque l'aube grandit*
- iii La lune blanche*
- iv J'allais par des chemins perfides*
- v J'ai presque peur, en vérité*
- vi Avant que tu ne t'en ailles*
- vii Donc, ce sera par un clair jour d'été*
- viii N'est-ce pas?*
- ix L'hiver a cessé*

- » Thomas MeglIORANZA (Baritone)
- » David Selig (Piano)
- » Dene Olding (Violin)
- » Dimity Hall (Violin)

In 1881 Ivan Turgenev published *The Song of Triumphant Love* in which a love triangle develops in Renaissance Ferrara between Fabio, a painter, Muzzio, a musician, and Valeria. Valeria marries Fabio; the heartbroken Muzzio travels to Asia, returning five years later with a snakeskin violin. On it he plays 'The Song of Triumphant Love', inducing erotic dreams in Valeria and charming her into meeting him in the garden. Fabio surprises them and stabs Muzzio, who is taken away. At her organ console soon after, Valeria unconsciously starts playing Muzzio's tune, and as she does so feels the stirring of a child in her womb.

Turgenev was deeply in love with Pauline Viardot, and lived near her and her family for many years. Viardot, a singer and composer of Spanish descent had made her singing debut at the age of 16 (as Pauline Garcia) in Brussels, and had gone on to enjoy a career in which she was much admired by leading composers of the day: these included Chopin (at whose funeral she sang), the Schumanns, Liszt, Wagner, Saint-Saëns and Meyerbeer, whose *Le Prophète* established her as a star. In her early 40s she retired from the stage and left France as her husband was an outspoken critic of the Emperor. She was also a composer (though never regarded herself as such) of, among other things, some 100 solo songs in various languages and styles, as we hear today. She also made vocal arrangements of piano music, notably twelve mazurkas by Chopin.

Of the three major figures in Western music born in or around 1810 – Schumann, Mendelssohn and Chopin, the later is the most 'Romantic' of the three, at his best in highly individual short works which reflect his own prowess as a pianist. The Op.28 Preludes date from 1838-9, when Chopin and George Sand (who used Pauline Viardot as a model in her novel *Consuelo*) were living in Majorca.

In 1851 Viardot appeared in *Sapho* by the young Charles Gounod. It was a flop, but Gounod was admitted into the Viardot circle; a planned collaboration with George Sand was only stymied when Gounod and Viardot fell out. Gounod was a prolific composer for the voice, not just for the stage but for church and recital hall. His setting of Victor Hugo's *Sérénade* dates from 1857.

A decade later Brahms wanted to celebrate his adoptive city of Vienna, and did so with a series of Waltzes, of course, dedicated to the much feared, but supportive critic Eduard Hanslick. Originally for piano four hands, Brahms made this version for soloist soon after their composition.

Turgenev's *Song of Triumphant Love* has long been thought to embody his feelings for Pauline Viardot, but Jessica Douchen has recently suggested that the story stems from composer Gabriel Fauré's unfulfilled love for Pauline's daughter Marianne. Certainly Muzzio's looks match those of the young Fauré, who became acquainted with the Viardot family in 1871 – about the time he formed, with several colleagues, the Société Nationale de Musique. *La bonne chanson* dates from 1892-4, when Fauré's affections had transferred to Emma Bardac, (who would soon enough become the second Madame Debussy) to whom the cycle is dedicated. The nine poems by Paul Verlaine were dedicated to Verlaine's own wife Mathilde, whom he married in 1870. They chart the rise of a love affair, the beloved variously identified with saints and princesses, a companion on a dangerous road. The natural world of moonlight woods, pale stars, bright suns and the passing of winter reflect the burgeoning of love in the poet. (Sadly for Mathilde, Verlaine abandoned her after two years to run away with the young poet Arthur Rimbaud.) Fauré's setting responds to Verlaine's imagery, and also creates a network of themes that provide the cycle with tremendous musical unity.

- » Irina Morozova (Viola)
- » Julian Smiles (Cello)
- » Kirsty McCahon (Double Bass)

INTERVAL

Camille Saint-Saëns (1835-1921)

Violons dans le soir

- » Patricia Wright (Soprano)
- » Jack Liebeck (Violin)
- » David Selig (Piano)

Gabriel Fauré (1845-1924)

Après un rêve, Op.7 No.1

- » Thomas MeglIORANZA (Baritone)
- » David Selig (Piano)

Pauline Viardot

Le vase brisé

- » Thomas MeglIORANZA (Baritone)
- » David Selig (Piano)

Les Etoiles

- » Patricia Wright (Soprano)
- » Dene Olding (Violin)
- » David Selig (Piano)

Peter Ilyich Tchaikovsky (1840-1893)

None but the Lonely Heart

- » Thomas MeglIORANZA (Baritone)
- » Julian Smiles (Cello)
- » Hamish Milne (Piano)

Ernest Chausson (1855-1899)

Poème for violin and piano, Op. 25 (1896)

- » Jack Liebeck (Violin)
- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Irina Morozova (Viola)
- » Julian Smiles (Cello)
- » Kirsty McCahon (Double Bass)
- » Hamish Milne (Piano)

Fauré's greatest mentor was Camille Saint-Saëns who introduced the young composer into the Viardot circle in 1871. His *Violons dans le soir* sets a poem by the Countess Anna de Noailles published in 1907 and set to music that year. The Countess' poem is no peaceful serenade: shattering the calm of evening the violins become a clear metaphor for unremitting physical passion, their bows a voluptuous dagger that rips flesh from our bodies. Fauré's 1877 *Après un rêve* was composed at the time of his brief engagement to Marianne Viardot – he had been in love with her for years, but only in July of that year did she accept him, and then broke it off in October. The song depicts the sadness of waking from a beautiful dream.

In Sully-Prudhomme's poem about a broken vase, an unnoticed crack lets the water out, imperceptibly killing the plant. The metaphor for the gradual erosion of the heart in a loveless relationship was irresistible to several French composers including Pauline Viardot. As we have noted, Viardot ranged freely into other languages, including using a German version of a Russian poem about stars and angelic choirs in *Die Sterne*.

Russian poetry has not travelled as well in other languages as the plays of Chekhov or stories of Tolstoy, so we can often forget that Tchaikovsky is as popular in Russia for his vocal works – opera and song – as he is for the ballets and symphonies. *None but the Lonely Heart* is the exception to that generalisation, justly regarded as his most famous song. The text, by Lev Alexandrovich Mey is actually a free translation of a song in Goethe's novel *Wilhelm Meister*.

A student of César Franck and Jules Massenet, Ernest Chausson composed his *Poème* for the Belgian violinist Eugène Ysayë in versions with orchestra and piano. It originally had the same title as Turgenev's story, and several writers have associated various themes and gestures with Turgenev's characters and events. There is a pervasive eroticism and latent violence in the piece, and the violin's closing trills may suggest the stirring of new life. But in the event, Chausson wisely insisted that the piece had 'no story, nothing but sensation'. Formally, it falls into five sections, the odd numbered ones built around the work's principal theme (*The Song of Triumphant Love*) contrasting with two faster sections in 6/8 time. Debussy famously praised this music which, 'leaving aside all description and anecdote, becomes the very feeling that inspired the emotion'.

THURSDAY 10TH JULY

10.00am TOWNSVILLE MASONIC CENTRE

Concert Conversations with Piers Lane

Conversations with

- » Patricia Wright (Soprano)
- » Thomas MeglIORANZA (Baritone)
- » Vernon Hill (Flute)

Gaetano Donizetti (1797-1848)
Sonata (concertino) for flute and piano in C minor

- » Vernon Hill (Flute)
- » Hamish Milne (Piano)

Donizetti is, of course, best known for a colossal number of still-popular arias of which the most popular is, arguably, *Lucia di Lammermoor*. That work owes much of its popularity to the celebrated 'Mad Scene' in which Lucia appears in a bloodied nightgown accompanied by the flute. The flute features in several non-operatic pieces by this composer, possibly because his brother Giuseppe was a fine flautist (who ended up as chief musical advisor to the Ottoman Emperor, for whom he composed a national anthem). This short work is in a single movement consisting of a slow introduction and faster 'sonata' section.

Arturo Toscanini (1867-1957)
Duo Canzone
Nevrosi
Il Pescatore (Ballatella)

- » Patricia Wright (Soprano)
- » Piers Lane (Piano)

The great conductor Toscanini enrolled at the conservatorium in Parma at the age of nine, and spent the following nine years as a student there. His principal study was cello — as cellist he played in the premiere of Verdi's *Otello*. He also studied composition, and among the works of his student years are several songs with piano. *Nevrosi* to a poem by Rocco Pagliara (a composer himself) was written in 1884, and *Il Pescatore (Ballatella)* two years earlier.

Cathy Berberian (1925-1983)
Stripsody

- » Thomas MeglIORANZA (Baritone)

The US-born singer Cathy Berberian was not only a great champion of contemporary composers, such as Luciano Berio to whom she was at one point married; she was also a composer in her own right. Composed in 1966 *Stripsody* is written as a graphic score to be performed, as Linda Hirst says, 'as if by a radio sound man'. The graphics and text refer to cartoon strips, so the score is festooned with drawings of animals, sound effects and catch phrases.

Carl Vine (born 1954)
Miniature IV

- » Kathron Sturrock (Piano)
- » Jack Liebeck (Violin)
- » Yuko Inoue (Viola)
- » Benjamin Hughes (Cello)
- » Julian Farrell (Clarinet)
- » Vernon Hill (Flute)

The composer writes:
Miniature IV is a single movement work in three sections. The first grows from the scalar movement at the opening, progressing freely through a series of continuous variations. This leads directly to the central section, which is marked by an argumentative duet between flute and clarinet. This settles, in turn, into a meditative clarinet solo commented upon by flute intrusions. A faster duet leads to the motto perpetuo finale.

Throughout the work, the ensemble is divided into three groups : the violin, viola and cello form a ripieno accompanying trio; the piano, occasionally soloistic, most frequently functions in an accompanying or 'commenting' fashion; while at the top of the ensemble, flute and clarinet either alternate or function jointly as a solo unit. The piece is based quite conspicuously, therefore, on the classical concerto model.

Miniature IV was commissioned by the Australia Ensemble with financial assistance from the Performing Arts Board of the Australia Council.

5.30PM - THURSDAY 10TH JULY (CONT.)

