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YEARS

AUSTRALIAN FESTIVAL
OF CHAMBER MUSIC
TOWNSVILLE NORTH QUEENSLAND

30 JULY ~ 7 AUGUST, 2010

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WELCOME FROM THE ARTISTIC DIRECTOR



I am delighted to welcome you to the twentieth birthday celebrations of the Australian Festival of Chamber Music. Once again, I look forward to the happily familiar mix of first-rate music and excited social buzz for which our annual Festival has become famous.

Popular artists from previous Festivals are back – the Australian String Quartet, William Barton, Camerata of St John's, Alice Giles, the Goldner String Quartet, Louise Hopkins, Ben Jacks, Jack Liebeck, Simon Oswell and Matthew Wilkie. It is a special joy, in this anniversary year, to welcome back Young-Chang Cho, who appeared at many of the early Festivals. But I am also thrilled to introduce to you a host of vibrant artists new to the AFCM. It is a privilege to have one of Australia's most eminent composers and pianists – Roger Smalley – in residence along with Wendy Hiscocks, composer, pianist and authority on Arthur Benjamin.

This year, we recognise important anniversaries of a surprising number of much-loved composers: Barber, Benjamin, Chopin, Dohnanyi, Mahler and Schumann. The programme also boasts more large-scale chamber music than usual and includes an intriguing collaboration with Full Throttle Theatre Company.

The artistic success of the AFCM is only made possible through the sponsorship and patronage of many generous and enlightened individuals and organisations at government, corporate and private levels. Heartfelt thanks are due to all who feel able to help us in these difficult times and to the devoted listeners who so avidly support our Festival.

I look forward enormously to chatting with old friends during the next ten days, but am also thrilled to welcome first-time visitors and trust this year's exceedingly eclectic programme, communicative artists and warm festival community will enrich all our lives.

We want our twentieth anniversary audience to have the best time ever!

A handwritten signature in black ink, which appears to read 'Piers Lane'. The signature is fluid and stylized, with a long horizontal line extending from the end.

Piers Lane
Artistic Director

MESSAGE

FROM THE GOVERNOR OF QUEENSLAND



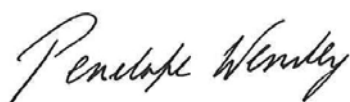
It is a great pleasure for me, as Governor of Queensland and as Patron of the Australian Festival of Chamber Music, to welcome and extend greetings to everyone attending this year's Festival – an occasion of special celebration, as we mark the Festival's 20th anniversary.

In the two decades since it was established, in modest circumstances and amidst considerable scepticism about its location and its prospects, in a regional centre in North Queensland, far from Australia's major capital cities, the Festival has proved the sceptics wrong and established itself firmly as one of the country's foremost cultural events. Now the largest and most important chamber music festival in Australia, it has acquired a devoted following of music lovers and enthusiasts, drawn by a combination of features: the high calibre of the artists, the quality of their performances, the imaginative programming, and a host of associated activities that combine to make the Festival a uniquely enjoyable experience. Far from being a deterrent, the balmy tropical location of Townsville has proved a great attraction to visitors from other parts of Australia, seeking respite from the winter cold elsewhere.

The people of Townsville and of Queensland should feel very proud of this success story and I hope will continue to give the Festival every possible support as it enters its third decade. I am sure that they share my wish that our interstate and international visitors should enjoy their visit and along with the pleasure they find in the wonderful music on offer, experience to the full the warmth and friendliness that characterises our State.

I congratulate the Festival organisers – in particular, Artistic Director Piers Lane and Chairman Jennifer Bott – on their imaginative collaboration to produce yet another remarkable programme, one designed to satisfy the most discerning of music lovers, while introducing new elements to keep the spirit of the Festival fresh and vigorous and, through these innovations, to attract new audiences to understand and appreciate the very special appeal of chamber music.

To all associated with the Australian Festival of Chamber Music – Happy Twentieth Anniversary; and to all those attending, listening to or participating in the 2010 Festival, enjoy the experience and we look forward to welcoming you back next year.



Her Excellency Ms Penelope Wensley AO
Governor of Queensland

MESSAGE FROM THE PREMIER OF QUEENSLAND



Welcome to this year's Australian Festival of Chamber Music. It is a true sign of success for any arts festival to mark 20 years, let alone a festival outside a capital city and devoted exclusively to a specific art form.

I applaud the AFCM for making Townsville synonymous with chamber music and for warmly hosting musicians from across the globe for two decades.

These achievements were formally recognised last year when the AFCM was named Best Festival/Event in the ABC Limelight Awards for 2009.

This year, Townsville will once again be home to a treasure trove of returning festival favourites along with artists who are appearing at the AFCM for the first time.

Also returning for his fourth year at the helm is Artistic Director Piers Lane, whose programming and leadership have helped to steer the Festival to its award-winning status.

Along with the AFCM's corporate sponsors and private patronage, my government recognises the value of this Festival to Queensland and provides triennial funding of more than \$100,000 through the s2m program for small to medium arts organisations.

I wish AFCM the best for its 20th Festival and beyond.

A handwritten signature in black ink, which appears to read 'Anna Bligh'.

Anna Bligh MP
Premier of Queensland
Minister for the Arts

MESSAGE FROM THE MAYOR OF TOWNSVILLE



Welcome to the 2010 Australian Festival of Chamber Music.

What an accomplishment for Townsville and a real coup for festival organisers to have reached the 20 year anniversary of this ambitious and outstanding event!

Twenty years ago, it was considered a very bold move to seek out a festival of this kind for our humble city, but Townsville has since evolved into a vibrant and progressive community and has reaped the rewards for the foresight and ambition shown by festival founders.

Townsville City Council is proud to be the principal sponsor for the AFCM this year, continuing our long-standing support for what now ranks as one of Queensland's most prestigious and anticipated musical events.

Not only is this Festival highly regarded among accomplished musicians world-wide, but more and more people are delighting in what the Festival has to offer every year.

The critical acclaim the Festival receives, the media coverage it attracts and the amazing calibre of artists who participate every year, speaks volumes about the event's reputation.

This is why last year the Townsville City Council awarded the AFCM with *Event of The Year* as part of the region's Art Awards – only one of several accolades awarded to the Festival over the years.

Please join me and the many loyal Festival patrons in enjoying the rich programme that this year's Australian Festival of Chamber Music has to offer.



Mayor Les Tyrell OAM

MESSAGE FROM THE FESTIVAL CHAIR



The Australian Festival of Chamber Music warmly welcomes you to join us in celebrating our 20th Anniversary.

The Australian Festival of Chamber Music offers audiences a very special combination of stunning music by chamber musicians of excellence from Australia and overseas – playing in intimate and imaginative venues in the warmth and beauty of a North Queensland winter. How lucky we all are to be able to embrace this extraordinary combination!

The development and strength of the Festival is not a commonplace tale, particularly for the arts in Regional Australia. It has been achieved, I believe, by the powerful combination of strong local support from James Cook University, the Townsville City Council, the local business community and incredibly loyal and generous patronage from music lovers from all over Australia. We are now able to plan with greater confidence because we are supported by all three tiers of government. We appreciate and value that investment in the cultural life of Townsville and North Queensland.

Most importantly, the support of all our stakeholders is manifested when we all participate and enjoy the wonderful programme of chamber music that our Artistic Director, Piers Lane has designed: rare musical treats for us to savour.

Thank you to our staff, Board, patrons, donors, sponsors and supporters one and all. I am proud to Chair this unique and beautiful jewel in the Australian musical scene!

Happy Birthday Wishes and Enjoy!

A handwritten signature in black ink, which appears to read 'Jenny Bott'. The signature is stylized with a large, looping 'J' and a cursive 'Bott'.

Jenny Bott

Chair – Australian Festival of Chamber Music



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FESTIVAL AT A GLANCE

FRIDAY 23RD JULY TO TUESDAY 27TH JULY, 2010

Regional Express Outback Tour

The Regional Express Outback Tour offers unique entertainment experiences for remote communities and provides masterclasses for isolated music students. This year the Tour brings five world-class artists including Didgeridoo player William Barton and the Elandra String Quartet to Mt Isa, Cloncurry, Richmond and Charters Towers.

THURSDAY 29TH JULY, 2010

6:30pm Jupiters Townsville
Chefs in the North Dinner

FRIDAY 30TH JULY, 2010

4:30pm C2, Townsville Civic Theatre
William Barton in Concert

8:00pm Townsville Civic Theatre
Opening Night

SATURDAY 31ST JULY, 2010

10:00am Townsville Civic Theatre
Young Families' Concert –
Pricey's Wild and Wonderful World of
Music for Kids

2:00pm The Court Theatre
His & Hers

5:00pm Townsville Civic Theatre
Sunset Series – Last Waltz

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

SUNDAY 1ST AUGUST, 2010

11:30am St James' Cathedral
With Strings Attached

3:00pm Jupiters Townsville Ballroom
Jamaican Rumba

5:00pm Jupiters Townsville Ballroom
Townsville Bulletin Youth
Winterschool in Concert

8:00pm Jupiters Townsville Ballroom
Life is a Cabaret

MONDAY 2ND AUGUST, 2010

10:00am Perc Tucker Regional Gallery
Secrets of Steinway presented
by Ara Vartoukian

6:30pm Burdekin Theatre, Ayr
A Breath of Fresh Ayr

TUESDAY 3RD AUGUST, 2010

10:00am Jupiters Townsville Ballroom
Concert Conversations
with Piers Lane One

1:00pm Jupiters Townsville Ballroom
Townsville Bulletin Advanced
Winterschool Public Masterclass

2:30pm Flinders Street Library
Library Chat with Damien Beaumont

5:30pm Sacred Heart Cathedral
Bach by Candlelight One

8:00pm Sacred Heart Cathedral
Bach by Candlelight Two

WEDNESDAY 4TH AUGUST, 2010

- 10:00am Jupiters Townsville Ballroom**
Concert Conversations
with Piers Lane Two
- 1:00pm Jupiters Townsville Ballroom**
Townsville Bulletin Advanced
Winterschool Public Masterclass
- 5:30pm Townsville Civic Theatre**
Sunset Series –
Merry Pranks ‘n’ Moon Madness!
- 6:45pm C2, Townsville Civic Theatre**
Virginia Chadwick Reef Talk Series –
Sharks, Sirenians, Salties, Seabirds
and Satellites
- 8:00pm Townsville Civic Theatre**
Evening Series – Eternal Memory
*In memory of the late Professor
Ray Golding, co-founder with
Theodore Kuchar, of AFCM*

THURSDAY 5TH AUGUST, 2010

- 10:00am Jupiters Townsville Ballroom**
Concert Conversations
with Piers Lane Three
- 1:00pm Jupiters Townsville Ballroom**
Townsville Bulletin Advanced
Winterschool Public Masterclass
- 5:30pm Townsville Civic Theatre**
Sunset Series – Happy Anniversary
Fred and Bob!
- 6:45pm C2, Townsville Civic Theatre**
Virginia Chadwick Reef Talk Series
– Climate Change and the Great
Barrier Reef: Evidence and
Consequences
- 8:00pm Townsville Civic Theatre**
Evening Series – FANDANGO!

FRIDAY 6TH AUGUST, 2010

- 10:00am Jupiters Townsville Ballroom**
Concert Conversations
with Piers Lane Four
- 1:00pm Jupiters Townsville Ballroom**
Townsville Bulletin Advanced
Winterschool Public Performance
- 5:30pm Townsville Civic Theatre**
Sunset Series – Happy Anniversary
Sam & Ernö!
- 6:45pm C2, Townsville Civic Theatre**
Virginia Chadwick Reef Talk Series –
The Beauty of Coral Reefs in Music,
Images and Words
- 8:00pm Townsville Civic Theatre**
Evening Series – Death and the Maiden

SATURDAY 7TH AUGUST, 2010

- 10:00am Jupiters Townsville Ballroom**
Concert Conversations
with Piers Lane Five
- 1:00pm Jupiters Townsville Ballroom**
Townsville Bulletin Advanced
Winterschool Public Performance
- 5:30pm Townsville Civic Theatre**
Sunset Series – A Touch of Class-ic!
- 6:45pm C2, Townsville Civic Theatre**
Virginia Chadwick Reef Talk Series –
Virginia Chadwick and the Great
Barrier Reef: Her Perpetual Legacy
Chaired by John Tanzer
- 8:00pm Townsville Civic Theatre**
Evening Series – El Salon Mexico!
*In memory of the late
Virginia Chadwick AO*

ARTISTIC DIRECTOR

PIERS LANE **Australia/United Kingdom**

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London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to more than forty countries. Highlights of the past few years have included a sold-out performance with the London Philharmonic Orchestra at London's Royal Festival Hall, concerto performances at Lincoln Center's Avery Fisher Hall, a three-recital series entitled *Metamorphoses* and other performances for the London Pianoforte series at Wigmore Hall and five concerts for the opening of the Recital Centre in Melbourne.

Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's wide-ranging concerto repertoire exceeds eighty works and has led to engagements with many of the world's great orchestras including the BBC and ABC orchestras; the Aarhus, American, Bournemouth and Gothenburg Symphony Orchestras; the Australian Chamber Orchestra, Kanazawa Ensemble, Orchestre National de France, City of London Sinfonia, and the Royal Philharmonic, Royal Liverpool Philharmonic and Warsaw Philharmonic orchestras among others. Leading conductors with whom he has worked include Andrey Boreyko, Sir Andrew Davis, Richard Hickox, Andrew Litton, Sir Charles Mackerras, Jerzy Maksymiuk, Maxim Shostakovich, Vassily Sinaisky, Yan Pascal Tortelier and Antoni Wit. His 2007 performance of Beethoven's Emperor Concerto with the Queensland Symphony Orchestra and Pietari Inkinen received the Limelight Magazine Award for

Best Orchestral Performance in Australia.

Festival appearances have included, among others, Aldeburgh, Bard, Bergen, Cheltenham, Como Autumn Music, Consonances, La Roque d'Anthéron, Newport, Prague Spring, Ruhr Klavierfestival, Schloss vor Husum and the Chopin festivals in Warsaw, Duszyni-Zdroj, Mallorca and Paris. Piers Lane is Artistic Director of the annual Myra Hess Day at the National Gallery in London. In 2009, he collaborated with actress Patricia Routledge on a theatre piece devised by Nigel Hess, exploring Dame Myra's work throughout World War II. Other highlights of the 2009/10 season include performances with the London Philharmonic Orchestra, the Royal Philharmonic, the Philharmonia, the BBC Scottish Orchestra, the Tasmanian Symphony and a major concert tour in New Zealand to include ten performances with the Doric String Quartet.

Piers Lane has recorded extensively for Hyperion Records, but also for the ABC Classics, BMG, Classics for Pleasure, Decca, EMI Eminence, Lyrita and Unicorn-Khanchana labels. He is in great demand as a collaborative artist, international adjudicator and broadcaster. He has written and presented over 100 programmes for BBC Radio 3, including the popular 54-part series, *The Piano*. This year, he contributes five essays on Chopin among other material. In 2007 he was awarded an Honorary Doctorate from Griffith University.

COMPOSERS IN RESIDENCE

WENDY HISCOCKS

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Wendy Hiscocks was born in Wollongong and studied composition with Peter Sculthorpe at the University of Sydney. In 1988 she moved to London and has received commissions, premières and broadcasts from distinguished soloists, ensembles, choirs and festivals from around the world. These have included Roy Howat, Scott McCarrey and Cordelia Williams (pianists), Rachel Nicholls and Elizabeth Connell (sopranos), Adelaide Philharmonia Chorus, Sydney Chamber Choir, Jesus College Choir (Cambridge), Schubert Ensemble (London), Amadeus Festival (Geneva), Radio Suisse Romande, Radio France, ABC and BBC. Wendy's appearance in an ABC TV documentary on the Australian painter Lloyd Rees included

a performance of her choral work 'Grace' and was broadcast in 2008 and 2009. As a performer, she has recorded for Edition Stil and performed at venues ranging from London's Purcell Room to the Kusatsu International Summer Academy and Festival in Japan. She enjoys maintaining a close relationship with musicians and music making in Australia, and as well as appearing as composer-in-residence at the 2010 Australian Festival of Chamber Music, she will be performing on ABC Radio in recital with pianist Ian Munro, and as writer and presenter of a radio documentary celebrating the life and music of Arthur Benjamin. Other current large-scale projects include the first biography of Arthur Benjamin and a chamber opera on an Australian subject.

ROGER SMALLEY



A prominent and versatile figure in contemporary music, Roger Smalley was born near Manchester, England in 1943. He studied piano with Antony Hopkins and composition with Peter Racine Fricker and John White at the Royal College of Music, London. He also took private composition lessons with Alexander Goehr and furthered his studies with Karlheinz Stockhausen on the Cologne Course for New Music. Roger emigrated to Australia in the mid 1970s. His compositions, commissioned by prestigious organisations and groups – from the BBC and London Sinfonietta to the ABC and Australian Chamber Orchestra – have been performed and broadcast world-wide. His compositions and performances have been released on numerous CDs, and he has won awards both as composer and pianist: his own performance of his Piano Concerto was the recommended work

in the UNESCO Composers' Rostrum in 1987. In 1991 he was the recipient of a Creative Development Award from the West Australian Department for the Arts, and was elected a Fellow of the Australian Academy of the Humanities. In 1994 he was awarded the Australia Council's prestigious Don Banks Fellowship "in recognition of his distinguished contribution to Australian music". He received the Australian Government Centenary Medal in 2001 and was proclaimed a Western Australian Living Treasure in 2004. Roger Smalley's career as an academic has been closely tied to his activities as a composer and performer: his move from the UK to Australia was the result of a short composer residency at the University of Western Australia. After a significant academic career at the University of Western Australia, Roger Smalley now lives and works in Sydney.

ARTISTS – GROUPS

CAMERATA OF ST JOHN'S

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VIOLIN

Brendan Joyce (leader)
Sally-Ann Djachenko
Helentherese Good
Glenn Murray
Jonny Ng
Melanie O'Sullivan
Michael Patterson (leader violin II)
Tiana Robinson
Elizabeth Tibben

VIOLA

Yoko Okayasu (leader)
Alice Buckingham
Hana Hobiger
Anna Jack
Antonio Bernal

CELLO

Katherine Philp (leader)
Katherine Brown
Danielle Bentley

BASS

TBC

Camerata of St John's – a group of talented, professional Australian string players, performing without a conductor – is known for its verve, stylish presentations, and innovative programming. It was founded in 1987 by pioneering string educator, Elizabeth Morgan, affording emerging artists the chance to develop self-reliance and group ownership by performing without a conductor, and re-formed in 2005 to evolve as a vibrant, new style of professional ensemble. Dynamic leader Brendan Joyce is a successful alumnus of the early Camerata.

Camerata's players contribute to the artistic decision-making in a spirit of democracy, resulting in the group's distinctive sound and style. The lessened hierarchy is unique in Australia, providing a nurturing, inspiring atmosphere within the group. Drawing on the diverse backgrounds and talents of its players, Camerata programmes often feature cross-over elements such as Mexican mariachi, soulful Tibetan music and gypsy styles. Theatrical aspects and improvisation are occasionally included. Guest artists include acclaimed violinists Jack Liebeck (UK) and Atle Sponberg (Norway), oboist Diana Doherty, New York based violist Kathryn Lockwood, pianist Piers Lane, members of TaikOz, flamenco guitarist Gerard Mapstone, Tibetan musician Tenzin Choegyal, and actors Bille Brown and Angie Milliken.

Camerata performed to great acclaim at the 2009 Australian Festival of Chamber Music and was named in Limelight Magazine's 2010 Smart Arts list.

AUSTRALIAN STRING QUARTET



Sophie Rowell – Violin

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Anne Horton – Violin

Sally Boud – Viola

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Rachel Johnston – Cello

The current membership of the Australian String Quartet holds the distinction of having won more international chamber music competitions than any other ensemble in Australian history including First Prize at the 2005 Cremona International String Quartet Competition, the Gold Medal in the 2002 Osaka International Chamber Music Competition (Japan), first place in the 2001 Australian Chamber Music Competition, and Second Prize in the Paolo Borciani International String Quartet Competition in Italy in 2005.

The ASQ has performed in many major European cities and throughout Australia, New Zealand and Japan. It was selected to perform celebratory concerts for the Danish Royal Wedding in 2004. The Quartet has been broadcast extensively in Australia on ABC Classic FM and has been featured on NDR (North German Radio), the BBC and Radio France, and televised in Austria, Australia, Denmark and Japan.

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GOLDNER STRING QUARTET

VIOLIN



Dene Olding – Australia

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Dene Olding, currently Concertmaster of the Sydney Symphony, leader of the Australia Ensemble and first violinist of the Goldner String Quartet, is celebrated as one of Australia's most outstanding instrumentalists. Dene has performed with all the major Australian Orchestras and often appears as Director and Conductor. He is Artistic Advisor to the Michael Hill International Violin Competition (NZ), directs festivals and adjudicates international competitions. He has made many highly acclaimed recordings and has performed in more than 25 countries. This year he will perform as soloist with the Sydney Symphony Orchestra at the Edinburgh Festival with conductor Vladimir Ashkenazy.



Dimity Hall – Australia

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Paper Moon Pty Ltd*

A member of both the Goldner String Quartet and the Australia Ensemble, Dimity Hall has participated in many highly acclaimed performances, recordings and tours nationally and internationally. As a soloist, she has appeared with the Sydney Symphony (2002 and 2004) and the Canberra Symphony Orchestra. She has also undertaken principal playing roles with the Sydney Symphony and Australian Chamber Orchestra and has appeared as Guest Concertmaster with the Melbourne and Adelaide Symphony Artists Orchestras. In 2003, Dimity was a juror for the Melbourne International Chamber Music Competition.

VIOLA



Irina Morozova – Australia

*Proudly sponsored by
Hon Justice Jane Matthews AO*

In her extensive chamber music career, Irina Morozova has performed in over thirty countries. She is a founding member of the Australia Ensemble and violist of the Goldner String Quartet since 1995. She has held the position of Principal Viola of the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra, as well as appearing often as Guest Principal with the Sydney Symphony and Hong Kong Philharmonic. She has been a soloist with many Australian orchestras and a jury member for various international competitions.

CELLO



Julian Smiles – Australia

*Proudly sponsored by
The Cathedral School*

Julian Smiles is well known to Australian audiences through his work with the Australia Ensemble and the Goldner String Quartet, as well as his frequent solo appearances and Guest Principal work with orchestras such as the Sydney Symphony and the ACO. He is 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 February this year Julian made his début with the Melbourne Symphony Orchestra, performing the Dvorak Concerto.

SYNERGY PERCUSSION

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Timothy Constable

Bree van Reyk

Alison Pratt

Joshua Hill

Synergy is a world of sound with percussion at its heart. The group continues a journey that began 35 years ago, touching audiences with the beauty

and expressive diversity of percussion today.

With an enviable international reputation as one of Australia's finest and most versatile music projects, Synergy has performed at festivals throughout Europe, Asia and the United States, as well as most of Australia's mainstage recital and performance venues. Core members – Timothy Constable, Alison Pratt and Bree van Reyk are all award-winning and internationally acclaimed exponents of new music in their own right. Synergy has commissioned over thirty works by Australian and international composers, most recently by Steve Reich, Graham Leak and Fritz Hauser. Collaborators include Hossam Ramzy, Omar Faruk Tekbilek, Aly N'Diaye Rose, Trilok Gurtu, Dave Samuels, Evelyn Glennie, TaikOz, Sydney Dance Company, Meryl Tankard, Akira Isogawa, Grainger String Quartet, William Barton, the Leigh Warren Dancers and the Sydney and Melbourne Symphony Orchestras.