1.00pm PERC TUCKER REGIONAL GALLERY**Free Lunchtime Series – Winterschool Concert**

See Special Events page 55

5.30pm TOWNSVILLE CIVIC THEATRE**Sunset Series – *Dragons In The Sky****Wolfgang Amadeus Mozart (1756-1791)***Horn Quintet in E flat major, K 407***Allegro**Andante**Rondeau: Allegro*

- » Ben Jacks (Horn)
- » Jack Liebeck (Violin)
- » Yuko Inoue (Viola)
- » Irina Morozova (Viola)
- » Benjamin Hughes (Cello)

The Horn Quintet is one Mozart's earliest works from the Vienna period, dating from 1782 and like all his horn music was written for Joseph Leutgeb. With friends like Mozart, maybe you can't blame Leutgeb for giving up a full-time career as a horn player and opening a cheese shop. Leutgeb and Mozart knew each other from Salzburg days, when Leutgeb played in the Archbishop's orchestra, but moved to Vienna around the time that Mozart established himself there. The composer constantly abused his friend: one day when Leutgeb called in to see how a piece was going, Mozart scattered sheets of the manuscript all over the floor and insisted that the poor horn player put them in order again. Often Leutgeb would find 'messages' scrawled on his music by the composer: 'Go it, Signor Asino' [little ass] – 'Take a little breath' – 'Wretched pig' – 'Thank God, here's the end.' And Mozart's dedication of the Horn Concerto, K 417, notes that he 'has taken pity on Leutgeb, ox, ass and fool, at Vienna, 27 March 1783...'

In fact though Leutgeb took pity on Mozart – or least suffered his abuse with gentle good humour and in return was rewarded with some of the most beautiful music for his instrument. And he must have been a quite a player. Bearing in mind that his would have been a valveless instrument, we can only marvel at the evident virtuosity required to play the rapid scale passages in this work which contrasts with the long-breathed melody with which the first movement begins. The *cantabile* writing persists in the following Andante, with Mozart exploiting the richness and colour possible from combining the horn and mid-range string lines. Any hints of melancholy are dispelled by the inevitable rondeau finale – though unusually for Mozart this is in duple metre, rather than the 'hunting' 6/8 we might expect.

*Felix Mendelssohn (1809-1847)***Andante and variations in B flat, Op.83a**

- » Piers Lane (Piano)
- » Hamish Milne (Piano)

In 1845 Berlioz described 'a veritable migration of artists, men of letters and interested people' to celebrate the 75th anniversary of Beethoven's birth in Bonn. In addition to concerts in the newly built Beethovensaal, fireworks and other festivities, it saw the unveiling of the monument to the composer that still stands today.

Largely responsible for the organisation of the festival was the composer Franz Liszt who had also contributed to a collection of *Ten brilliant pieces* published by Pietro Mechetti in 1842 to raise money for the Beethoven memorial. Other composers who contributed to the set included Chopin, Czerny, Moscheles and Mendelssohn. Perhaps to counter the marketing hype of the set's title, Mendelssohn designated his piece *Serious variations*. In any event found the experience of writing in the form – one he had not much used – very stimulating and soon produced a set in E flat on what he called a 'sentimental' theme and followed them with a set on what he described as a 'graceful' theme in B flat. These were all for solo piano; perhaps for his own private use he made this version, with six extra variations, for piano four hands.

Felix Mendelssohn (1809-1847)
Piano Trio No.1 in D minor, Op.49

Molto allegro agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

- ❖ Hamish Milne (Piano)
- ❖ Dimity Hall (Violin)
- ❖ Julian Smiles (Cello)

Mendelssohn had a firm schooling in the forms of the classical period, but it was not until 1839, when ensconced in Leipzig that he approached the piano trio genre with this work.

Like Beethoven from his Op.1 on, Mendelssohn casts his trio in four, rather than three movements. When he had composed the first draft, though, Mendelssohn showed it to his boyhood friend Ferdinand Hiller who was a fan of the music of composers such as Berlioz, Chopin and especially Liszt. Mendelssohn and Liszt were friendly too, Liszt having appeared at the Gewandhaus, but it was Hiller who suggested that Mendelssohn consider enriching the piano part of his trio, more in line with the emerging style of Romantic pianism. The result was what Robert Schumann called 'the master trio of today... a lovely composition which years from hence will still delight grand- and great-grand children'.

Mendelssohn solves any problems of balance perfectly, as we hear in the opening movement despite its turbulent minor mood. The slow movement is inevitably compared with Mendelssohn's *Songs without words*, and it is supremely lyrical with all three instruments given their chance to sing. Almost as inevitably, the Scherzo's dazzling lightness is compared to that of Mendelssohn's *A Midsummer Night's Dream* score, which rather underplays its more dramatic gestures. Interestingly, Mendelssohn dispenses with the conventional trio section at the heart of this movement, preferring an episode of intricate counterpoint. The 'fast and passionate' rondo finale indulges in much Romantic hair-tossing until the final episode (a lovely cello melody) which leads to a sparkling, major key conclusion.



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THURSDAY 10TH JULY (CONT.)

8.00pm TOWNSVILLE CIVIC THEATRE

Evening Series – Quint-essential...



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*Witold Lutosławski (1913-1994)****Variations on a Theme of Paganini***
for two Pianos

- » Piers Lane (Piano)
- » Michael Kieran Harvey (Piano)

Lutosławski's *Variations on a Theme of Paganini* relates to Rachmaninov's 'Rhapsody' on the same theme. More broadly, though, it says something about Lutosławski's attitude to the past. Unlike many of his contemporaries, Lutosławski always maintained a great affection for the heritage of Western music – he was after all one of the few great symphonists of the latter half of the century – but his affection is never cloying or nostalgic, and his music has never sought to artificially resuscitate past musical manners or styles.

Hence, the predominant tone of the 'Paganini Variations' is playful, just like the original *Caprice* on which it is based; indeed, Lutosławski's is much closer to Paganini's original than Rachmaninov's. In its original form for two pianos (an orchestral version dates from the 1970s) the piece was first performed by Lutosławski and another fine composer, Andrzej Panufnik as cafe music in Nazi-occupied Warsaw. Musicians who had not been transported to concentration camps had little opportunity to work in Poland at this time except in such circumstances – this is the only surviving work of about 200 such pieces that Lutosławski wrote at the time. Knowing the context of the work changes our view of it: the slightly madcap nature of the piece seems less like engaging frivolity and more like a heroic transcendence of a hellish time and place. Lutosławski was one of many Polish intellectuals marked out for extermination by the Nazis. He was fortunate to have escaped this fate.

*Maurice Ravel (1875 - 1937)****Pièce en forme de Habanera***

- » Jack Liebeck (Violin)
- » Piers Lane (Piano)

One of Ravel's most arranged works, the 'Piece in the form of a *habanera*' was originally written as a Vocalise for bass voice and piano. Its form, of course, is that of the dance thought to have originated in the Cuban capital.

*Wolfgang Amadeus Mozart (1756-1791)****Quintet in A for Clarinet and Strings, K 581***
Allegro
Larghetto
Menuetto
Allegretto con variazioni

- » Julian Farrell (Clarinet)
- » Jack Liebeck (Violin)
- » Dene Olding (Violin)
- » Yuko Inoue (Viola)
- » Benjamin Hughes (Cello)

The clarinet was still a relatively new invention when Mozart developed a veritable love-affair with it, resulting in three works featuring this instrument as soloist. Just as most of Mozart's arias and opera roles were tailored to a particular singer's voice, his clarinet works were inspired by a player, Anton Stadler. For Stadler Mozart wrote the Quintet for clarinet and string quartet K 581, the Trio for clarinet, viola and piano K.498, and the Concerto K 622. Stadler was also a virtuoso on the related instrument, the basset horn. Stadler and Mozart were both Freemasons, and it is probable that the clarinet and particularly the basset horn (also used in the *Requiem* and *The Magic Flute*) had a particular ritual and symbolic significance for them.

Although Stadler was a remarkable technician, the parts Mozart wrote for him in the quintet and concerto are more expressive than brilliant. The serenity of the clarinet masterpieces, which often breathes an other-worldly atmosphere, is also to be heard in other works of the last years of Mozart's life. Mozart called Stadler 'red-currant face' and evidently found him a good companion, forgiving him for not paying back money and for selling Mozart's pawn tickets behind his back. The jolt from that world to the music of the quintet is a reminder not to make glib connections between art and life!

The opening bars of the quintet seem to define the piece – the rich harmony of the strings, the soaring and plunging arpeggios of the clarinet. The second subject, over a pizzicato bass, is a true Mozartian fingerprint, appearing in slightly different forms in two piano concertos and in *The Magic Flute*. As though to balance the static serenity of the *Larghetto*, the *Menuetto* is forthright at first, not without subtleties in the part-writing, and related thematically to the quintet's opening bars; the first trio is for

the strings alone, the second presents the clarinet as a rustic dance instrument, in a *ländler*, ancestor of the waltz, here etherealised by its surroundings. The wonderful transmutation of folk measures which is an achievement of the Viennese Classical style marks the Allegretto with variations, too. Its innermost moments are entrusted to the viola, the instrument Mozart himself preferred to play in chamber music.

Adapted from a note by David Garrett © 2002

INTERVAL

David Hush (born 1956)

Contrapunctus for violin and viola

- » Dene Olding (Violin)
- » Irina Morozova (Viola)

David Hush was born in Bristol, England. He was educated at Clifton College, the University of Sydney, and Princeton University. His music spans solo instrumental, chamber ensemble, orchestral, and choral idioms, and has been performed, recorded, and broadcast on five continents. He joined the composition faculty of the Australian Institute of Music in 1998. Hush is a consultant and composer in residence to the Leopold Mozart Academy of Music.

The composer writes:

As the title may suggest, Contrapunctus creates a continuously evolving dialogue between two independent voices. The premiere of Contrapunctus was given by James Ehnes (violin) and Rivka Golani (viola) in Winnipeg, Canada on 11th February 1992.

Frank Bridge (1879-1941)

Piano Quintet in D minor

Moderato; Allegro Moderato

*Adagio ma non troppo; Allegro con brio;
Adagio ma non troppo*

Allegro energico

- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Irina Morozova (Viola)
- » Julian Smiles (Cello)
- » Piers Lane (Piano)

Bridge was the quietly radical kind of artist that Britain often produces. He had a fiercely independent mind – he was a committed pacifist, for instance – and was more interested in finding a unique internationalist voice than in being part of the revival of English folk-song and older liturgical music that contemporaries like Vaughan Williams and Holst were pursuing. As a result, he was largely ignored by the establishment and, as Anthony Payne has put it, ‘the isolation of English musical life from far-reaching developments abroad was an obstacle to the recognition of Bridge’s later works. After his death his music fell into almost complete neglect, though interest was subsequently revived’.

The Piano Quintet is considered by many to be Bridge’s first masterpiece, and he worked on its composition between 1904 and 1912. Originally he conceived it as a four movement work with a scherzo following the slow movement. In 1912, however, Bridge made far-reaching revisions to the piece, discarding the scherzo, but interpolating some of its material in the centre of the slow movement.