ELANDRA STRING QUARTET



Alison Rayner – *Violin*

Lynette Rayner – *Violin*

Leah Zweck-Bain – *Viola*

Zoe Wallace – *Cello*

The Elandra String Quartet is a new ensemble of young professional musicians based in Melbourne, Australia. Members of the group are graduates of The University of Adelaide and the University of Tasmania and have undertaken postgraduate studies within Australia and Europe. Since its formation in June 2009, the quartet has been mentored by Howard Penny, Keith Crellin, Monica Curro, Stephen Kovacevich and Paul Wright.

After début concerts in Adelaide and Melbourne at the end of 2009, the quartet completed a residency at the Banff Centre in Canada in January 2010. During this time the quartet performed alongside international artists such as Piers Lane and received coaching from Barry Shiffman and Henk Guitart. Upcoming events for 2010 include concerts as part of The Melbourne Chamber Music Feast as well as Elandra's own concert series in Adelaide and Melbourne.

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ARTISTS – INDIVIDUALS

PIANO



**Piers Lane –
Australia/United Kingdom**

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See Artistic Director profile page 10



Bernadene Blaha – Canada/USA

*Proudly sponsored by
David and Jan Robinson*

Bernadene Blaha's "brilliant command of the piano" as recitalist, concerto soloist and chamber musician, has been heralded in performances throughout North America, Europe, Asia and Mexico. Originally from Canada, Bernadene has been a regular guest at international festivals, including The Newport Festival, Tucson Chamber Music Festival, La Jolla Summerfest, Banff Centre, Festival of the Sound, Bard Festival, and Festival de San Miguel de Allende. She has recorded for the CBC, Analekta and Centaur labels. Bernadene currently resides in Los Angeles, and since 1993 has been a member of the Keyboard Faculty at the Thornton School of Music, University of Southern California.



Kristian Chong – Australia

Proudly sponsored by Dr Peter Scally

Kristian Chong is rapidly establishing himself as one of Australia's leading musicians, with performances throughout Australia and the UK, China, France, Hong Kong, Taiwan, USA, and Zimbabwe. As soloist he has appeared with the Adelaide, Melbourne, Queensland, Sydney and Tasmanian Symphony Orchestras, and various orchestras in the UK and China. A highly sought after chamber musician, he has worked with many distinguished musicians including the Australian String Quartet, violinists Ilya Konovalov and Natsuko Yoshimoto, singer Teddy Tahu-Rhodes and pianists Caroline Almonte and Benjamin Martin. A prize-winning graduate of the Royal Academy of

Music, Kristian studied with Piers Lane and Christopher Elton in London, and Stephen McIntyre at the University of Melbourne, where he currently teaches piano and chamber music.



Julian Jacobson – United Kingdom

Julian Jacobson enjoys a growing reputation as one of Britain's most creative and distinctive pianists. His repertoire includes the 32 Beethoven Sonatas (of which he has given eight complete cycles including in 2003 a marathon performance in a single day), some of the most challenging works of the last century, and a huge amount of ensemble music. He has appeared at the major UK festivals, toured in over 40 countries, and performed with legendary figures such as Sandor Vegh, Zara Nelsova and Ivry Gitlis as well as with many of today's leading soloists and ensembles. He is a professor of piano and chamber music at the Royal College of Music.

HARPSICHORD



Geoffrey Lancaster – Australia

*Proudly sponsored by
Stephen de Jersey Architect*

Geoffrey Lancaster is at the forefront of the historically-informed performance practice movement. He is Chief Conductor and Artistic Director of La Cetra Barockorchester Basel and has appeared with all of the Symphony Australia orchestras and the Australian Chamber Orchestra. Recent international engagements include appearances as soloist with the Gürzenich Orchestra Köln, the Leipzig Gewandhaus Orchestra, the Düsseldorfer Symphoniker, the Indianapolis Symphony Orchestra, Ensemble 415 of Geneva, Tafelmusik Baroque Orchestra of Toronto, the New Zealand Symphony Orchestra, the Rotterdam Philharmonic Orchestra and the Royal Stockholm Philharmonic Orchestra. His 30 CDs have won many awards. He is Professor at the Australian National University and the Schola Cantorum Basiliensis,

Switzerland. In 2006 Geoffrey was awarded the Order of Australia for service to music and music education.

VIOLIN



James Cuddeford – Australia

Brisbane born James Cuddeford won full scholarships to attend the Yehudi Menuhin School and the Royal Northern College of Music, studying under Lord Menuhin and György Kurtág. In 1996 James was awarded First Prize in the Charles Hennen International Chamber Music Competition in Holland. He has since performed extensively around Europe, Asia and Australia as soloist and chamber musician, collaborating with musicians such as Stephen Kovacevich, Christina Ortiz, Heinz Holliger, Michel Dalberto and Charles Rosen. James' own compositions have been performed by groups including the Nash Ensemble, Psappha Ensemble and the Queensland Philharmonic Orchestra. He joined the Australian String Quartet in 1998 and is presently Concertmaster Designate with the Hong Kong Sinfonietta.



Jack Liebeck – United Kingdom

*Proudly sponsored by
Pam and William Shipway*

Since making his concerto debut with the Hallé Orchestra, Jack has performed with many orchestras including the Bournemouth Symphony and Royal Liverpool Philharmonic. In 2002 he made his acclaimed London recital debut at the Wigmore Hall. He has appeared at festivals including Bath, Cheltenham, and the Australian Festival of Chamber Music. Jack's debut disc on the Quartz label was released in 2004 to enormous critical acclaim. He now has an exclusive contract with SONY Classical, which has recently released the Dvorak Concerto. He has recently received the Young British Classical Performer for 2010 award for this disc. Highlights of the 09/10 season including performances with the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra and the Oxford Philomusica. Jack is Artistic Director of Oxford May

Music Festival and plays the 'Ex-Wilhelmj' J.B. Guadagnini dated 1785.



Ji Eun (Jenny) Lim – Korea/Germany

*Proudly sponsored by
Peter and Helen Horwitz*

As the winner of The Artist's International competition, Jenny was awarded a début recital at The Carnegie Hall the following year; and also made her début at the Lincoln Centre and the Kennedy Centre with the Juilliard Orchestra. In Korea, Jenny made her début with Leipziger Kammer Orchester in the 2001 Seoul International Music Festival, performed with the Seoul Philharmonic Orchestra in the New Year's Gala Concert, and gave a recital at the Seoul Arts Centre's Rising Star Series. Jenny has performed with numerous orchestras and toured playing recitals and chamber music concerts in the USA, Canada, Austria, England, Holland, Finland, Italy, Germany, France and Russia. Jenny has won prizes in the Artists' International competition, The Juilliard Competition, Kiwanis Music competition, Florence Hood Trophy, York Region competition, Tom Thomas Music Grant and Rutgers Music Excellence Award. Jenny achieved her Bachelor and Master degrees of Music and Professional study at the Juilliard School, and continued studying with such artists as Arnold Steinhardt, Donald Weilerstein and Norbert Branin. Currently Jenny is teaching at Yon-Sei University and Han-Yang University in Korea and performing throughout Europe, Russia and South Korea.



Victoria Sayles – United Kingdom

Proudly sponsored by Floral Craftsman

Victoria Sayles was a Foundation Scholar at the Royal College of Music under Itzhak Rashkovsky. She began playing the violin when she was seven years old and whilst still in her teens Victoria led orchestras at the Royal Albert Hall, St. John's Smith Square and St. Paul's Cathedral. Victoria has led many ensembles and orchestras playing under major conductors. Victoria plays professionally with London Chamber Orchestra, English Chamber Orchestra, Scottish Chamber Orchestra, Academy of St. Martin-in-

the-Fields Orchestra and is a guest Associate Leader of the City of Birmingham Symphony Orchestra (CBSO) and Bournemouth Symphony Orchestra (BSO). Upcoming concerts in 2010 include appearances at Oxford May Music and solo recitals in Switzerland for Princess Caroline Murat. Concerto performances include Glazunov and Saint-Saëns concertos. Victoria is on the prestigious Countess of Munster Recital Scheme with her award winning pianist and duo partner Martin Cousin. Victoria plays a 1776 “Thir” violin on private loan.



Brendan Joyce – Australia

Proudly sponsored by

Townsville Catholic Education Office

Brendan Joyce is the leader of Queensland’s chamber orchestra, the Camerata of St John’s. Additionally, he performs on period instruments as a member of the Australian Brandenburg Orchestra in Sydney. Brendan has appeared as a guest Associate Concertmaster of the Tasmanian Symphony and Queensland Philharmonic Orchestras, and has played with the ACO and America’s Smithsonian Chamber Orchestra. He is a former Concertmaster of the Queensland Youth Symphony and Australian Youth Orchestras. Brendan has performed variously as a chamber musician, recitalist and soloist. He has also been Visiting Guest Lecturer in Violin at Brigham Young University, USA, and is in demand tutoring and coaching students in Australia. Born and raised in Ayr, Brendan holds a Doctor of Musical Arts in Violin Performance from The University of Maryland, receiving awards there for his leadership of the Maryland Handel Festival Opera Orchestra, as well as for his presentations and premieres of the music of twenty Australian composers.

VIOLA



Philip Dukes – United Kingdom

As a concerto soloist, Philip Dukes has appeared with the BBC Philharmonic, London Philharmonic, City of Birmingham Symphony, Royal Philharmonic, Hallé, The Philharmonia, The Royal Scottish National Orchestra, Bournemouth Symphony, London

Mozart Players, Northern Sinfonia, BBC Scottish Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and the BBC National Orchestra of Wales. In 1995 Philip made his BBC Promenade Concerto debut returning again in 1999, 2005 and 2007. His latest solo CD for Naxos featuring the complete works for viola by Rebecca Clarke was released in 2007 to unanimous critical acclaim. A debut recording for Deutsche Grammophon of the Triple Concerto by Sir Michael Tippett recorded live at the 2007 BBC Proms with the BBC Symphony Orchestra conducted by Sir Andrew Davis has recently been released.



Simon Oswell – Australia

Proudly sponsored by TCS (Qld) Pty Ltd

Simon studied in Brisbane with John Curro, Jan Sedivka in Hobart, and subsequently János Négysesy and Donald McInnes in the United States. Early successes included awards in the Australian National Concerto Competition playing the Walton and Hindemith concertos. During this period Simon co-founded the Petra String Quartet, actively commissioning and performing Australian works including the world premiere of the late Richard Meale’s 2nd String Quartet at the Adelaide Festival in 1980. Living in the United States for over 20 years, Simon was actively involved in the Hollywood recording scene and recorded the soundtracks to over 800 films, as well as working with Barbra Streisand, Elton John and Rod Stewart. He also continued his interest in solo and chamber music, joining Los Angeles based groups, the Capitol Ensemble and Pacific Serenades. Simon has held numerous Principal Viola positions including the Carmel Bach Festival (California), the Hollywood Bowl Orchestra (California), the Mozart Classical Orchestra (California) and has appeared as Guest Principal Viola with the Queensland and Melbourne Symphony Orchestras, as well as the Australian Chamber Orchestra. Since returning to Australia in 2006 and settling in Melbourne, Simon has worked with local ensembles such as Ensemble Liaison and has taught at ANAM and Monash University.

CELLO



Louise Hopkins – United Kingdom

*Proudly sponsored by
Townsville Grammar School*

Louise Hopkins made her debut at the Barbican Hall playing Witold Lutoslawski's Cello Concerto with the composer conducting a performance of which The Times commented "players with such personality, agility and power are rare". Louise has an international career which has taken her all over Europe, to the USA, Australia, New Zealand and Japan. She has broadcast frequently for the BBC, RTE, Swiss Romande, New Zealand Radio and Radio France. She has collaborated with an array of artists such as the Takacs Quartet, Thomas Ades (with whom she recorded his piano quartet 'CATCH' for EMI), Emmanuel Pahud, Andras Keller, Anthony Marwood, Ferenc Rados, Denes Varjon, Aleksandar Madzar, Sasha Melnikov, Piers Lane, and Steven Kovacevich. Louise is Deputy Head of Strings at the Guildhall School of Music and Drama and a cello Professor at the Hochschule in Bern, Switzerland.