FRIDAY 11TH JULY

10.00am TOWNSVILLE MASONIC CENTRE

Concert Conversations with Piers Lane

Conversations with

- » David Selig (Piano)
- » Julian Smiles (Cello)
- » Graeme Jennings (Violin)
- » Ben Jacks (Horn)

10.00PM - FRIDAY 11TH JULY (CONT.)

*Frank Bridge (1879-1941)***Three Idylls for string quartet***Adagio molto espressivo**Allegretto poco lento**Allegro con moto*

- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Irina Morozova (Viola)
- » Julian Smiles (Cello)

In 1924 the young Benjamin Britten heard Frank Bridge conduct his orchestral suite *The Sea* and was, famously, 'knocked sideways' by it. In 1927 he began taking lessons with Bridge, and a decade later paid the highest tribute to his teacher in the masterly *Variations on a theme of Frank Bridge* in 1937. Bridge knew within minutes of meeting the 14-year old that Britten's was a special talent; Britten was eternally grateful for Bridge's 'scrupulous attention to good technique, the business of saying clearly what was in one's mind'.

Bridge was a member of several quartets at various times, filling in for the legendary Joachim Quartet's violist at short notice and, as a founding member of the English String Quartet, giving the first British performance of Debussy's String Quartet in 1904. In 1913 he performed in Ravel's *Introduction and Allegro* with the composer directing. Not only, then, was he much more receptive to contemporary European developments than many of his contemporaries, his experience as a performing musician gave him an extremely refined craft.

The work from which Britten drew the theme for his act of homage was the second of the *Three Idylls* for string quartet. These date from 1906 and are dedicated to Ethel Sinclair, an Australian who was a fellow student at the Royal College of Music whom he married a year later. In general genial, and conceived with an insider's knowledge of string instruments, the *Idylls* are largely typical of Bridge's first period.

*Maurice Ravel (1875-1937)***Piano Trio in A minor***Modéré**Pantoum (assez vif)**Passacaille (très large)**Final (animé)*

- » David Selig (Piano)
- » Dimity Hall (Violin)
- » Julian Smiles (Cello)

The outbreak of World War I deeply upset Ravel. The war threatened the culture which he loved, and he was terribly concerned for the safety of his friends such as the young Stravinsky. Ravel was also determined to serve his country, despite the fact that he was now 39 years old, short and underweight. In September he was caring for the wounded in a voluntary capacity; by the following March he was a military truck driver. With his truck Adelaide he faced a number of potentially fatal dangers.

Ravel had begun his Trio in the summer of 1913 and completed the first movement, characteristically, only by March 1914. Other works distracted him from the piece, which he clearly found challenging to write, but the outbreak of the war and his determination to enlist drove him to complete it in, for him, record time. The opening movement is an expansive sonata design based on the attractive simple theme announced by the piano at the start. Ravel described it as 'Basque in colour'; its rhythm, like much folk music contains subtle irregularities while the harmony is essentially simple and modal. The title of the second movement, Pantoum, refers to a style of Malay poetry (pantun). The exotic brilliance of the Pantoum is in complete contrast to which follows. It is tempting to hear the celebrated passacaglia as a kind of hymn to peace, as the poised theme passes from instrument to instrument as Ravel gradually elaborates the texture and then, after the movement's climax, gradually reduces it to its original state. The Finale is exultant. Ravel uses typically Basque rhythmic devices, such as the alternation of five and seven beats to a bar, and the writing for all instruments is hugely virtuosic. One might suggest that for Ravel there was a kind of salvation from the imminent horrors of war in the virtues of classicism.

1.00pm PERC TUCKER REGIONAL GALLERY**Free Lunchtime Series – Winterschool Concert**

See Special Events page 55

3.00pm PEPPERS BLUE ON BLUE RESORT, MAGNETIC ISLAND**Arrebato Ensemble On Magnetic**

See Special Events page 59

8.00pm ST JOSEPH'S CHURCH

An Evening of Song – Life, Love and Laughter



Franz Schubert (1797-1828)

Three songs for bass voice and piano
L'incanto degli occhi D 902 No.1
Il traditor deluso D 902 No.2
Il modo di prender moglie D 902 No.3

- » Thomas MeglIORANZA (Baritone)
- » David Selig (Piano)

In the last years of his life, Schubert was friendly with the legendary bass, Luigi Lablache. Lablache sang Schubert's German *Lieder* with enthusiasm, but it was perhaps as a tribute to the singer that Schubert turned to the Italian texts of the great eighteenth century librettist and poet Pietro Metastasio. The three songs in this set have no particular relationship. The first is an address to the stars, which alternatively comfort and disturb this character from Metastasio's *Attila Regolo*. The second – a recitative and aria – dramatises fear, horror and the dark night of the soul, while in third, the poet announces that he's getting married – for the money!

Robert Schumann (1810-1856)

Frauenliebe und -leben, Op.42

Seit ich ihn gesehen
Er, der Herrlichste von Allen
Ich kann's nicht fassen, nicht glauben
Du Ring am meinem Finger
Helft mir, ihr Schwestern
Süsser Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

- » Patricia Wright (Soprano)
- » Hamish Milne (Piano)

In 1840 Schumann was engaged in a protracted battle with Clara Wieck's father who was doing all he could to prevent the marriage of the young couple. This might explain why Schumann chose to compose a song cycle far removed from the Romantic conventions of unfulfilled love. Here, in poems by Adalbert von Chamisso, a woman describes falling in love with a beautiful young man. He proposes; they marry, and in due season she bears his child. Only in the final song does she accuse him of having hurt her, and that only by dying before her and leaving her alone.

Kurt Schwitters (1887-1948)

Ursonate ('Primal sonata')

Introduction and Rondo
Largo
Scherzo - Trio - Scherzo
Presto - Denouement - Cadenza - Finale

- » Ron Pulman (Baritone)
- » Madonna Davies (Soprano)
- » John Goodson (Tenor)

The surrealist painter/composer writes:

The Sonata consists of four movements, of an overture and a finale, and seventhly, of a cadenza in the fourth movement. The first movement is a rondo with four main themes, designated as such in the text of the Sonata. You yourself will certainly feel the rhythm, slack or strong, high or low, taut or loose. To explain in detail the variations and compositions of the themes would be tiresome in the end and detrimental to the pleasure of reading and listening, and after all I'm not a professor.

In the first movement I draw your attention to the word for word repeats of the themes before each variation, to the explosive beginning of the first movement, to the pure lyricism of the sung Jüü-Kaa, to the military severity of the rhythm of the quite masculine third theme next to the fourth theme which is tremulous and mild as a lamb, and lastly to the accusing finale of the first movement, with the question 'tää?'...

The fourth movement, long-running and quick, comes as a good exercise for the reader's lungs, in particular because the endless repeats, if they are not to seem too uniform, require the voice to be seriously raised most of the time. In the finale I draw your attention to the deliberate return of the alphabet up to 'a'. You feel it coming and expect the a impatiently. But twice over it stops painfully on the 'b'...

I do no more than offer a possibility for a solo voice with maybe not much imagination. I myself give a different cadenza each time and, since I recite it entirely by heart, I thereby get the cadenza to produce a very lively effect, forming a sharp contrast with the rest of the Sonata which is quite rigid. There.

8.00PM - FRIDAY 11TH JULY (CONT.)

The letters applied are to be pronounced as in German. A single vowel sound is short... Letters, of course, give only a rather incomplete score of the spoken sonata. As with any printed music, many interpretations are possible. As with any other reading, correct reading requires the use of imagination. The reader himself has to work seriously to become a genuine reader. Thus, it is work rather than questions or mindless criticism which will improve the reader's receptive capacities. The right of criticism is reserved to those who have achieved a full understanding. Listening to the sonata is better than reading it. This is why I like to perform my sonata in public.

Stephen Foster (1826-1864)

Beautiful Child of Song

Cole Porter (1891-1964)

The Tale of the Oyster

Carrie Jacobs-Bond (1861-1946)

I Love You Truly

George Gershwin (1898-1937)

Just Another Rhumba

» Thomas Meglitoranza (Baritone)

» David Selig (Piano)

During his tragically short life, Stephen Foster wrote nearly three hundred works for varying combinations and in varying styles. The 'minstrel songs', for which he is chiefly remembered now, date from the 1850s. *Beautiful Child of Song* dates from 1860 when his music was most refined.

Cole Porter's show *Fifty Million Frenchmen* opened on Broadway in 1929 and was made into a film two years later. It's usual American-in-Paris stuff, and *The Tale of the Oyster* is one of its enduring hits.

Porter wrote his first song in 1901 at the age of ten. At the same time Carrie Jacobs-Bond was writing *I Love You Truly* and running a successful music-publishing company in Chicago. Jacobs-Bond was not given to false modesty: in 1927 she published *Songs Everybody Sings* – all composed by her.

In 1937 Goldwyn-United Artists were filming *The Goldwyn Follies* with a script by Ben Hecht and music by George Gershwin. The movie was released in 1938; sadly, Gershwin had died during the filming – like Foster before the age of 40. Just Another Rhumba was composed for the Goldwyn film but was not, in the event, used.

SATURDAY 12TH JULY

10.00am RIVERWAY ARTS CENTRE, THURINGOWA

Young Families' Concert with Steve Price

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Leslie Howard (born 1948)

The Owl and the Pussy-cat Op.35

An Entertainment for flute, horn, violin and piano with recitation.

» Kathron Sturrock (Piano)

» Jack Liebeck (Violin)

» Vernon Hill (Flute)

» Ben Jacks (Horn)

Since 1972 Australian-born Leslie Howard has lived in London where he performs, records and composes. He has been justly lauded for his project to perform and record the entire repertoire of Franz Liszt. His compositional output is considerable and includes this entertainment based on the 1871 poem by Edward Lear, in which the Owl and the Pussy-cat go to sea, fall in love, buy a ring from a piggy wig and are married by a turkey.

Francis Poulenc (1899-1963)

Babar the Little Elephant

» Kathron Sturrock (Piano)

Jean de Brunhoff's story *L'histoire de Babar, le petit elephant* appeared in 1931. Soon the story of an elephant determined to civilise the jungle became a favourite story of generations of French children. It appeared in English in 1933.

During the years of the Second World War Poulenc lived in seclusion in occupied France, writing a ballet on the animal fables of La Fontaine, the surreal opera *Les mamelles de Tirésias* and the choral *Figure humaine* to the banned texts of Paul Eluard. At this time, too, he wrote his version of Babar for narrator and piano. It was later orchestrated by Jean Françaix.