Young-Chang Cho – Korea/Germany

Young-Chang Cho studied with Laurence Lesser, David Soyer and Mstislav Rostropovich. He won prizes for his international cello competitions from Rostropovich in Paris, ARD in Munich, Casals in Budapest, Naumburg in New York. Young-Chang Cho received acclaim from ARD in Munich and Geneva for Piano Trio with his two sisters. He has been soloist with the Washington National Symphony, Saint Petersburg Symphony, Bayerische Rundfunk Symphony, Sofia Philharmonic and NHK Symphony. Young-Chang Cho was invited to be a Jury member of competitions with Rostropovich in Paris, Casals in Kronberg and ARD in Munich, Markneukirchen. Young-Chang Cho has been invited to play and give master classes at numerous Music Festivals including Kronberg Cello Festival, Australian Festival of Chamber Music, Forbidden City Festival in China and others in Finland, Japan and Korea.

He is a Professor at the Folkwang Musikhochschule, Essen, Germany and at the Yon-Sei University, Seoul Korea.

DOUBLE BASS



Andrew Rootes – Australia

*Proudly sponsored by
Professor Andrew and Ruth Vann*
Born in Brisbane, Andrew graduated from the University of Queensland with honours in performance. In 1996, he moved to Austria to perform with the Vienna Radio Symphony Orchestra, and in 2000 became a full-time member of the Vienna Symphony Orchestra. Andrew has performed with various ensembles in Vienna including the Vienna Philharmonic Orchestra, Vienna Classical Players and the Vienna Chamber Orchestra. Andrew has performed numerous solo recitals and chamber music concerts, and has made many radio, television and compact disc recordings. In 2007, he took up the position of principal double bass with the West Australian Symphony Orchestra.

GUITAR



Karin Schaupp – Australia

*Proudly sponsored by
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Karin Schaupp's playing has been hailed by the German press as "so perfect, so complete, that it seems like a miracle". In her teens she won prestigious international prizes in Italy and Spain, and is today sought after internationally as a recitalist, soloist and festival guest, making countless television and radio recordings. Karin has released six solo CDs, and various ensemble and orchestral albums, winning numerous awards, including an ARIA. Highlights include 150 performances of "Lotte's Gift" written for Karin by David Williamson, performances at World Expo Japan, the Goodwill Games Opening Ceremony and with the London Philharmonic Orchestra.

HARP



Alice Giles – Australia

*Proudly sponsored by
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Alice Giles is celebrated as one of the world's leading harpists. She has performed extensively as a soloist and was the First Prize-winner of the Eighth Israel International Harp Contest. Regarded by Luciano Berio as the foremost interpreter of his *Sequenza II*, recital highlights include London's Wigmore Hall, New York's 92nd Street 'Y' and Merkin Hall and the Frankfurt Alte Oper. Alice has been guest artist at numerous festivals, including the Bath Mozartfest, Scotia Festival, Schleswig-Holstein and Insel Hombroich Festivals in Germany, the Salzedo Centennial, World Harp Congress, World Harp Festival, Edinburgh Harp Festival, Adelaide Festival and Marlboro Music Festival. Alice is also Senior Lecturer at the ANU School of Music in Canberra.

FLUTE



Emma Sholl – Australia

*Proudly sponsored by Rosemary Pryor
and Gioconda Augimeri*

Emma Sholl has been the Associate Principal Flute with the Sydney Symphony since 2003. Emma began working with the Sydney Symphony on a contract at age 19. As one of the youngest musicians ever appointed, she was awarded the position of second Flute the following year. In 2002-3, Emma was the recipient of many awards including the Martin Bequest and Dorothy Fraser scholarships to study in Geneva, Switzerland with Jacques Zoon. During that time she performed in St Petersburg and Moscow as part of the prestigious World Orchestra for Peace conducted by Valery Gergiev. Performances as Guest Principal Flute have included the Hong Kong Philharmonic, Adelaide Symphony, the Queensland Orchestra, Tasmanian Symphony, West Australian Symphony, Australian Opera and Ballet Orchestra and the Australian Chamber Orchestra. In 2006, Emma recorded Bach's transcription of Brandenburg Concerto

No.4 for keyboard and two flutes with pianist Angela Hewitt, flautist Alison Mitchell and the Australian Chamber Orchestra. Emma has performed as soloist with the Adelaide, Tasmanian and Sydney Symphony Orchestras and in recital for Musica Viva. She is in demand as a chamber musician as a member of the Sydney Soloists and Sydney Omega Ensemble. She also enjoys teaching for the Australian Youth Orchestra and the Australian National Academy of Music.

CLARINET



Michael Collins – United Kingdom

Michael Collins' dazzling virtuosity and sensitive musicianship have made him one of today's most sought-after soloists. He has performed as a soloist with many of the world's major orchestras, including the Philadelphia, NHK Symphony, Sydney Symphony, Leipzig Gewandhaus, City of Birmingham Symphony, San Francisco Symphony, Orchestre Philharmonique de Radio France, BBC Symphony and Philharmonia Orchestra. Since his first performance at the BBC Proms, Collins has returned to the Festival more often than any other wind soloist, including several appearances at the renowned Last Night of the Proms. As a chamber musician, he has a long standing relationship with Wigmore Hall, having enjoyed many residencies at this prestigious London venue, the next being in 2010/11.

BASSOON



Matthew Wilkie – Australia

While studying bassoon with Klaus Thunemann in Germany in 1981, Matthew was a prizewinner at the International Music Competition in Geneva. He has appeared as soloist with many orchestras including the Orchestre de la Suisse Romande, the Wuerttemberg Chamber Orchestra, The Chamber Orchestra of Europe and the Sydney Symphony which he joined in 2000. Matthew has been a member of the world-renowned Chamber Orchestra of Europe since 1986 and has worked under such conductors as Claudio Abbado, Nikolaus Harnoncourt,

Lorin Maazel, Zubin Meta and Roger Norrington. Matthew's recordings include concertos by Mozart, Vivaldi and Richard Strauss, as well as many chamber works. His recording of Bach and Telemann sonatas for Melba Records entitled "The Galant Bassoon" was recently chosen as recording of the week on ABC Classic FM.

DIDGERIDOO



William Barton – Australia

Proudly sponsored by Smith and Elliott

Born in Mount Isa, William Barton is one of the world's leading didgeridoo players and is in increasing demand as a composer. In 2009, William received an Honorary Doctorate of Music from Griffith University. Recent engagements have included the 2010 G'day USA tour to Los Angeles and Musica Viva's Tour of Laos, Singapore and the Philippines. In 2009, William was invited to perform at the Sound Relief Concert (fundraiser for the Victorian fire victims) at the Sydney Cricket Ground with Iva Davies and Ice House performing their 1981 Australian classic, "Great Southern Land". In 2008, he premiered a work co-written with Matthew Hindson, Kalkadunga, with the Sydney Symphony at the Sydney Opera House and was commissioned by the Southern Cross Soloists to premiere a new work in their Music and Words Series.

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 and later with Dale Clevenger and Gail Williams in Chicago, Stefan Dohr in Berlin, Professor Erich Penzel in Cologne and Hector McDonald in Vienna. Ben was appointed as Principal Horn of the Sydney Symphony Orchestra in 2001. He has performed with every professional orchestra in Australia, playing as Guest Principal with the Tasmanian, Adelaide, Queensland, Melbourne Symphony Orchestras and the Australian Opera and Ballet Orchestra (Sydney). Ben also enjoys

a career performing internationally as guest Principal Horn with the Malaysian Philharmonic and Ensemble Kanazawa in Japan. He has a busy solo career performing in recitals, brass quintets and in 2003 as soloist with the Sydney Symphony, West Australian Symphony Orchestra and with the Academy of Melbourne. In recent performances, he has engaged in a strenuous seven concert series of Schumann's Concertstuck over two weeks and has continued his presence as a regular solo voice in both recital and orchestral settings. Ben has recently recorded his debut CD "Rhapsodie" for the Melba label, featuring Barry Tuckwell as Conductor. Ben is currently Horn Lecturer at the Sydney Conservatorium of Music and guest tutor for the Australian Youth Orchestra programme.

PERCUSSION



Timothy Constable – Australia

Timothy Constable is an award winning percussionist, composer, electronic producer and singer. He is the Artistic Director of Synergy, Australia's premiere percussion group. He is the 2007 Freedman Fellow for solo classical music, and pursues a vigorous career as a soloist at home and abroad. His composition credits include works for percussion performed in festivals in Europe and America, and Kaidan, a collaboration with TaikOz which won ABC Limelight Magazine's Best New Work 2007. As a singer he has performed throughout Australia, in Nepal, Sweden, Poland, Switzerland, Senegal, USA, UK, Ireland, New Zealand, China and South-East Asia.



Bree van Reyk – Australia

Bree van Reyk is a versatile percussionist, multi-instrumentalist and composer. She had her first professional gig at age 12, playing triangle with the Canberra Symphony Orchestra. Since then she has performed throughout Europe, Asia, Scandinavia and the United States and has recorded in Sydney, Shanghai, Nashville and New York. Bree is a member of new music groups Synergy Percussion and Ensemble Offspring.

and performs with the Australian Opera and Ballet Orchestra. She has co-written and performed on ARIA-nominated albums by Holly Throsby and CODA and has toured extensively with both – playing drums, accordion, vibraphone, electronics and singing, sometimes all at the same time. Bree has toured from Arnhem Land to Berlin as drum-set player for Darren Hanlon and has composed music for new work by the Sydney Dance Company. She has played on stage with Jens Lekman and the Violent Femmes and recorded with Sarah Blasko, Josh Pyke and Bonnie ‘Prince’ Billy. As a member of Synergy Percussion, Bree has also collaborated with Egyptian tabla master Hossam Ramzy, Swiss sound artist Fritz Hauser, and Turkish Sufi singer Omar Faruk Tekbilek. Bree completed a Bachelor of Music with First Class Honours from the Canberra School of Music in 2000.

VOICE – MEZZO SOPRANO



Anna Steiger – United Kingdom/France

Proudly sponsored by Marg O'Donnell and Martin Moynihan

Anna Steiger studied at the Guildhall School of Music in London and subsequently with Vera Rozsa. She went on to join the Glyndebourne Chorus, quickly moving up to soloist when she was offered the title role in *L'Incoronazione di Poppea* to great critical acclaim. She returned to the Festival to play Concepcion in *L'Heure Espagnole* conducted by Sir Simon Rattle, a role she repeated the following year in the Glyndebourne Festival as well as at the Grand Theatre de Genève and New York City Opera. Anna has recorded *Così fan Tutte* with Harnoncourt/Concertgebouw and Varese Offrandes with Pierre Boulez. She has also made many recordings for BBC Radio including live recitals. Anna has worked with many great directors and conductors such as Chailly, Rattle, Ozawa, Harnoncourt, Haitink, Marriner, Nagano, Jonathan Miller, Peter Hall, Peter Sellars, Willy Decker, Nicolas Joel and Jerome Savary. Currently, she is performing Schonberg's *Pierrot Lunaire*

on tour in France and will be appearing in Opéra de Lyon and Opéra de Montpellier productions of *La Traviata*.

VOICE – SOPRANO



Suzanne Shakespeare – Australia

Proudly sponsored by YMF Australia

Suzanne Shakespeare holds an Artist Diploma in Opera (Royal College of Music International Opera School London) and a Master of Music Performance (University of Melbourne). She was recently awarded the Georgina Joshi Award, the Marten Bequest Travelling Scholarship and The Royal Over-Seas League Music Bursary. Suzanne is the British School at Rome Youth Music Foundation of Australia Scholar for 2008-10. Operatic roles include Königin der Nacht: *Die Zauberflöte*, Tytania: *A Midsummer Night's Dream*, Serpetta: *La finta giardiniera*, Morgana: *Alcina*, Musetta: *La bohème*, Adina: *Elixir of Love*, Lucia: *Lucia di Lammermoor*, Susanna: *Marriage of Figaro* and Frasquita: *Carmen*.

2010 PROGRAMME

THURSDAY JULY 29, 2010

6:30pm

JUPITERS TOWNSVILLE CHEFS IN THE NORTH DINNER



CARL VINE (b.1950 Australia)

From the Knips Suite (1979)

- 1 *Knips in Brixton (l'homme en colere : "knips on rye, hold the bread")*
- 2 *Deco Knips (a tango)*

GEORGE GERSHWIN (1898–1937 USA)

Lullaby for String Quartet

Goldner String Quartet

Carl Vine first came to prominence as a composer of music for modern dance. His catalogue now includes seven symphonies, concertos, film scores, television and theatre music. Although primarily a composer of modern classical music, he has ventured into more diverse areas such as writing music for the Sydney 2000 presentation at the Closing Ceremony of the 1996 Atlanta Olympics. Born in Perth, he moved to Sydney in 1975. Since 2000 he has been Artistic Director of Musica Viva Australia. His recent compositions include a Sonata for Piano Four Hands (for the Sydney Conservatorium), a string quartet (for the Jerusalem Quartet), and his Seventh Symphony (for the West Australian Symphony).

Knips Suite (String Quartet No.1) was composed for Australian choreographer, Ian Spink, to perform with the Basic Space dance group in Edinburgh, and was first performed at the Edinburgh Festival in 1979. It consists of a suite of dance movements all involving some form of parody, or pun, either literary, musical, or both. Two of the six movements of the suite are performed here. Although the dance work itself made reference to The Great White Hunter and another character called Juanita Banana, little of this may be found in the music. carlvine.com © 2010

GEORGE GERSHWIN (1898–1937 USA)

arr. James Cohn

Three Preludes

- 1 *Allegro ben ritmato e deciso*
- 2 *Andante con moto e poco rubato*
- 3 *Allegro ben ritmato e deciso*

Michael Collins (Clarinet)

Piers Lane (Piano)

In December 1926, Gershwin and singer Maria Alvarez gave a concert at the Roosevelt Hotel in New York. He performed five new piano pieces, and, when he repeated the programme in Boston some time later added a sixth. Three of these were the Preludes that he published the same year (two other works were entitled Novelettes, and the extra piece was simply called Melody No.17). They were part of a proposed series of 24 preludes to be called The Melting Pot, inspired by the models of Chopin and Bach. These pieces were, in a sense, footnotes to substantial works of the early

1920s such as Lady be Good and the Rhapsody in Blue, displaying both jazz energy and bluesy melancholy.

The first prelude, in B flat, is a short study in thematic compression, being derived from the characteristic five-note motto at the start. The second prelude – considerably longer than its stable-mates – is slower and more pensive, while the third prelude, again short, grows out of the contrast between two clearly defined thematic ideas, one of which comes from Gershwin's earlier piano solo, Rialto Ripples. The preludes have been much arranged; here James Cohn – respected especially for his woodwind compositions – sets them for clarinet and piano. Gordon Kerry © 2010

GIOACHINO ROSSINI (1792–1868 Italy)

"Bel raggio lusinghier" from *Semiramide*

GIACOMO PUCCINI (1858–1923 Italy)

"Quando m'en vo' soletta" from *La bohème*

Suzanne Shakespeare (Soprano)

Bernadene Blaha (Piano)

First performed at La Fenice in 1823, Rossini's *Semiramide* is set in Babylon in the 8th century BC, Queen Semiramide having colluded in the murder of her husband and the unsuccessful attempt on the life of her young son. Her glittering aria, "Bel raggio lusinghier" (O bright ray of hope) occurs in Act I and expresses her joy that the young commander Arsace, with whom she is in love, has returned. Arsace turns out, of course, to be her son, and Semiramide, now aware of this, sacrifices her own life, saving him from a fatal sword thrust some acts later. In contrast to Semiramide's outpouring of joy, in Act II of Puccini's 1896 *La bohème* the singer Musetta uses her waltz-aria to display her own charms – partly to taunt her lover Marcello – as the friends gather at the Café Momus. Gordon Kerry © 2010

FRIDAY JULY 30, 2010

4:30pm

C2, TOWNSVILLE CIVIC THEATRE

WILLIAM BARTON IN CONCERT

Concert featuring William Barton
and the Elandra String Quartet

8:00pm

TOWNSVILLE CIVIC THEATRE

OPENING NIGHT

JOSEPH HAYDN (1732–1809)

String quartet in G major, Op.77 No.1, HobIII:81

Australian String Quartet

Two hundred years ago in 1809, Napoleon's armies besieged Vienna for the third time. The first two occupations were relatively



peaceful affairs, but in 1809 the French resorted to bombarding the city. Beethoven took refuge in his brother's cellar with pillows over his ears to preserve what was left of his hearing; in another part of town, the frail and elderly Haydn died peacefully amid the confusion.

Ten years before, Haydn wrote to the publisher Härtel that "the strain and effort" of composition was causing him to suffer "the worst sort of depression" which rendered him incapable of composing for days at a time. At the time he was, understandably, feeling the effects of a long life in the service of music, and particularly the heady excitement of his stardom in London in the early 1790s. He composed less from around about 1799 – the time of this letter – though a few months later he was at work on his second great oratorio, *The Seasons*.

The quartets Op.77 date from this time, and it may be that Haydn's loss of stamina contributed to the fact that there were only two, rather than the usual six, in this set. They are dedicated to Prince Joseph Franz Lobkowitz (to whom Beethoven, at around his time, also dedicated his Op.18 quartets). Haydn was distressed about his increasing frailty, but one would never know from these late works, which do indeed have that 'fire' for which he was often complimented. Op.77, like the previous set Op.76, carry on with the expansive, public and indeed frankly populist idiom that Haydn had perfected for the London crowds a few years earlier. While the amount Haydn composed in his last decade decreased, the same cannot be said for its quality.

The G major quartet is vintage Haydn, with its deceptively simple-sounding first movement. Unusually for Haydn, the slow movement is marked *adagio* (rather than – for him – the more common and slightly faster *andante*); its sombre, minor-tinged themes, and their fragmentation into sobbing motives of two or three notes in the central section have a kind of exhausted grief, prefiguring the Beethoven *adagios* of the next few years. Also Beethovenian is the menuetto (actually a scherzo with its relentless one-in-a-bar metre), though Haydn's musical personality is still clearly heard, especially in the Balkan-inspired folkly trio section at the movement's centre, and the energetic finale.

Gordon Kerry © 2009

JOHANNES BRAHMS (1833–1897 Germany-Austria) **Sonata in F minor, Op.34b for two pianos (1861-64)**

- 1 *Allegro non troppo*
- 2 *Andante, un poco Adagio*
- 3 *Scherzo (Allegro) – Trio – Scherzo (reprise)*
- 4 *Finale (Poco sostenuto – Allegro non troppo – Presto non troppo)*

Bernadene Blaha (Piano)
Piers Lane (Piano)

Left to his own devices, Brahms' obsessively self-critical nature would probably have led him, anyway, to revise and rework the music we are about to hear. But with such opinionated friends and mentors as Clara Schumann and Joseph Joachim, it is a wonder that the work ever reached finality. When Clara first read the work in 1862, it was scored as a string quintet. At the time, she liked it, whereas Joachim was worried about the "over-powering strength of conception in every line", while lamenting a certain lack of charm in the treatment of the strings. "Without vigorous playing", he concluded, "it will not sound clear". And after hearing Joachim play it with his ensemble, with as much vigour as they could muster,

Brahms seems to have agreed. On second thoughts, he decided the best way to salvage the music was to adapt it to the more incisive sonorities of the piano, and since there were too many notes to fit under two hands, he arranged it as this sonata for four hands, on two pianos. This was done by early 1864, and Brahms played it with the young Polish virtuoso Carl Tausig in April.

The strong unison opening of the first movement is ripe for development in the unsettled, harmonically questing music that follows. Supple enough to be re-cast in a variety of forms, this theme is capable of generating episodes of quiet and sustained beauty (for instance, at the outset of the central developmental section) as well as of great forcefulness (as at the main reprise). Brahms resists the temptation of turning to the major version of his home key to close – no such easy, redemptive twists, either here, or in the other F minor movement, the *Finale*. Back in 1862, Clara had noted that, in the string quintet original, the second movement seemed to blend into "one long melody from start to finish", but on pianos, with their clearer attack, it is apparent there are also occasional countermelodies and cross accents. The main section of the *Scherzo* might well be called "eccentric", for its slightly off-centred feel. The opening staccato low C is a slender foundation for a stretch of music that circles, but never quite rests in the home tonality, perpetually slipping or sidestepping rather than committing itself to a perfect cadence. By contrast the C major *Trio* is as centred tonally as the framing *Scherzo* is noncommittal. The somewhat quizzical finale begins with a solemn introduction (*Poco sostenuto*) and then accelerates through the main *Allegro*. Clara Schumann thought the contrasting motions of the two main themes (one in duplets, the other in triplets) was "most ingenious", and again this contrast is enhanced on pianos.

Nevertheless, in this revised form, the work no longer met with Clara's full approval. If anything, she thought, it was "so full of ideas as to require an orchestra for its realization". So Brahms compromised, and reworked it yet again, keeping aspects of both previous versions, sacrificing one piano from one, and one string from the other, to realise his *Quintet in F minor* for one piano and string quartet. Graeme Skinner © 2010

I N T E R V A L

WOLFGANG MOZART (1756–1791 Austria) **Clarinet Quintet in A major, K581 (1789)**

- 1 *Allegro*
- 2 *Larghetto*
- 3 *Menuetto – Trio I – Menuetto – Trio II – Menuetto*
- 4 *Allegretto con variationi [1-4] – Adagio [5] – Allegro [6]*

Michael Collins (Clarinet)
Goldner String Quartet

One of Mozart's more lastingly influential innovations was the gradual introduction of the clarinet into his orchestral and chamber music during the 1780s. Patchy availability of the still developing instruments, and of sufficiently accomplished players, hindered Mozart's uptake of clarinets for most of the 1770s. But by the outset of the 1780s, he was able with confidence to include members of the clarinet family in both his 1781 Munich opera *Idomeneo*, and his 1782 Vienna Singspiel *The Abduction from the*

Seraglio. Clarinets were available in Paris for his "Paris" Symphony in 1778, but not in Prague in 1786/87 for his "Prague" Symphony. And not until 1788, in his last three symphonies (Nos.39-41), did he finally induct a pair of clarinets into his standard Vienna concert orchestra.

The two crowning examples of his personal fascination with the instrument are this 1789 Clarinet Quintet in A (K581) and the 1791 Clarinet Concerto in A (K622), both specially composed for Vienna's best clarinetist, Anton Stadler. In fact, Stadler usually played second clarinet to his younger brother Johann in the Harmonie (windband) of the Imperial Court orchestra. Mozart wrote leading parts for both brothers in a series of wind divertimentos begun in 1781, and they became personal friends. But Anton was probably the better player; in 1785, the journalist Johann Friedrich Schink singled out his playing for special comment: "I would never have imagined that a clarinet could so deceptively imitate the human voice ... nobody with a heart can resist it."