1.00pm PERC TUCKER REGIONAL GALLERY**Free Lunchtime Series – Winterschool Concert**

See Special Events page 55

5.30pm TOWNSVILLE CIVIC THEATRE**Sunset Series – Great Masters***Ludwig van Beethoven (1770-1827)***String Quartet in F major,
Op.59 No.1 'Razumovsky'***Allegro**Allegretto vivace e sempre scherzando**Adagio molto e mesto -**Thème Russe: Allegro*

- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Irina Morozova (Viola)
- » Julian Smiles (Cello)

The French Revolution gave rise to 'rescue opera', a high minded genre where Good inevitably broke the bonds of Evil and tyranny was overthrown. Luigi Cherubini, whom Beethoven regarded as the greatest living composer (apart, that is, from himself) dominated the Parisian scene. *Fidelio* is a German version of the form, but much of Beethoven's instrumental music also reflects the influence of new sounds from the Parisian stage. In the *Eroica* Symphony, for instance, Beethoven's dynamic amalgam of classical design, baroque counterpoint, and musical gestures from rescue opera enabled him to produce a symphonic work on an unprecedented scale.

As in the *Eroica*'s massive first movement, the elaborative ingenuity in Op.59 No.1 seems endless. The central development section of the movement contains an elaborate double fugue; by contrast there are passages of simple forceful rhetoric. Early audiences and performers were baffled, however. In 1812, despite the Russian folk tune included at the request of the ambassador Count Razumovsky, the cellist of the first Russian quartet to play the piece 'picked up his part and trampled it underfoot, declaring it to be an undignified joke'. Actually the cello stars here: to it is entrusted the themes of both outer movements, but in doing so, a traditional source of harmonic support is rendered ambiguous. Perhaps the Russian cellist felt exposed. The cello also introduces the second, *scherzando* movement: here also the material is ambiguous, a mere rhythmic figure with which the music plays while searching for more substantial material. The adagio (described as *mesto* - 'sad'), begins with a long breathed heartfelt melody with simple accompaniment which gives way to an ornate violin line accompanying a melody from the cello. The implications of this violin line are realised in the fantastic unaccompanied cadenza which links into the final movement.

*György Ligeti (1923-2006)***Trio for violin, horn and piano***Andantino con tenerezza,**Vivacissimo molto ritmico,**Alla marcia,**Lamento: Adagio*

- » Ben Jacks (Horn)
- » Graeme Jennings (Violin)
- » Michael Kieran Harvey (Piano)

György Ligeti underwent something of a creative hiatus in the wake of his major opera *Le Grand Macabre* which premiered in 1978. Ligeti was aware that the generation of his peers – the post-war avant-garde – was now approaching senior status, and that there were now younger composers whose aesthetic concerns had not necessarily been forged in times of war and oppression. In the late 1970s Ligeti worked without much success on a piano concerto, but when the pianist Eckart Besch suggested that he compose a companion piece for Brahms' Horn Trio his imagination caught fire. As he said, the mere mention of the word 'horn' conjured up a sound 'coming from a distant forest in a fairy tale, just as in a poem by Eichendorff.' This may sound hopelessly Romantic, but Ligeti is far too clever a composer to fall into that trap. While many of his contemporaries responded to the exhaustion of the avant-garde by writing deliberately retro music, Ligeti's embrace of such a canonical work is, as Paul Griffiths notes, tempered by an awareness of a sense of 'European culture as part of a global network.' And where the music does 'imitate' that of the nineteenth century, it can be ironic: Ligeti's love of natural horn harmonic leads in Griffiths' words to 'an effect of oddity and misbehaviour.'

The work, in four movements, thus maintains connections to a wide range of music of which Brahms' is one element. In fact the piece opens with a distorted reminiscence of the 'farewell' motif from Beethoven's *Les adieux*, but also recalls some of the exuberance of Afro-Caribbean music, and the player-piano studies of Conlon

10.00PM - SATURDAY 12TH JULY (CONT.)

Nancarrow. The second movement gains its considerable rhythmic complexity from a repeated Bulgarian rhythm, while the *alla Marcia*—as Richard Toop has noted—can't help but invoke Bartók. Finally, there is the *Lament* where the music, in Toop's words, comes closest to "the desperate but controlled fatalism" of Brahms' Trio, though also invoking Purcell, various folk musics."

8.00pm TOWNSVILLE CIVIC THEATRE

Festival Farewell



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Johann Sebastian Bach (1685-1750)
arr. Percy Grainger (1882-1961)
Toccata (and Fugue) in F, BWV 540
for three pianos

- » Hamish Milne (Piano)
- » Michael Kieran Harvey (Piano)
- » David Selig (Piano)

Johann Sebastian Bach (1685-1750)
trans. Mary Howe (1882-1964)

'Sheep May Safely Graze' for piano duet

- » Kathron Sturrock (Piano)
- » Piers Lane (Piano)

Bach arr. Mary Howe

'It is a True Saying' for two pianos

- » Piers Lane (Piano)
- » Hamish Milne (Piano)

Percy Grainger had a life-long love of the music of Bach, which was further stimulated by his contact with the Italian composer and pianist Ferruccio Busoni in 1903. Like Busoni, Grainger felt that Bach could be artistically transcribed for the modern piano; Busoni's view of Grainger transcriptions was 'such pieces really suit you'.

Bach's secular 'Hunt' Cantata (BWV 208) *Was mir behagt, ist die muntre Jagd* (The cheerful hunt is all that gives me pleasure) was probably written for the birthday of Duke Christian of Saxe-Weisenfels in February 1713. It is loosely based on the Greek myth of Endymion, and its most famous aria is sung by the characters of Pales. It is clearly meant as a metaphor for good government. The Cantata BWV 141, for the third Sunday of Advent, *Das ist je gewisslich wahr* (It is a true saying) is now considered to have been composed by Georg Philipp Telemann. These pieces have been transcribed by the US composer Mary Howe.

Carl Vine (b 1954)

Café Concertino

- » Kathron Sturrock (Piano)
- » Jack Liebeck (Violin)
- » Yuko Inoue (Viola)
- » Benjamin Hughes (Cello)
- » Vernon Hill (Flute)
- » Julian Farrell (Clarinet)

The composer writes:

Café Concertino revolves around a simple cycle of fifths. Although in a single movement, the work contains four distinct sections. The first interprets the series C-G-D-A-E-B as a C major tonality, and the following series (F#-C#-G#-D#-A#-E#) as an F# major tonality. The complementary series of [Eb-Bb-F-C-G-D] and [A-E-B-F#-C#-G#] give the remaining tonal centres of A and Eb major respectively. This approach to fifths and the consequent tritones (C-F#, Eb-A) continues through each section, with an emphasis on creating tonal ambiguity through chord inversion and octave doubling. The tonal 'centre' of the second section is A, while in the third F# major and Eb minor are visited alternately. The final section is a recapitulation centring on the tritone and its derivation from the cycle of fifths.

Although overtly academic in structure, Café Concertino gleams much of its gestural material from chamber music of the nineteenth century, not always with due reverence.

Café Concertino was commissioned by the Australia Ensemble with assistance from the Music Board of the Australia Council. It was first performed by the Australia Ensemble at the Queen Elizabeth Hall, London, on 16 November 1984.

Johann Sebastian Bach (1685-1750)
**Concerto in A minor for four pianos,
 BWV 1065**

(Allegro)
Largo
Allegro

- » Michael Kieran Harvey (Piano)
- » Hamish Milne (Piano)
- » Kathron Sturrock (Piano)
- » David Selig (Piano)

At the court of Weimar around 1713 Bach first came to know the instrumental music of Antonio Vivaldi. Bach's biographer Forkel went so far as to say that Vivaldi had 'taught [Bach] to think musically' which may be an overstatement, but nonetheless reflects the deep influence the Italian composer had on his younger German contemporary. Bach made a number of versions of Vivaldi's music at this time and returned to it in the early 1730s when, now resident in Leipzig, he took over the University's Collegium Musicum.

For the Concerto for four harpsichords, Bach used Vivaldi's Concerto in B minor for four violins and strings, Op.3 No.10 – part of *L'estro armonico*. Bach's version doesn't merely transpose the music into the new key and refigure the solo parts. It is truly an original work in his approach to more complex harmony and counterpoint, and idiomatic virtuosity.

INTERVAL

Felix Mendelssohn (1809-1847)
Octet for strings in E flat major, Op.20

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

- » Dene Olding (Violin)
- » Dimity Hall (Violin)
- » Graeme Jennings (Violin)
- » Jack Liebeck (Violin)
- » Irina Morozova (Viola)
- » Yuko Inoue (Viola)
- » Julian Smiles (Cello)
- » Benjamin Hughes (Cello)

The young Mendelssohn was one lucky composer. The son of a wealthy Jewish banker (who later converted to Lutheran Christianity), Mendelssohn grew up in Berlin where his father's financing of the war effort against Napoleon made him a valued member of the community. Berlin was also a major centre for the performing arts and Felix keenly absorbed all the music he could in concert halls and opera houses.

Keen to support the musical talents of his children, in 1822 Abraham Mendelssohn initiated a series of Sunday concerts at the family home where Felix and his sister Fanny would perform with paid members of the Court Orchestra. Among the works that Felix wrote for these concerts between 1822 and 1824 were his 13 string sinfonias, studies in different aspects of formal design and in the techniques of string writing.

By the age of 16, then, Mendelssohn was well placed to write a major work for string instruments and did just that in the Octet, asking his performers to play in a 'symphonic orchestral style'. The slightly exaggerated contrasts of volume and gesture certainly give the piece an orchestral flavour (though Mendelssohn himself made a version for full string orchestra some time later) especially in the expansive first movement. Following classical models, Mendelssohn's slow movement is based on a lilting siciliana but contains a contrasting middle section. The most celebrated part of the work is the Scherzo, inspired by lines from the poet Goethe's evocation of the wedding of Oberon and Titania:

Streaks of cloud and veils of mist
 Bright'ning o'er us hover.
 Air stirs the brake, the rushes shake,
 And all our pomp is over.

These characters reappear, of course in Mendelssohn's next masterpiece, the *Overture to A Midsummer Night's Dream* the following year. This movement has a scurrying elfish character balanced by the formally intricate finale (where Mendelssohn briefly recalls the fairy world of the scherzo.)

All notes © Gordon Kerry unless otherwise credited.

Special Thanks

On behalf of the Australian Festival of Chamber Music we would like to acknowledge the valuable contribution made to the Festival by the following:

Ara Vartoukian, Director, Theme & Variations
Kate Whitney, Divisional Manager, Casio Sound & Technology

2008 FESTIVAL

ARTISTIC DIRECTOR AND PIANO



Piers Lane *Australia / UK*

*Proudly sponsored by **Smith & Elliot***

London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to over forty countries. Highlights in the past two years have included concerto performances at Avery Fisher Hall, Lincoln Center in New York with the American Symphony under Leon Botstein; Beethoven's *Emperor* Concerto with The Queensland Orchestra, which received a Limelight Award for Best Orchestral Concert of 2007; 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* and an all-Chopin recital at the Wigmore Hall in London; and appearances in many major piano festivals in the United States, the UK, France, Germany, Italy and Scandinavia.