Mozart knew how to compose a string quartet almost as well as Haydn, but he had never previously added a solo wind instrument to the mix. From the very beginning, the work shows evidence of Mozart's genius in tackling the unknown. He produces a texture neither fully homogenous, nor reminiscent of a concerto for clarinet. Two contrasting melodic and textural ideas feature in the opening bars of the first movement. The first is the stable, measured music of the string quartet's harmonised melody, from which the second idea, heard in the clarinet, seems to bubble up irrepressibly. The dynamic interplay of these two ideas is the main impetus for the movement. Mozart also explores the novel instrumental pairings and groupings available within the ensemble. The clarinet's first prolonged melodic phrase, for instance, is answered not by the first violin (as might have been expected), but by the cello. The central episode begins with an uneasy re-harmonisation of the opening, scored for the first time for the whole quintet together, followed by a turbulent fugue-like development. The Larghetto is a serenade-like piece. Its melody for clarinet, simply accompanied by muted strings, is heard twice, rounded off each time by an intimate echo-like exchange between the clarinet and first violin. The Menuetto is repeated around two Trios, the first a skittish minor-key piece for string quartet alone, the second an A major precursor of a waltz, the clarinet leading. The fourth movement is a theme with variations. In Variation 1, the strings repeat the melody intact while the clarinet adds a descant above it; variation 2 is like it, but with descants for both first violin and clarinet. Variation 3, turns to the minor, and has the clarinet, low in its register, adding darker colouring to the cadences. Variation 4 features rapid passage work for the clarinet and first violin and Variation 5 is an Adagio. Variation 6 rounds off the set with an Allegro reprise of the theme. Graeme Skinner © 2010

SATURDAY JULY 31, 2010

10:00am

**TOWNSVILLE CIVIC THEATRE
YOUNG FAMILIES' CONCERT**
Pricey's Wild and Wonderful
World of Music for Kids
Presented by Steve Price
(Local breakfast show presenter)



WENDY HISCOCKS

Four Portuguese Songs (2004)

- 1 *O grilo na toca (The Cricket)*
- 2 *Na Primavera (Spring)*
- 3 *Tres Pintainhos (Three Little Chicks)*
- 4 *Pastorinha (Shepherdess)*

Belgian Gardens State School Choir

Wendy Hiscocks (Piano)

Piers Lane (Piano)

These folksong settings, to Portuguese texts, were commissioned for performance at the Fifth International Piano Festival in Aviero, Portugal. They were premièred by the Coro Infantil de Santa Joana and Roy Howat and Wendy Hiscocks (piano duet) in the Teatro Estaleiro, Aveiro on 26 June 2004. Wendy Hiscocks © 2010

WENDY HISCOCKS

Sweet and Low (2001)

(words: Alfred Tennyson)

Belgian Gardens State School Choir

**Belgian Gardens State School violin students led
by James Cuddeford (Violin)**

SWEET and low, sweet and low,

Wind of the western sea,

Low, low, breathe and blow,

Wind of the western sea!

Over the rolling waters go,

Come from the dying moon, and blow

Blow him again to me;

While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,

Father will come to thee soon;

Rest, rest, on mother's breast,

Father will come to thee soon;

Father will come to his babe in the nest,

Silver sails all out of the west

Under the silver moon

Sleep, my little one, sleep, my pretty one, sleep.

ALAN RIDOUT (1934–1996 England)

Ferdinand the Bull (1971)

for solo violin and narrator

James Cuddeford (Violin)

Steve Price (Narrator)

In 1936 American writer Munro Leaf published his classic children's story, *Ferdinand the Bull*, illustrated by Robert Lawson. As a calf, Ferdinand liked sitting under a tree, smelling flowers, rather than taking part in the rough and tumble of bovine life; when he inadvertently sits on a bee – with predictable results – a group of men take his agonised writhing and bellowing for fierceness and enlist him for the bullfights. In the bullring he ignores the picadors and matador as he smells a patch of flowers, and is sent back to his home in the country.

The story had a chequered career. In 1938 it was made into a film by Disney, but the book's publication just months before the outbreak of the Spanish Civil War, made it seem a pacifist tract, and it was predictably excoriated. And in 1971, Alan Ridout, a prolific British composer of vocal, instrumental, and electronic music made this version for speaker and violin (or, indeed, speaking violinist...) Gordon Kerry © 2010

Guessing Game with Bernadene Blaha and Piers Lane

Didgeridoo improvisation fun for children

William Barton (Didgeridoo)

2:00pm

**THE COURT THEATRE
HIS & HERS**



DMITRY DMITRIYEVICH SHOSTAKOVICH (1906–1975 Russia)

String Quartet No.6 in G major, Op.101 (1956)

- 1 *Allegretto*
- 2 *Moderato con moto*
- 3 *Lento*
- 4 *Lento – Allegretto*

Elandra String Quartet

Of Shostakovich's 15 string quartets, few are as lyrical as the Sixth. A novel feature of the 1956 work, the final cadence of the first movement recurs virtually note-for-note to close all the subsequent movements, in each case as if a sort of afterthought, led by the cello. Iain MacDonald suggested that Shostakovich often associated the cello with Stalin. If so, these cello cadences may indeed have been afterthoughts; in February of that year, Khrushchev ushered in a new anti-Stalinist era in Soviet politics by denouncing certain of the late dictator's activities. But the cello also had pleasant associations for Shostakovich:

"I vividly remember the sounds of music coming from the neighbouring flat owned by an engineer who was a first-rate cellist and a great lover of chamber music. His place was often visited by friends who played quartets and trios by Mozart, Haydn, Beethoven, Borodin and Tchaikovsky. So as to hear their playing a bit better, I used to sneak into the corridor and sit there for hours... All that left an indelible imprint on my musical memory."

Meanwhile, the Quartet's generally relaxed mood (in comparison with its neighbours) may be also attributed to a new development in Shostakovich's personal life. At a conference earlier in 1956 he had met and proposed to a young teacher, Margarita Kainova, who became his second wife. But August 1956, when the Sixth Quartet was composed, was still early on in what turned out to be a disastrous and short-lived relationship.

If one had to isolate the single idea that characterises the Sixth Quartet, it is the three-note rhythmic figure (short-short-long). It had appeared already in an important, if subsidiary, role in the Fifth Quartet, and it goes on to become a regular feature in many of the later quartets. Here, it is at the heart of the G major themes of the first and last movements, fitted to simple rising or falling melodic figures. Other recurring features include the clock-like ticking of the viola at the opening of the first movement, used also as an accompaniment figure in the last movement. The moderately paced second movement is in E flat major. The slow third movement (B flat minor) is a passacaglia: that is, built upon a repeated bass melody. Its 10-bar riff is first announced by the cello, with the upper instruments adding countermelodies on each of its six repetitions. Without waiting for its final chord to finish, the first violin begins the fourth movement with a solo passage imitating a country fiddler. And, sure enough, the cello and viola add simple drones when it goes on to announce the main theme (featuring again the three-note figure: short-short-long). Overall, there are five short sections in this last movement: (1) based on the main theme in triple time and mainly legato; (2) a contrasting section, in duple time, staccato, with a cello melody recalling the first movement; (3) legato and in triple time again, leading to a central climax, at which the passacaglia theme of the third movement returns in canon between the cello and viola; (4) another staccato, duple-time section into which the cello leads with the ticking motif from the opening of the first movement; and (5) a final reprise to the music of (1).
Graeme Skinner © 2010



RALPH VAUGHAN WILLIAMS (1872-1958 England)

Along the Field (1927)

- 1 *We'll to the Woods no more*
- 2 *Along the field*
- 3 *The half-moon westers low, my love*
- 4 *In the morning*
- 5 *The sigh that heaves the grasses*
- 6 *Goodbye*
- 7 *Fancy's knell*
- 8 *With rue my heart is laden*

Suzanne Shakespeare (Soprano)

Jack Liebeck (Violin)

On Wenlock Edge, a song cycle with piano and string quartet was one of Vaughan Williams' 'breakthrough works', appearing in 1905. It was a setting of poems by A.E. Housman, whose scenes of rustic English life reflected a melancholy pessimism. Housman, by and large, did not welcome the idea of his verse being set to music, but never forbade it. But he took a dim view when Vaughan Williams took it upon himself to omit a stanza from one song. When, in 1927, Vaughan Williams wished to set more of Housman's poetry in *Along the Field*, Housman sent a terse letter giving grudging permission, but noting that he hoped that Vaughan Williams would not, like "some composers", make any unauthorised cuts.

In contrast to the opulence of *On Wenlock Edge*, *Along the Field* is written for solo voice and violin (a combination that the composer's friend Gustav Holst had explored a decade earlier). The first performers of the original nine songs (one was destroyed by the composer before publication in 1954) were Joan Elwes and violinist Marie Wilson, who had premièred another breakthrough piece, *The Lark Ascending*. There are echoes of the *The Lark* in some of the pentatonic writing, and the work evokes rustic dancing in songs like "Fancy's Knell". Everywhere Vaughan Williams uses his spare resources to striking effect. The *Musical Times* reported that: "Unless one is a poetry lover these songs may appear rather bare. There are the fewest possible notes. But those who are fit to appreciate them will regard them as a precious gift". Gordon Kerry © 2010

SERGEY SERGEYEVICH PROKOFIEV (1891-1953

Russia)

Sonata for two violins in C major, Op.56 (1932)

- 1 *Andante cantabile*
- 2 *Allegro*
- 3 *Comodo (Quasi allegretto)*
- 4 *Allegro con brio*

Jack Liebeck (Violin)

Victoria Sayles (Violin)

Prokofiev left home in 1918 believing that Russia had little use for composers during a revolution. He believed he would be away only a few months, whereas, in fact, he stayed in the United States, and then in France, until 1936. From the late 1920s onward, however, he was increasingly homesick, feeling cut off from his native soil, and knowing, too, that isolation from his principal source of inspiration was doing his music no good:

"I've got to talk to people who are my own flesh and blood, so that they can give me back something I lack here - their songs - my songs. Here (in Paris) I'm getting enervated. I risk dying of academicism. Yes, my friends, I must go back".

Making ever more frequent tours to Russia after 1932, Prokofiev gradually repatriated himself, establishing an apartment in Moscow in 1933. Most importantly, in his works dated 1932 and after, he again set out to woo the Russian public. But here he immediately

ran into trouble; the first works of his new "Russian" phase – the Fifth Piano Concerto and this Sonata for two violins – were still heavily under the influence of what he himself called Parisian "academicism". In Russia they were attacked for lacking "actuality of subject matter". Even his friend Nikolai Myaskovsky found the works somewhat strange – interesting, but dry.

To date, Prokofiev had manifestly preferred larger-scaled scores and bigger sounds. He wrote of his studies with Rimsky-Korsakov: "He suggested we orchestrate a Beethoven sonata for string quartet. . . but I felt the urge to score it for a full orchestra. A string quartet seemed lacking in tone colour". But a violin duo was even more lacking in those extrovert qualities of Prokofiev's early works that so appealed to Russian audiences. Despite this, the duo sonata was premièred in Moscow in November 1932. It appears to have been, in part, a slightly backhanded tribute to the Belgian violinist Ysaÿe, who had died the previous year, and who had also composed in 1914 a much more romantic Sonata for two violins in C major. Svyatoslav Prokofiev, the composer's son, helpfully characterized the four shortish movements, respectively, "lyrical, playful, fantastic and violent". Notes courtesy of Musica Viva Australia (revised GS 2010)

Improvisation

William Barton (Didgeridoo)

5:00pm

TOWNSVILLE CIVIC THEATRE SUNSET SERIES – LAST WALTZ

A Concert devoted to Synergy Percussion



ROGER SMALLEY (b.1943 England-Australia)

Ceremony I for percussion quartet (1986-87)

Since a significant part of this work's effect lies in not knowing what happens next, this programme note will be necessarily brief. The subtitle "for percussion quartet" is intended to suggest an analogy with more traditional ensembles – for example a String Quartet. To this end there are no large percussion setups; in each of the work's continuously played movements the four performers are restricted to different sizes of a single instrument – occasionally two instruments. These are – in order of appearance: 1 – claves; 2 – cuica (i.e. lions roar) and referee's whistle; 3 – snare drum; 4 tam-tam (with a light metal chain resting on the surface); 5 – bongos; 6 – vibraphone and crotales.