Engagements in Australia and New Zealand during 2008 include a second national tour with Cheryl Barker and Peter Coleman-Wright for Musica Viva, concerto performances in Christchurch and Dunedin and solo recitals in Adelaide, Auckland, Brisbane, Newcastle, Noosa and Perth.

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, the London, Royal Liverpool and Royal Philharmonic Orchestras and the Orchestre National de France among many others.

Piers Lane is also in great demand as a chamber music player. Recent collaborations have included a Musica Viva tour of Australia with 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-Khanchana. Recent releases from Hyperion include concertos by Alnaes and Sinding, a Delius song disc with Yvonne Kenny and a recording of Bloch's *Piano Quintets* with the Goldner String Quartet, which was an *Editor's Choice* in the December 2007 Gramophone magazine and BBC Music Magazine's *Record of the Month* for February 2008. Piers Lane 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. In 2007 he received an Honorary Doctorate from Griffith University.

ARTISTS

COMPOSER IN RESIDENCE



Carl Vine *Australia*

Proudly sponsored by **Paper Moon Pty Ltd**

Carl Vine first came to prominence in Australia as a composer of music for dance, with 25 dance scores to his credit. His catalogue now includes six symphonies, seven concertos, music for film, television and theatre, electronic music and numerous chamber works. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation).

Born in Perth, he studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a great range of ensembles, theatre and dance companies over the following decades.

Amongst his most acclaimed scores are *Mythologia* (2000), *Piano Sonata* (1990) and *Poppy* (1978) for the Sydney Dance Company and *Choral Symphony* (No.6, 1996) for the West Australian Symphony Orchestra. His first six symphonies are available on the ABC Classics double-CD set *Carl Vine: The Complete Symphonies* performed by the Sydney Symphony. Much of his chamber music is available on three discs from Tall Poppies Records.

Since 2000 Carl has been the Artistic Director of Musica Viva Australia, the world's largest entrepreneur of chamber music. Since 2006 he has also been the Artistic Director of the Huntington Estate Music Festival. His most recent compositions include *Piano Sonata No 3* for the Gilmore International Keyboard Festival and *The Anne Landa Preludes* for solo piano.

Sadly, Philippe Graffin has had to withdraw from the Festival at short notice for medical reasons. We wish him a speedy recovery. We should also like to express heartfelt thanks to Graeme Jennings for changing his international schedule to include us and for learning major works by Ligeti, Brahms, Bach and Mendelssohn in double quick time; to Jack Liebeck for adding two major Chaussou works and Messiaen's Theme and Variations to his already heavy workload; to Anne Horton for replacing Philippe in the Brandenburg Concerto No 3; and to Dene Olding for agreeing to lead Mendelssohn's Octet.

Claire Edwardes has also had to withdraw from the Festival, albeit for happier reasons and with somewhat longer notice. We congratulate her on the recent birth of her daughter Violet and gratefully thank Ian Brunskill for all his hard work with the Dancenorth production.

AUSTRALIAN STRING QUARTET*(Formerly the Tankstream Quartet)***VIOLIN****Sophie Rowell** *Australia*

Adelaide-born Sophie Rowell won the Symphony Australia Young Performers' Award in 2000, and has since had solo engagements with all the major Australian orchestras and in France. In 1999 she was awarded Second Prize in the International Mozart Competition in Salzburg and has also won New Zealand's Gisborne Music Competition, the Dorothy Fraser Scholarship, the Richard Goldner Scholarship and the Marten Bequest Travelling Scholarship. Sophie has been Guest Concertmaster with the Tasmanian, Melbourne and Adelaide Symphony Orchestras and in Jena, Germany. She holds a Master of Music degree from the Australian Institute of Music, where her teacher was Alice Waten, and is currently studying for a Doctoral Degree in Music Performance at the Elder Conservatorium of Music, University of Adelaide.

**Anne Horton** *Australia*

Anne Horton holds a Masters Degree from the Australian Institute of Music (AIM) where her teacher was Alice Waten, and is also a Fellow of the AIM. She was awarded the Margaret Bello Prize for Chamber Music from The University of Western Australia and is a recipient of several scholarships including an Arts grant from the Australia Council to study in New Zealand. Anne has performed with the Sydney Symphony and the Sydney Sinfonia and has appeared as a soloist in the Sydney Opera House. She was the co-concertmaster of the Western Australia Youth Orchestra for its tour of Europe. Anne has taught violin and chamber music at the AIM and was a nominee in the Arts category of the 2004 Australian of the Year Awards for Western Australia.

VIOLA**Sally Boud** *Australia*

Sally Boud has toured extensively with the Australian Chamber Orchestra (including Europe and the USA) and performed in the West Australian, Adelaide and Sydney Symphony, Ensemble 24, the Australian Bach Ensemble and the Halcyon String Quartet. Sally graduated from the University of Western Australia in 1996 with first class Honours. She has also studied in Berlin with Gertrude Rossbacher, in Cornwall with Atar Arad and Thomas Riebl and undertook a long term residency at the Banff Center for the Arts in Canada on a scholarship. She was a finalist in the Vose concerto prize in 1995, performing with the West Australian Symphony Orchestra, and has appeared in recital in Banff, Canada.

CELLO**Rachel Johnston** *New Zealand/Australia**Proudly sponsored by Catholic Education - Diocese of Townsville*

A native New Zealander, Rachel Johnston has performed as a soloist in Austria, Milan, Kuwait, Edinburgh, Belfast, Paris, Australia, England and the United States. She was awarded First Prize in her debut international competition – the Wettbewerb for Violoncello in Austria in 1998. Rachel has been awarded an Honours Degree in Cello Performance from the Canterbury University in Christchurch, Masters in Performance with Distinction at London University and an Artist's Diploma in Performance from the acclaimed Juilliard School in Manhattan. Rachel has toured for Musica Viva and Chamber Music New Zealand, recorded extensively for radio and premiered works by Sofia Gubaidulina, Alexei Denisov, and Shawn Crouch.

FIBONACCI SEQUENCE

PIANO

**Kathron Sturrock** *United Kingdom**Proudly sponsored by Total Construction Services*

Kathron Sturrock was twice the winner for the best pianist at the Sofia International Opera Competition. After these awards she was invited to work for several years with Elisabeth Schwarzkopf in her masterclasses throughout Europe. She is a founding member and Artistic Director of the chamber ensemble The Fibonacci Sequence, and records frequently for BBC Radio 3. As a soloist she has appeared with the BBC Scottish Symphony Orchestra and the BBC Concert Orchestra, making her Proms debut in 1994 playing Alan Rawsthorne's *Concerto for 2 pianos* with Piers Lane. She has recorded CDs for Hyperion, Chandos, Gamut, Pickwick, Sain, ASV, Black Box, Quartz and Deux-Elles. In September 2003 she joined the Keyboard Faculty at the Royal College of Music, London.

VIOLIN

**Jack Liebeck** *United Kingdom**Proudly sponsored by Mr & Mrs Shipway*

Since graduating from the Royal Academy of Music, London, in 2003, Jack Liebeck 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 concerto performances 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.

VIOLA

**Yuko Inoue** *Japan/United Kingdom*

Winner of the 17th Budapest International Viola Competition, Yuko Inoue has performed as soloist with many orchestras, including the Hungarian State Philharmonic Orchestra, F. Liszt Chamber Orchestra, the Hallé Orchestra and the Netherlands Chamber Orchestra and performs frequently with Britain's most eminent string quartets and chamber ensembles. Her CD, *ROMANZE – The Romantic Viola* with pianist Kathron Sturrock was voted one of Classic CD magazine's "Choices of the Month" in August 2000 and was also praised with similar enthusiasm in The Strad, Gramophone and on AMAZON. Miss Inoue is a Professor at the Royal Academy of Music in London and gives masterclasses throughout Europe and Japan.

CELLO

**Benjamin Hughes** *United Kingdom**Proudly sponsored by Smile Dental*

Benjamin Hughes studied at the Birmingham Conservatoire and the Hochschule für Künste in Bremen, Germany with Alexander Baillie. Following this, he graduated with a Masters degree from Eastman School of Music, New York studying with Steven Doane. Benjamin has appeared as Guest Principal Cello with the Scottish Chamber Orchestra, Northern Sinfonia, the orchestras of Opera North and Scottish Opera, and the Philharmonia. He is in demand as a chamber musician, working frequently with the Fibonacci Sequence and the Prometheus Piano Trio, appearing at prestigious venues including the Wigmore Hall and the Martin Hall in Prague. He has broadcast frequently on BBC Radio and Television and has recently been appointed Principal Cello of the BBC Concert Orchestra.

CLARINET



Julian Farrell *United Kingdom* *Proudly sponsored by North Queensland Day Surgical Centre*

Julian Farrell studied the clarinet at the Royal College of Music and at the Akadamie fur Music und Darstellende Kunst in Vienna. Since entering the profession in 1971 he has become recognised as one of London's foremost clarinetists, playing with most of the leading orchestras and ensembles. He currently plays Principal Clarinet with The Academy of St. Martin in the Fields (a position he has held since the early 1980s) and with the Orchestra of St John's Smith Square, often appearing as a soloist with both these orchestras. He is a regular broadcaster and has made several CDs. He has been on the staff of the Guildhall School of Music and Drama since 1985.

GOLDNER STRING QUARTET

VIOLIN



Dene Olding *Australia*

Proudly sponsored by Townsville Urology

Dene Olding is currently Concertmaster of the Sydney Symphony. He is also leader of the Australia Ensemble, resident at the University of New South Wales (UNSW) and first violinist of the Goldner String Quartet. Raised in Brisbane, he studied at the Julliard School in New York with Ivan Galamian, and is now recognised as one of Australia's most outstanding instrumentalists. He is regularly heard as soloist with the major Australian orchestras and leading conductors. His numerous other activities include those of conductor, festival director and Artistic Advisor to the Michael Hill International Violin Competition (NZ) and juror in international competitions. He has many recordings to his credits, and will continue to record in 2008 in addition to touring Korea, Italy, UK and France.



Dimity Hall *Australia*

Proudly sponsored by David & Elizabeth Pearce

As a member of both the Goldner String Quartet and the Australia Ensemble (resident at UNSW), Dimity Hall has participated in many highly acclaimed performances and recordings, as well as frequent national and international tours. As a soloist, Dimity made her debut with the Sydney Symphony in 2002. She appeared with the Sydney Symphony again in 2004 and in 2008 she will perform as soloist with the Canberra Symphony Orchestra. After studies in Sydney with Alice Waten and in Amsterdam with renowned violinist and teacher Herman Krebbers, Dimity returned to Australia where she has appeared in a variety of principal roles with the Sydney Symphony and Australian Chamber Orchestra (ACO); and as Guest Concertmaster with the Melbourne and Adelaide Symphony Orchestras. In 2003, Dimity was a juror for the Melbourne International Chamber Music Competition.