The changing positions of the players and the movement of the sounds in space are an integral part of the musical structure. The title and the ritualistic aspects of the piece have no specific connotations, but are intended to awake personal associations in individual listeners. Ceremony 1 was commissioned by the Nova Ensemble of Perth. Roger Smalley © 2010

NIGEL WESTLAKE (b.1958 Australia)

Omphalo Centric Lecture (1984)

Nigel Westlake's career in music has spanned more than three decades. He studied the clarinet with his father, Donald Westlake (principal clarinettist with the Sydney Symphony 1961-1979) and left school early to pursue a career in music. He played with ballet companies, a circus troupe, chamber music groups, fusion bands, and orchestras in London, New York, Rome, Washington, Tokyo, Beijing, Paris, Amsterdam, Vancouver, Moscow, Hong Kong, Berlin, New Delhi, and Singapore to name but a few. His interest in composition dates from the late 1970s, when he formed a classical/jazz-rock/world-music fusion band to play original music. He started to receive offers to compose for radio and circus, commissions for TV and film followed. In 1983 he furthered his composition studies

in The Netherlands. From 1987 to 1992 he was a clarinetist with the Australia Ensemble. In 1992 he joined guitarist John Williams' group Attacca for tours of the United Kingdom and Australia. Since then he has given his primary attention to composition, his major credits being soundtracks for the feature films *Miss Potter*, *Babe*, and *Children of the Revolution*, and the Imax films *Antarctica* and *The Edge*. But dating from 1984, *Omphalo Centric Lecture* has been called his "opus one":

"The title comes from a painting by Paul Klee - the direct and centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African balofon (or xylophone) music, with its persistent ostinatos, cross-rhythms and variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy and movement. It was originally composed for Synergy. *Omphalo Centric Lecture* has recently been revised for 2 marimbas (4 players), log drum, shaker and splash cymbal in a new 2007 edition, edited by percussion legend Michael Askill." Nigel Westlake © 2010

MICHAEL ASKILL (b.1952 South Africa–Australia)
Salome's Entrance (1998)

Premièred in Sydney in 1998, choreographer Graeme Murphy's dance work *Salome* for the Sydney Dance Company was barely less controversial in its new treatment of *Salome* than Wilde's original play, and Strauss' opera based upon it had been respectively 108 and 93 years earlier. The fuss over Murphy's work was mostly for very different reasons, however. Nay-sayers saw it as simply too glitzy, campy, "too Sydney", while its biblical and Middle Eastern references seemed more Harper's Bazaar than harem. However, as Oscar Wilde himself used to say, *Salome* was a mirror in which everyone could see themselves; "The artist, art; the dull, dullness; the vulgar, vulgarity".

Generally acclaimed and admired, however, was Michael Askill's score (his second for Murphy), a more genuinely cross-cultural work, featuring in performance the musician Omar Faruk Tekbilek, using many middle-eastern instruments, and drawing on traditional chants. *Salome's Entrance* from Michael's original score also had a second life, as one of a suite of eight pieces commissioned for the 2006 Asian Games Opening Ceremony in Doha, Qatar, the suite's overall brief to encapsulate the drumming traditions of the forty-four countries of the eight Asian regions participating in the Games. Graeme Skinner © 2010

STEVE REICH (b.1936 USA)
Mallet Quartet (2009)

Mallet Quartet is scored for two vibraphones and two five octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements, fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be "too thin", but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25th Anniversary, Nexus in Toronto, So Percussion in New York, Synergy Percussion in Australia, and Soundstreams in Canada. The world première was given by the Amadinda

Quartet in Bela Bartók National Concert Hall on 6 December 2009. The American première was given by So Percussion at Stanford University Lively Arts in California on 9 January 2010. Steve Reich © 2010

TIMOTHY CONSTABLE (b.1978 Australia)
Last Waltz

Though outwardly not waltz-like in the traditional sense, this work does owe much to the dance's lilting rhythms, albeit extrapolated to an unusual degree of complexity and syncopation. It forms the first of four movements in my new percussion quartet, the others being *Tango*, *Loop* and *Final Science*. Structurally the work comprises three "builds" or gradual aggregations, four themes in unison, and various dialogue counterpoints. It was written as a love letter to the austerities of 1970s European percussion music, and also (it must be said) as a party piece for Synergy to enjoy playing together. It is scored for bass drums, tom toms, snare drums and bongos. Timothy Constable © 2010

PETER SCULTHORPE (b.1929 Australia)
Djilile (1990)

Peter Sculthorpe's relationship with the Australian bush has always been a mixture of attraction and repulsion. Born in Tasmania, he has lived in Sydney ever since 1963, preferring the city and its temperate coastal climate to the outback. Yet the bush has remained an iconic force in his music. It was certainly in his mind when he began working on the music for an ABC feature film, *Essington* (1974), a collaboration with novelist Thomas Keneally telling the story of the failed attempt at establishing a European settlement on the Cobourg Peninsula in far north Australia in 1838. Eleven years later, the Europeans abandoned the settlement having failed to adapt to the heat, floods, fire, white ants, and sheer remoteness. Meanwhile, the local indigenous people continued to live in the same place in harmony with their surroundings.

For the film, Sculthorpe represented the contrast between the two cultures by quoting, for the first time ever in one of his scores, an actual Aboriginal melody. This was an Arnhem Land chant called *Djilile*, "whistling-duck on a billabong", which he transcribed from a recording collected with permission from its Indigenous owners by A. P. Elkin. In the film, Sculthorpe purposely attempted to "europeanise" the chant in a set of variations which transform it into a sub-Mendelssohn parody of its former self. At the end, however, he reinstates the chant in its original form, to represent the enduring Indigenous "spirit of place". Thus restored, "*Djilile*" has remained one of Sculthorpe's most treasured themes, and he has used it in prominent positions in such major works as *Port Essington* (1977) for string orchestra (based on the music of the 1974 film), and, more spectacularly in his orchestral score *Kakadu* (1988). The version heard here evolved gradually from the time in the early 1980s when the composer first thought he might make a separate piece out of the melody. An early version for piano solo was followed by this percussion ensemble version, made especially for Synergy to play at the 1990 Adelaide Festival. Graeme Skinner © 2010

TIMOTHY CONSTABLE (b.1978 Australia)
Waves 08 (2008)

Waves 08 is about the rhythm of water. Those of us who have grown up by (and in) the sea have a sense of the infinite extent of its ebb and flow. Here the marimba 'waves' are tightly woven cells of rhythmic ostinatos, which gently rise and fall in counterpoint, blending rhythm and harmony as they coalesce. The sound designer acts as a second marimba player, playing layers of pre-recorded material, and later capturing fragments live to provide background textures for the improvised sections.

Waves 08 is the next-to-latest in a series of 6 pieces, for forces from percussion duo to 22 percussionists playing 40 tubular bells in a 10 metre high structure. It was developed for Blur, a duo project of Bob Scott and I in 2008. It is also a hymn to the miracle and preciousness of fresh water in our drying land. Long may it continue to fall, and bless us with new life. Timothy Constable © 2009

8:00pm
TOWNSVILLE CIVIC THEATRE
GOVERNOR'S GALA CONCERT –
BARBER ADAGIO



PERCY GRAINGER (1882–1961 Australia–USA)
Random Round (1912)
Arrival Platform Humlet (1912)

Synergy Percussion
Goldner String Quartet

Though described there as “Australian-American”, Percy Grainger is the only Australian (at all) to be mentioned in the massive new 6-volume *Oxford History of Western Music*, written by the controversial Russian-American scholar Richard Taruskin, released in New York in 2006. Taruskin was solely interested in Grainger’s American experiments with “free music”, which he compared with those of another adoptive New Yorker, Edgard Varèse. Yet Grainger actually began experimenting with such new composition methods while he was living in England before the First World War. According to his own inventive turn of verbal phrase Random

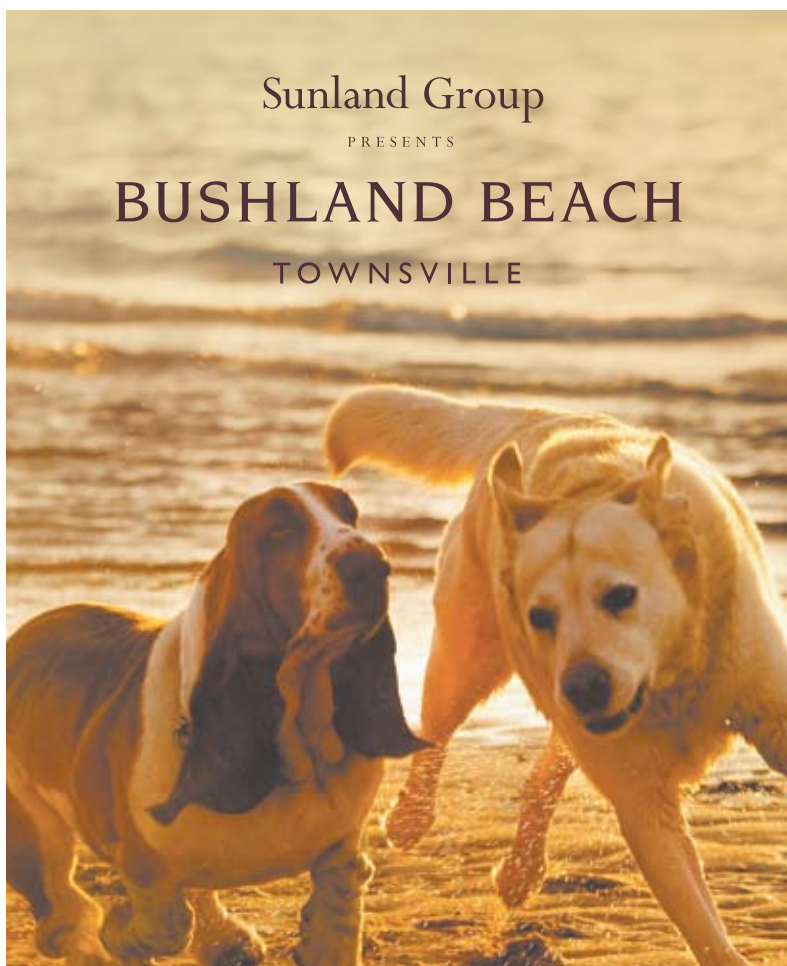
Round was “tone wrought [i.e. composed] around 1912-1915 in Holland and tried out in England not very soon after”. Later, in more conventional language, Grainger described it as “an experiment in concerted partial improvisation” that:

“arose out of the possibility of modern musicians being capable of combining the communal improvisation of South Sea Islanders with the harmonic consciousness of our written art-music. Realizing this, I set out to embody some of the experience I had gleaned from familiarity with the primitive polyphony of the Rarotongan part songs in a composition entitled Random Round ... A fairly large range of personal choice was allowed to everyone taking part, and the effectiveness of the whole thing would depend primarily on the natural sense for contrasts of form, color and dynamics displayed by the various performers, and their judgment in entering and leaving the general ensemble at suitable moments.”