VIOLA



Irina Morozova *Australia*

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In her extensive chamber music career, Irina Morozova has performed in over thirty countries. She is a founding member of the Australia Ensemble and since 1995 a member of the Goldner String Quartet. She has held the position of Principal Viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra as well as often appearing as Guest Principal with the Sydney Symphony and Hong Kong Philharmonic. She has acted as a juror for the Melbourne International Chamber Music Competition, the Shostakovich International Quartet Competition in St Petersburg and was invited to perform and be a juror at the Tertis International Viola Competition on the Isle of Man. In 2008, she will appear in tours around Australia for Musica Viva and Selby and Friends.

CELLO

**Julian Smiles** *Australia*Proudly sponsored by **David & Elizabeth Pearse**

Julian Smiles is well known to Australian audiences through his work with the Australia Ensemble and with the internationally acclaimed Goldner String Quartet, combined with frequent solo appearances and Guest Principal work with orchestras such as the Sydney Symphony and the ACO. He is also increasingly in demand as a teacher and has taught at the Sydney Conservatorium, the Canberra School of Music, and the Australian Institute of Music. In 2007, Julian was a member of the jury of the 5th Melbourne International Chamber Music competition. In July 2008, he will perform along with his wife, Dimity Hall, and semi-finalists in the Chamber Music section of the Sydney International Piano Competition.

ACTORS

**Karen Gibb** *Australia*

Karen Gibb has been involved with a broad cross section of art forms including performance art, classic and contemporary theatre. She has also been a regional arts worker for many years, conducting acting, mask and movement workshops in Townsville and throughout North Queensland. Karen has performed both interstate and internationally, notably at the 2001 Theatre Festival in Korea. She has also been involved with successive World Interplay Festivals as a workshop actor. For Tropic Sun in 2007/08 she plays Martha in *Who's Afraid Of Virginia Woolf?*, Emlia in *Othello*, and Queen Jocasta in *Oedipus The King*.

**Phil Lambert** *Australia*

A graduate of Melbourne University, Phil Lambert has been associated with the Tropic Sun Theatre Company since 1995 when he performed the role of Prospero in Shakespeare's *The Tempest*. Since then his many roles have included Elliot in Noel Coward's *Private Lives*, Vladimir in Beckett's *Waiting For Godot*, The Rev John Hale in Arthur Miller's *The Crucible*, Yvette in Michael Beresford's *Body Parts* and Dr Miranda in Dorfman's *Death and the Maiden*. Phil now lives in Melbourne, but returns to the Company when the opportunity arises. His last visit to Townsville was to play George to Karen's Martha in *Who's Afraid Of Virginia Woolf?*

AUTHOR

**Jessica Duchen** *United Kingdom*

Jessica Duchen divides her time between writing fiction, theatrical scripts, biography and journalism, the latter mainly for *The Independent*. Her third novel, *Hungarian Dances*, was published this year by Hodder & Stoughton, following wide acclaim for *Rites of Spring* and *Alicia's Gift*.

A Walk Through the End of Time is her first play and, like *The Song of Triumphant Love*, was commissioned by Philippe Graffin, artistic director of the *Consonances* Festival, St Nazaire. Jessica's biographies include studies of the composers Gabriel Fauré and Erich Wolfgang Korngold. She is also a trained pianist and enjoys exploring creative collaborations that combine literature and music in new and exciting ways.

CELLO

**Iain Grandage (Composer *Remember Me*) Australia**

Iain Grandage is currently Composer-in-Residence with the Youth Orchestras of Australia, having most recently completed a similar residency with the Western Australia Symphony Orchestra. He has won Helpmann and Green Room Awards for theatre scores, which include *Cloudstreet*, *The Blue Room*, *Lawn*, *Babes in the Wood*, *Plainsong*, *The Odyssey*, *Drover's Wives* and *True West*. He has been a member of *The BULLETIN* magazine's Smart 100, won APRA/AMC awards for his orchestral works, and has orchestrated songs for Ben Folds, Augie March, Tim & Tex and the Whitlams. He has composed an opera for children, scores for dance projects, and incidental music for BBC Radio 3 and Radio 4. He continues to perform on cello and piano with artists as diverse as the Elders of the Spinifex, cello band *wood* and uberdiva Meowmeow.

**Alexander Ivashkin United Kingdom / Russia** *Proudly sponsored by Darren & Sara Whittle*

As a soloist Alexander Ivashkin has performed in more than forty countries at many important music festivals and with leading orchestras. He has performed at major venues such as the Royal Festival Hall and Barbican Centre in London, Concertgebouw in Amsterdam, Berlin Philharmonic Hall, Dvorak Hall in Prague, Great Hall of the Moscow Conservatory and Philharmonic Hall in St Petersburg. He has recorded the complete works for cello by Prokofiev, Shostakovich, Rachmaninov, Schnittke, Kancheli, Roslavets and Tchernin on the Chandos label. Professor of Music and Head of Performance at the University of London, Alexander Ivashkin is also Artistic Director of the Adam International Cello Festival and Competition in New Zealand and of annual festivals in London.

**Natalia Pavlutsкая United Kingdom / Russia**

Well known as a soloist, chamber musician and teacher, Natalia Pavlutsкая established one of the finest cello classes in Russia. She has also taught at conservatoires in the USA, Australia and New Zealand. Since 1999 Natalia has lived in London, where she is a Professor of Cello at the Trinity College of Music and at the specialist Purcell School. Among her students are a number of prizewinners of international competitions. Natalia is in constant demand for masterclasses in the UK, USA, Australia, Russia, Taiwan, Belgium, Greece and New Zealand. She has been a judge at many international contests, including the Adam Cello Festival/Competition, and the Antonio Janigro Cello Competition.

DOUBLE BASS

**Kirsty McCahon Australia***Proudly sponsored by Wulguru Steel*

Kirsty McCahon has enjoyed a multifaceted career, specialising in contemporary and early music performance. Kirsty has been Principal Double Bass with the Australian Brandenburg Orchestra since 1997. She has also performed and recorded with such highly regarded groups as the Orchestra of the Age of Enlightenment, Orchestre Revolutionnaire et Romantique and Les Talens Lyrique. In 2000 she was awarded a Churchill Fellowship. She studied contemporary music in Paris with Ensemble Intercontemporaine's Marc Marder and Pierre Boulez. She appeared as soloist in Ensemble Itineraire's 1990 tour of Europe, later with the Brodsky Quartet and Australia's ELISION. She has also appeared with the *Australia Ensemble*, the *Sydney Symphony*, *Sinfonia Australis* and *Pinchgut Opera*. She performs on a 1720 Abbati.

FLUTE

**Vernon Hill** *Australia*

Vernon Hill has taught the flute throughout Australia and internationally at institutions including the Melbourne University Conservatorium of Music, the Victorian College of the Arts, The Canberra School of Music (Australian National University), The Royal Academy in London, the special music school in Ketchkemet, Hungary, various music schools in Japan, The Hong Kong Academy and at the Conservatoriums of Music in both Beijing and Shanghai in China. Vernon Hill was Principal Flute in the Melbourne Symphony Orchestra for more than ten years. He represented Australia in the World Symphony Orchestra in the USA in 1971 and has been a Guest Principal with the London Symphony, the BBC and the Sydney and Canberra Symphony Orchestras.

HORN

**Ben Jacks** *Australia*

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 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).

PERCUSSION

**Ian Brunskill** *Australia*

Ian studied percussion at the University of Calgary and University of Toronto, where his main teachers included Russell Hartenberger. From 1990-1992, Ian was percussionist in the Band of the Ceremonial Guard, Canadian Armed Forces. Between 1993 and 1999, he studied and performed with David Thiaw (Senegalese drumming), Ravi Naimpally (classical Indian drumming), and Kwasi Dunyo (Ghanaian drumming). As a freelance percussionist in Calgary and Toronto, Ian performed with orchestras, bands, and chamber ensembles, including the Evergreen Club Gamelan. Ian is currently teaching percussion with Education Queensland and performing with several Townsville-based bands. Recent highlights have included performances with Sibo Bangoura (West African drumming). At the 2006 AFCM, Ian performed in the Australian premieres of works by Bryars and Cowell, and the premiere of Ross Edwards' *The Water Circle*.

PIANO

**Michael Kieran Harvey** *Australia*

Proudly sponsored by Wilson Ryan Grose

Australian-based pianist Michael Kieran Harvey was born in Sydney and studied piano in Canberra with Alan Jenkins, at the Sydney Conservatorium under Gordon Watson and at the Liszt Academy, Budapest, under the Director, Professor Sándor Falvai. He regularly appears as soloist with all Australian symphony orchestras. His career has been notable for its diversity and wide repertoire. Michael Kieran Harvey's distinctive pianism has been recognised by numerous national and international awards. He is currently Adjunct Professor at the Tasmanian Conservatorium, Visiting Artist at the Victorian College of the Arts and Fellow of the Faculty of Music, Melbourne University.



Hamish Milne *United Kingdom*

Proudly sponsored by Philip Bacon Galleries

One of Britain's leading pianists, Hamish Milne was born of Scottish parents and grew up in Salisbury. He studied with Harold Craxton at the Royal Academy of Music and then in Italy with Guido Agosti (who had studied with Busoni). At the Accademia Chigiana in Siena he was lucky enough to hear the classes of Casals, Cortot and Segovia at the end of their lives and, in particular, to hear those of Sergiu Celibidache, which made a deep impression on him that lasts to this day. Hamish has appeared as soloist with most of the leading British orchestras, has given over two hundred broadcasts for the BBC and has toured on four continents. He is also well known as a chamber musician.



David Selig *Australia / France*

Proudly sponsored by ABI Group

David Selig was born in Melbourne and in 1976 moved to Paris where he studied with Aldo Ciccolini and later in London with Geoffrey Parsons. He has established a major career playing chamber music and song repertoire, performing with instrumentalists including Gary Hoffman, Philippe Graffin and Jane Peters and singers such as Felicity Lott, Christianne Stotijn, Sandrine Piau and François le Roux. He is a regular guest at many important chamber music festivals. In 2008, his Australian tour includes a Sydney Opera House recital with rising Dutch star, Christianne Stotijn and several performances of Beethoven's monumental *Variations on a Waltz by Diabelli op. 120*. He curates the Festival "Les Journées Romantiques du Vaisseau Fantôme", on a Parisian barge.

VOICE

BARITONE



Thomas Meglitoranza *USA*

Proudly sponsored by Pacific Marine Group

Hailed as "one of today's finest young singers" (*Newsday*), American baritone Thomas Meglitoranza was a winner of the 2005 Naumburg Competition and the 2002 Concert Artist Guild Competition. An "immaculate and inventive recitalist" (*The New Yorker*), he has been presented in recital all over America and, most recently, in London's Wigmore Hall. His opera roles include Prior Walter in Peter Eötvös' *Angels in America*, Chou En-lai in *Nixon in China* and Don Giovanni. A champion of modern music, he has performed music of Babbitt with the MET Chamber Ensemble, Schulhoff with James Conlon at Ravinia, John Adams' *Wound Dresser* at Tanglewood, and has sung with such orchestras as Orpheus, Philharmonia Baroque, and the Houston and Oregon Symphonies.

SOPRANO



Patricia Wright *New Zealand*

Auckland-born soprano, Patricia Wright received a scholarship to study in London where her critically acclaimed performances in lieder and oratorio led her to every major concert hall in Britain. Since returning to New Zealand, Patricia has given numerous performances with the main orchestras, opera companies, festivals and choral societies. Operatic performances include major roles in *Un Ballo in Maschera*, *Carmen*, *The Marriage of Figaro*, *Turandot*, *Madama Butterfly*, *La Bohème*, *Così fan tutte*, *Gianni Schicchi*, *I Pagliacci*, *La Cenerentola*, *La Rondine*, *Falstaff* and *Don Giovanni*. Concert repertoire with orchestra includes *Carmina Burana*, *Pulcinella*, Verdi's *Requiem*, Beethoven's *Ninth Symphony*, *Missa Solemnis* and *Ah Perfido!*, Strauss' *Four Last Songs*, *Golijov Songs*, Barber's *Summer of Knoxville 1915* and Britten's *Les Illuminations*. CD recordings include songs by Bax, Bridge, Rebecca Clark, Toscanini and many others.

FESTIVAL ARTISTS

VIOLIN



Graeme Jennings *Australia*

Australian violinist, born 1968, studied in the USA and Australia. Formerly a member of the legendary Arditti String Quartet (1994-2005), he has toured widely throughout the world, made more than 70 CDs, given over 300 premieres and received numerous accolades including the prestigious Siemens Prize (1999) and two Gramophone awards. As a recitalist, Mr Jennings has a wide repertoire ranging from Bach to Boulez and beyond. His main focus these days is on chamber music, as well as being an enthusiastic proponent of new music. He has worked with and been complimented on his interpretations by many of the leading composers of our time. After hearing him give the Australian premiere of his "Partita" in 1987, Lutoslawski described Graeme as an "inspired performer". Graeme now lives in San Francisco CA and performs regularly with the San Francisco Contemporary Music players, Adorno Ensemble, SF Sound, New Century Chamber Orchestra, and Elision. He serves on the faculties of Mills college, UC Berkeley and Stanford University.



Miki Tsunoda *Australia*

Miki Tsunoda has built a solid career as a soloist, chamber and orchestral musician in Australia and abroad. Following her debut in Japan in 1999 performing the Alban Berg *Violin Concerto* with the late Maestro Hiroyuki Iwaki to much acclaim, she has returned as soloist with Ensemble Kanazawa, Kyoto, Sendai and Nagoya Philharmonic as well as Melbourne and Tasmanian Symphony Orchestras and Orchestra Victoria.

A founding member of Duo Sol, the pair became the first Australian ensemble to win first prize at an International Chamber Music Competition, Premio Trio di Trieste, Italy (1999) and were finalists at the ARD Competition, Munich (1999). They have since achieved international success as touring artists performing throughout Italy, Japan, China, UK, South America, Canada, Australia and New Zealand.

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SPECIAL

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27th June to 1st July

The 2008 AFCM's Outback Tour is a unique travel adventure enhanced by 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 for a five day tour like no other.

Sponsored by Xstrata Copper and MacAir Airlines, the Tour mixes dramatic scenery, opportunities to meet outback Australians at work and play with a selection of musical works for didgeridoo and strings.

This year's artists include Australia's leading didgeridoo player, William Barton and the dynamic Euphoria Quartet. The quartet consists of Lucy Warren and Edwina George (Violins), Tara Houghton (viola) and Stephanie Arnold (cello).

The Tour will travel into the heart of North West Queensland and the Gulf Country visiting Mt Isa, Cloncurry, Ernest Henry Mine, Karumba and Normanton.

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

William Barton is proudly sponsored by Moore Stephens Qld.

The Euphoria Quartet is proudly sponsored by Marg O'Donnell and Martin Moynihan.



EVENTS

REEFOGRAPHS – IMAGES OF THE HIDDEN REEF

Sunday 29th June

Opening 11:00am

Umbrella Studio

482 Flinders Street West, Townsville

Free Admission

Be mesmerized by the electric colours and exquisite sights of Queensland's Great Barrier Reef in an exhibition of underwater photography by David Wachenfeld. This exhibition distils that overwhelming visual kaleidoscope into images of pure and simple beauty and shows you parts of the Reef you have never seen before – the hidden reef. The Opening will include performances by some of Townsville's finest musicians.

The exhibition extends through to Friday 11th July, 2008.

Umbrella Studio's opening hours are:

- » 9am – 5pm Monday to Friday
- » 9am – 1pm Sundays

For more information contact Umbrella Studios on 07 4772 7109 or visit www.umbrella.org.au

David Salisbury

Townsville Quartet, Op. 1

Mvt 1 Castle Hill Goat Track

Mvt 2 Queens Gardens

Mvt 3 Cape Palleranda

- » **Megan Franklin (Flute)**
- » **Margaret Caley (Violin)**
- » **Jan Stuart-Street (Viola)**
- » **Liam Morrissey (Cello)**



CHEFS IN THE NORTH DINNER

Thursday 3rd July

6:30pm

Jupiters Townsville - Presenting Partner

Sir Leslie Thiess Drive



The Chefs in the North Dinner 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 Australian produce and award winning wines. The menu is prepared by five leading chefs from across Australasia along with five chefs from some of Townsville's best restaurants.

Besides the food and wine, guests will be entertained by some of the Festival's world class artists. Special performances feature Auckland-born soprano, Patricia Wright; one of London's foremost clarinetist, Julian Farrell and the internationally acclaimed Goldner String Quartet.

The dinner is hosted by Lyndey Milan, Co-host of the Channel 9 National program 'Fresh' and formally Food Director of the Australians Women's Weekly.

The 2008 chefs include the following:

- » **Martin Latter**
Brisbane Convention & Exhibition Centre, Brisbane
- » **Rebecca Walker**
Whiteblue Restaurant, Townsville
- » **Sean Connolly**
Astral Restaurant, Star City Hotel, Sydney
- » **Cath Hopgood**
Jupiters, Townsville
- » **Stephen Tindall**
Terroir Restaurant, Craggy Range Winery, Hastings, NZ
- » **Rachel Macdonald**
Michels Restaurant, Townsville
- » **David Pugh**
Restaurant Two & Three Bistro, Brisbane
- » **Jamali Labelak**
C'est si Bon Café, Townsville
- » **Robin Wickens**
Interlude Restaurant, Melbourne
- » **Shona Ho**
Watermark Restaurant, Townsville



Supporting Partners



Individual Chefs proudly sponsored by



SPECIAL EVENTS

WINTERSCHOOL

4th to 11th July

Emerging Australian artists engage with some of the world's best chamber musicians as a source of inspiration, mentorship and skill development. Students will take part in an intense weeklong programme of masterclasses, coaching sessions and Emerging Artist Concerts. 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 with the Festival programme.

The Perc Tucker Gallery will play host to a Free Lunch Time concert series:

- » **Tuesday 8th and Wednesday 9th July, 1pm – Public Masterclass**
- » **Thursday 10th, Friday 11th and Saturday 12th, 1pm – Emerging Artists Concert**

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 a PhD in Music.

Alexander Ivashkin, Professor of Music and Head of Performance at the Goldsmiths College and Natalia Pavlutsкая will facilitate a two day workshop for local high school music students.

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FRED BLANKS PRESENTS

Monday 7th July

10:00am

Perc Tucker Regional Gallery

Flinders Mall

Cnr Denham & Flinders Streets, Townsville

Some lucky people manage to lead double lives. Fred Blanks AM, now aged 83, has done just that. On the one hand, he is a scientist with an Honours degree from the University of Sydney, specialising in organic chemistry research and management. On the other, he is a major music critic and adult education lecturer – a profession that began as a hobby. But to lead this double life as an immigrant in Australia, he first had to learn English.

Fred Blanks' musical talks have been a Festival institution since 1998. These entertaining and enlightening sessions are sure to captivate the audience once again.

MUSIC MEETS ENVIRONMENT

Monday 7th July

7:30pm

Riverway Arts Centre

20 Village Boulevard, Thuringowa Central



Australian Government
Great Barrier Reef
Marine Park Authority



In recognition of the International Year of the Reef in 2008, the AFCM combines its popular Reef Talk series with a concert that highlights the Townsville-based Barrier Reef Orchestra, Carl Vine, Piers Lane and some of Australia's brightest emerging artists. Held at Riverway Arts Centre in Thuringowa, three leading scientists present talks on topical environmental issues concerning the reef and local rainforest. In a welcome return to the Festival, the community based Barrier Reef Orchestra will be conducted by the Festival's Composer-in-Residence, Carl Vine, performing his Suite from The Battlers. He will also conduct Piers Lane in a performance of Gerald Finzi's Eclogue for piano and string orchestra. Emerging artists from the Winterschool will perform music they have refined with the festival artists in masterclasses during the Festival.

The night will be an entertaining and informative evening showcasing all things AFCM and North Queensland!

Members of the Barrier Reef Orchestra include:

- » Sue Darrigan (Horn)
- » Justin Thamboo (Clarinet)
- » Ben Fixter (Trumpet)
- » Danny Cocks (Oboe)
- » Stephen Draper (Bassoon)
- » Jeanine Rush (Harp)
- » Hanna Kaminska (Violin)
- » Sarah Ryan (Violin)
- » Monica Stable (Violin)

- » Debbie Bowden (Violin)
- » Paul Allan (Violin)
- » Ben Moh (Violin)
- » Donna McMahon (Violin)
- » Susan Fraser (Violin)
- » Daria Romanik (Violin)
- » Donna Gandini (Violin)
- » Sue Leitch (Violin)
- » Jan Stuart-Street (Viola)

- » Jessica Winton (Viola)
- » Malcolm Cole (Viola)
- » Michael Patrick (Viola)
- » Liam Morrissey (Cello)
- » Wade Tattersall (Cello)
- » Lachlan Johnson (Cello)
- » Stephen Kluver (Double Bass)
- » Katryn Strong (Double Bass)

DANCENORTH – REMEMBER ME

**Opening Night – 8:00pm Tuesday 8th July
(through to Sunday 13th July)**

Dancenorth

Cnr Stanley & Walker Streets, Townsville

Internationally acclaimed contemporary dance company, Dancenorth will again collaborate with AFCM musicians, following the success of the *Seulle* collaboration in 2006. A dynamic new Australian work incorporating music, film, dance and theatre, *Remember Me* is choreographed by Dancenorth's Artistic Director Gavin Webber, and Sydney based freelance dancer Sarah-Jayne Howard (*roadkill*, *Nightcafe*, *Kaidan*). It will feature a new composition by renowned Western Australian composer Iain Grandage, who will also perform on cello and keyboard, along with Miki Tsunoda [Violin], Townsville-based Ian Brunskill [Percussion] and Kirsty McCahon [Double Bass].

Iain's pleasure is two-fold. He states 'Gavin is one of the finest artists I have ever worked with. He has the rare gift of sublime storytelling without resorting to plodding narrative – the ability to unearth truths without being didactic. And secondly, he appreciates *how much more expressive dancers performances can be when interacting with live music, and simultaneously, how expressive musicians become when engaging with another medium.*'

Remember Me explores the different dreams and ideals of two groups of individuals. One group comprises the Dancenorth dancers live on stage with all the power and force of their youth and fierce ambitions. Behind them, captured on screen, is the other group, a number of older residents from the town of Charters Towers who meet each week to dance olden day dances from their youth in a local hall in the main street of this historic gold rush town of western Queensland.

Juxtaposing these two groups gives an insight into their different sets of hopes and ideals and also their similarities. They both inhabit a similar space, one like a memory of the other. Dance and the body become metaphors for larger concerns about age, life and death.

Remember Me will also be performed on Thursday 10th July through to Saturday 12th, with a matinee at 6pm on Sunday 13th. For booking information contact Dancenorth on 07 4772 2549 or book online at www.dancenorth.com.au.

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UP CLOSE AND PERSONAL WITH THE ARTISTS

Wednesday 9th July

1:00pm

Townsville City Library,

Level 1 Northtown, 280 Flinders Mall

Free Admission

Join composers Carl Vine and David Hush along with festival artists Michael Kieran-Harvey and Kathron Sturrock in an informal lunch time library discussion. Together they will discuss the challenges associated with the composition and performance of contemporary chamber music.

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ARREBATO ENSEMBLE ON MAGNETIC

Friday 11th July

3:00pm

Peppers Blue on Blue Resort,

Boardwalk Restaurant & Bar

123 Sooning Street, Magnetic Island

(directly across from Nelly Bay Ferry Terminal)



Experience a relaxing afternoon on Queensland's tropical Magnetic Island with vibrant and energetic sounds from Australia's most astounding contemporary flamenco group, Arrebato Ensemble.

Led by Greg Alfonzetti, Arrebato Ensemble are a diverse group of talented musicians who have worked together to develop original music with contemporary flamenco as the compositional and rhythmic driving force. This collaboration has created a passionately moving style of music with an intensely international flavour and appeal to many audiences from the flamenco aficionado to jazz and world music fans.

Their debut CD, *Arrebato*, has received significant critical acclaim. Giving it a 4½ star rating, John Shand wrote in the Sydney Morning Herald "...moves from pure flamenco in favour of a more contemporary style, the spirit, a dramatic, sexually charged and haughty sadness remains intact..."

Arrebato Ensemble comprises of Greg Alfonzetti (flamenco guitar), Damian de Boos-Smith (cello, guitars and mandolin), Dave Ellis (double bass), Lloyd G (percussion) and Andrew Poniris (saxophones and harmonica) brings to life a vibrant mix of instruments, backgrounds and cultures.

Tickets can be purchased at the Sunferries Terminal on departure, or by phoning the TicketShop on 07 4727 9797. The ferry timetable can be downloaded from www.sunferries.com.au/timetable.asp. We suggest departing on the 2.15pm ferry.

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THE STRAND OF HYNESIGHT - JAN HYNES

13 June - 10 August

Perc Tucker Regional Gallery

Cnr Flinders Mall and Denham Streets, City

Free Admission

Opening hours: Monday-Friday 10am-5pm, Saturday- Sunday, 10am-2pm

Closed Public Holidays

In *The Strand of Hynesight*, local artist Jan Hynes looks at one of Townsville's most popular locations, The Strand. Townsville's award winning recreational area has provided locals with not only a feast of enjoyment over the years, but also a feast of inspiration for Hynes leading to this body of iconic works. Like many locals, Hynes is a regular visitor to The Strand, "The Strand is such a varied venue, there is always something happening: different times of the day, different days of the week, and different seasons of the year." Her works are intimate images of all there is to enjoy about the world-class beachfront promenade. The exhibition opens on the Friday 13th of June and continues until Sunday 10th August, 2008.

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 the best time to visit. The rain and heat of summer has passed, replaced by the 'dry season' with average temperatures 25 degrees, clear blue skies, warm sunshine and gentle tropical breezes. For more information on Townsville visit the Townsville Tourism website at www.townsvilleholidays.info or www.afcm.com.au.

TRAVEL AND ACCOMMODATION

Townsville is serviced by Qantas, Virgin Blue and Jetstar with direct flights from Sydney, Brisbane and Melbourne. MacAir Airlines services Townsville from many Queensland regional towns and cities. There is a large range of accommodation available in Townsville including backpacker hostels, serviced apartments, hotels and resorts. More information on travel and accommodation is available at www.townsvilleholidays.info, www.sunferries.com.au/sunsea-travel.asp and www.smithandelliott.com.au.

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 extends north to Mission Beach, south to the Burdekin, west to Charters Towers and includes the islands of Magnetic, Dunk, Hinchinbrook, Orpheus and Bedarra. Townsville enjoys over 300 days of sunshine each year which lends itself to exciting tourism activities all year round and an abundance of outdoor activities.

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. Townsville's newly established Riverway Centre is a riverfront parkland attraction boasting two swimming lagoons, the Riverway Arts Centre, Pinnacles Gallery and an adjoining restaurant and cafe.

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. The award winning Great Barrier Reef Aquarium will also give you a taste of the reef without setting foot offshore. Reef HQ Aquarium contains one of the largest living coral reefs in the world and is open seven days a week. For more information about visiting the reef, go to www.sunferries.com.au

FILE

MAGNETIC ISLAND

Beautiful Magnetic Island is just 20 minutes away from Townsville. Magnetic Island is two-thirds national park and bird sanctuary. There are excellent walking tracks that can be taken between the populated bays and to a number of destinations such as the World War II Forts. Along with the stunning beaches, there are several tourist resorts, shops, cafes and restaurants. Ferries leave regularly from the Breakwater Terminal on Sir Lesley Thiess Drive. For more information, contact SunSea Travel by phoning 07 4726 0800.

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 of Charters Towers (90 minute drive).



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10th Adam Chamber Music Festival

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Piers Lane (London/Australia)

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BonaNZa *trombone quartet*

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Pražák Quartet



Piers Lane



David Tanenbaum



New Zealand String Quartet

PHOTO: CLIVE BARDA

FESTIVAL VENUES

- » **Townsville Civic Theatre**
41 Boundary Street,
South Townsville
- » **Townsville Masonic Centre**
Walker Street, Townsville
- » **St James' Cathedral**
Cleveland Terrace, Townsville
- » **St Joseph's Church**
Fryer Street, Townsville
- » **Perc Tucker Regional Gallery**
Cnr Denham & Flinders Street,
Flinders Mall, Townsville
- » **Riverway Arts Centre,
Thuringowa**
20 Village Boulevard,
Thuringowa Central
- » **Jupiters Townsville**
Sir Leslie Thiess Drive, Townsville
- » **Dancenorth**
Cnr Stanley & Walker Streets,
Townsville
- » **Sacred Heart Cathedral**
270 Stanley Street, Townsville
- » **Peppers Blue on Blue**
123 Sooning Street,
Magnetic Island (Nelly Bay)
- » **Umbrella Studio**
482 Flinders Street West,
Townsville
- » **Townsville City Library**
Level 1 Northtown,
280 Flinders Mall



BUS TIMETABLE

If you're looking for transport to concert venues, the Festival provides a bus service to and from most concerts. Tickets are \$5 each way and can be purchased directly from the driver. Gold Pass Holders travel free upon presenting their pass.

Unfortunately due to rising fuel costs we have had to increase our bus ticket price from \$4 to \$5 each way. We apologise for this increase but feel sure you understand the current environment we are all experiencing.

FOR TOWNVILLE CIVIC THEATRE CONCERTS COMMENCING 5.30pm & 8.00pm		
Pick-Up points – Route 1		
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
Pick-Up points – Route 2		
Tobruk Pool – The Strand	4.45pm	7.15pm
Jupiters – Sir Leslie Thiess Drive	4.50pm	7.20pm
C.W.A Denham Street	4.55pm	7.25pm
City Oasis Inn 143 Wills Street City	4.58pm	7.28pm
Townsville Plaza Hotel Flinders Street	5.01pm	7.31pm
Pick-Up points – Route 3		
Holiday Inn Flinders Mall	4.35pm	7.05pm
Quest – Palmer Street	4.40pm	7.10pm

FOR RIVERWAY CONCERTS COMMENCING 10.00am & 7.30pm		
Pick-Up points – Route 1		
Seagulls Resort	9.03am	6.33pm
Q.C.W.A Kissing Point The Strand	9.06am	6.36pm
Aquarius Hotel The Strand	9.09am	6.39pm
Yotz The Strand	9.12am	6.42pm
Pick-Up points – Route 2		
Tobruk Pool – The Strand	8.55am	6.25pm
Jupiters – Sir Leslie Thiess Drive	9.00am	6.30pm
C.W.A Denham Street	9.05am	6.35pm
City Oasis Inn 143 Wills Street City	9.08am	6.38pm
Townsville Plaza Hotel Flinders Street	9.11am	6.41pm
Pick-Up points – Route 3		
Holiday Inn Flinders Mall	9.05am	6.35pm
Quest – Palmer Street	9.10am	6.40pm

FOR MASONIC CENTRE CONCERTS COMMENCING 10.00am	
Pick-Up points – Route 1	
Seagulls Resort	9.15am
Q.C.W.A Kissing Point The Strand	9.18am
Aquarius Hotel The Strand	9.21am
Yotz The Strand	9.24am
Pick-Up points – Route 2	
Tobruk Pool – The Strand	9.20am
Jupiters – Sir Leslie Thiess Drive	9.28am
Pick-Up points – Route 3	
Quest – Palmer Street	9.30am

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.

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SPECIAL THANKS

Presenting the Festival each year is a collaborative effort from a large 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:

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