To round off this bracket, Synergy will play James Cuddeford’s percussion arrangement of another 1912 Grainger piece, the wistfully folksy Arrival Platform Humlet, in his own words again, “the sort of thing one hums to oneself as an accompaniment to one’s tramping feet as one paces up and down the arrival platform, waiting arrival of a belated train bring one’s sweetheart from foreign parts.” A barely harmonized melody, usually for a solo viola (that version made for Lionel Tertis), Grainger also made another early version scored for a solo resonaphone (bass glockenspiel), or alternatively a solo marimba. Graeme Skinner © 2010

PETER SCULTHORPE (b.1929 Australia)
Jabiru Dreaming (1989)

Synergy Percussion
William Barton (Didgeridoo)

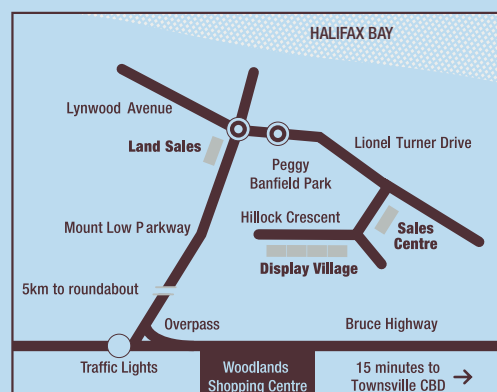


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 PRESENTS
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 TOWNSVILLE

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Peter Sculthorpe composed *Jabiru Dreaming* especially for Synergy to play in Paris on 1 June 1989, as a gift from Australia to France on the occasion of the two hundredth anniversary of the French Revolution. He based the main theme on an Australian Aboriginal chant, as transcribed by members of the Baudin exploratory expedition to New South Wales in 1802, and later printed in Paris in Péron and Freycinet's atlas *Voyage de Découvertes aux Terres Australes 1800-04*. It appeared there along with two other transcriptions – a simple rhythmic pattern headed “Air de danse”, and a “Cri de Ralliement” – in fact the very first appearance in print of the Indigenous Australian bush call “Cooee!” (or “Couché” as spelt in French). All three ideas are quoted separately and in combination within the work. Graeme Skinner © 2010

GIAN CARLO MENOTTI (1911-2007 Italy-USA-Scotland)

Suite for two cellos and piano (1973)

- 1 Introduction
- 2 Scherzo
- 3 Arioso
- 4 Finale

Young-Chang Cho (Cello)
Louise Hopkins (Cello)
Julian Jacobson (Piano)

Gian Carlo Menotti is best known as a composer of operas, in particular his 1946 chamber opera *The Medium*, and its 1947 companion piece *The Telephone*, his Broadway success *The Consul* in 1950, and *The Saint of Bleecker Street* of 1954. He pioneered the new genre of television opera with his *Amahl and The Night Visitors*, première at Christmas 1951. Menotti was for 30 years the partner of the American composer Samuel Barber, and wrote the libretto for Barber's opera *Vanessa*. His *Suite for Two Cellos*, commissioned by the Chamber Music Society of the Lincoln Centre, was composed in 1973 for a special New York concert in honour of the cellist Gregor Piatigorsky. Piatigorsky also played it with his young Canadian student and assistant, Denis Brott, at Menotti's Spoleto Festival in Italy. According to Wikipedia:

“Described as ‘charming’, Menotti was a tall, slender man with an aquiline nose and piercing black eyes. He was considered an intellectual skeptic, gay, with a strong dose of Catholic guilt, an emotional mystic. In 1974 he adopted his companion, adult actor Francis Phelan, as a son; they lived in a 16th century mansion near Edinburgh, Scotland. The composer died on 1 February 2007 at Princess Grace Hospital in Monaco. He was 95.” Graeme Skinner © 2010

SAMUEL BARBER (1910-1981 USA)

String Quartet, Op.11 (1936)

- 1 *Molto allegro e appassionato*
- 2 *Molto adagio - Molto allegro (come prima)*

Australian String Quartet

“Sometimes I get tired of hearing the Adagio.” So said Barber shortly before his death in 1981. And, by then, who could blame him? First performed as long ago as 1938, the Adagio had become – from the release of Toscanini's orchestral recording of it in 1942 – one of the most frequently heard orchestral works by any living composer. Yet, fame is a two edged sword; and there is no doubt that because of the Adagio's extraordinary popularity, Barber's other music suffered. Few people know, for instance, that the Adagio was originally part of a string quartet, and fewer still have actually heard the faster music that originally framed it. This is unfortunate, for the rest of the Quartet is unusually closely integrated with the well-known music of the Adagio. More so than in many other multi-movement works, they can be said to “belong together”.

In the unison opening bars, for example, Barber presents the same falling semitone figure (Fa-Mi) out of which grows not only the Adagio melody, but also the rest of the *Molto allegro* music, right up to the work's closing bars. Though the Quartet seems to fall naturally into three major sections (fast-slow-fast), it is technically in only two movements. The first movement (*Molto allegro*) is built on a series of short themes, the most obvious of which is the opening rising unison motif (heard three times throughout the movement). The second movement encapsulates two moods, beginning with the famous Adagio (in fact, *Molto adagio*, according to Barber's directions), and ending with a shortened reprise of music from the first movement. In this way the whole work is linked into a sort of arch form, in which the Adagio is the keystone. As a microcosm of the whole work, the Adagio also follows an arch-like form. Its main theme is given to violins, viola and cello in turn, generating a long, intricate crescendo culminating in a great expressive climax, followed by a decrescendo to a pianissimo ending. Graeme Skinner © 2010

I N T E R V A L

JOHANNES BRAHMS (1833-1897 Germany-Austria)

Piano Quartet in G minor, Op.25 (1857-61)

- 1 *Allegro*
- 2 *Intermezzo (Allegro ma non troppo) – Trio (Animato) – Intermezzo*
- 3 *Andante con moto*
- 4 *Rondo alla Zingarese (Presto)*

Bernadene Blaha (Piano)
Jack Liebeck (Violin)
Philip Dukes (Viola)
Young-Chang Cho (Cello)

Brahms drafted the first ideas for this Quartet in 1857, though the bulk of the piece was composed in Detmold in Autumn 1859. Thereafter, he stewed over it for almost two years, and every last shred of encouragement and bullying from his regular mentors, Clara Schumann and Joseph Joachim, was required to convince him finally to let it go. He reluctantly did so in September 1861, and Clara gave the première on 16 November.

Joachim described Brahms own piano playing as “so light and clear, cold and indifferent to passion” that it was second only to Liszt's in his estimation. These same qualities are necessary, perhaps, to project the bare octaves of the first movement's opening theme (nevertheless marked *espressivo*). The strings add some mitigating warmth, but overwhelmingly the mood of the opening is implacable. A genuinely lyrical element comes in a broad new melody from the cello. Yet for much of the movement Brahms concentrates on developing the opening theme. Joachim expressed reservations about this choice of raw material, but was forced to admit to Brahms: “What you do with it is often magnificent!”

Brahms originally intended to label the second movement “scherzo”, but opted instead for *Intermezzo*. There is something driven, almost haunted, about the music. In the background, soft but insistent repeated notes tick away rapidly without a stop. The cello has them first, while the violin and viola play the theme. The simmering tension this tiny pulse creates evaporates in the major-key Trio, characterised by the bubbling energy of the piano part. Clara told Brahms that she felt herself being “tenderly transported into a dreamland” by this music, “as if I were being rocked to sleep by the notes”.

The opening of the third movement has such a Classical feel, that Joachim referred to it as a minuet. But Brahms does not wallow in graceful tunefulness for long. Other ideas take over, less singable ones, perhaps, but more urgent and more effective in pushing the music forward. Joachim once praised Brahms for the way his smallest ideas “broaden out as they progress ... until they take possession”, and this is precisely what happens here.

On a concert tour of Hungary in 1852-53 with violinist Ede Reményi, Brahms experienced traditional Gypsy music-making first-hand. Later, he capped off several of his works with a mercurial "Gypsy" finale. In this case Joachim, born and trained in Hungary, told him: "You have beaten me on my own territory". The G minor rondo theme is the first of a series of clearly contrasted dance tunes. Later there is a sort of running dance, in which the piano unwinds a thread of rapid semiquavers to the accompaniment of the three strings' pizzicato. Then there is a noisy, syncopated new theme, strutting and swaggering, half in G major, half in G minor. The many sudden changes in gear between these various building blocks enhances the mood of strenuous excitement, right up to the tumultuous string trills and piano tremolos that prepare the final reprise of the rondo theme. Graeme Skinner © 2010

SUNDAY AUGUST 1, 2010

11:30am

**ST JAMES' CATHEDRAL
WITH STRINGS ATTACHED**



EUGÈNE YSAÏE (1858–1931 Belgium)

Sonata for Solo Violin in G minor, Op.27 No.1 (1923)

- 1 *Grave*
- 2 *Fugato*
- 3 *Allegretto poco scherzoso*
- 4 *Finale (Allegro fermo)*

Jack Liebeck (Violin)

First taught by his father, Eugène Ysaÿe was "discovered" by Henri Vieuxtemps, and taught by both him and Henryk Wieniawski at the Liege Conservatory. After graduating he went to Berlin, where he joined Benjamin Bilse's band (from which in 1882 the breakaway group formed, called Frühere Bilsesche Kapelle – "Former Bilse's Band", and which later, thankfully, changed its name to the Berlin Philharmonic). According to cellist Paul Casals (who may have been slightly prejudiced in the matter), Ysaÿe was the first violinist he'd ever heard play in tune!

In 1886 Ysaÿe founded his own string quartet, which in 1893 gave the première of Debussy's String Quartet. His last post, from 1918 to 1922, was as conductor of the Cincinnati Symphony Orchestra (a later successor there was Eugène Goossens, who left the Cincinnati orchestra to become chief conductor of the Sydney Symphony in 1946). By 1923, Ysaÿe had given up playing the violin in public, and the first of his six solo violin sonatas was inspired by hearing Josef Szigeti play Bach's first solo sonata in G minor. Szigeti himself gave the work its Australian première in Sydney Town Hall in 1932, when under the headline "New Sonata by Ysaÿe", The Sydney Morning Herald wrote:

"Dedicated to Mr. Szigeti in 1923, it exploits the technical possibilities of the violin with boundless resource. It is a sonata which owes some of its inspiration to Bach, but which achieves a fine individuality, more complex in some ways than Bach, but in its general effect more fragile. The polyphonic writing is exceptionally impressive. It was here that the violinist's art reached its highest development; for each voice not only sang, but sang with the most complete and wonderful independence, retaining just as spontaneous an expressiveness in intonation. Just as pure an emotional quality as though the player's whole enthusiasm had been concentrated on this voice alone." Graeme Skinner © 2010

ROGER SMALLEY (b.1943 England–Australia)

Suite for two violins (2005-07)

- 1 *Canonic Prelude*
- 2 *Moto Perpetuo*
- 3 *Tango*
- 4 *Canto (homage a Ferruccio Busoni)*
- 5 *Molly's First Jig*

Jack Liebeck (Violin)

James Cuddeford (Violin)

This suite was written for Natsuko Yoshimoto and James Cuddeford with whom I have had a very happy association for many years. A single piece grew into a five-movement suite. The prelude is a canon by retrograde inversion. Canto is another canon, based on the opening phrase of Busoni's Sonatina Seconda and its inversion. The time-interval between the two voices is progressively reduced whilst the size of their intervals is simultaneously increased. Molly Kavenagh is my 8-year-old grand-daughter who has taken up the Irish tin whistle. She recently sent me a Jig of her own invention which I have incorporated into the last movement. Roger Smalley © 2010

OSVALDO GOLIJOV (b.1960 Argentina–USA)

K'Vakarat

**(from The Dreams and Prayers of Isaac The Blind)
version for string quartet**

Dene Olding (Violin)

Ji Eun Lim (Violin)

Philip Dukes (Viola)

Rachel Johnston (Cello)

Osvaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and medical doctor father, Golijov was raised surrounded by classical chamber music, Jewish liturgical, klezmer music, and the new tango of Astor Piazzolla. After studying at the local conservatory he moved to Jerusalem in 1983, where he immersed himself in the colliding musical traditions of that city. After moving to the USA in 1986, Golijov studied at the University of Pennsylvania with George Crumb, and at Tanglewood with Oliver Knussen.

Of the three current versions of K'Vakarat, one originated in a 1994 work for string quartet and clarinet, The Dreams and Prayers of Isaac The Blind. It was inspired by the medieval rabbi known as Isaac The Blind, a mystic who believed that all things happen as the result of combinations of the letters of the Hebrew alphabet. Golijov used the building blocks of music to tease the cosmic mysteries in a work that echoes the joy and sorrow, the passion and reason of Jewish experience. Sometimes the music rocks with the sound of klezmer, sometimes it merely, hypnotically, seems to breathe. Another version of K'Vakarat scored for string quartet with vocalist, comes even closer to the Jewish liturgical roots of the original. It is a setting of the last paragraph of the prayer of Yom Kippur that epitomizes the central theme of the High Holydays. The whole prayer is known as Un'tahne Tokef Kedushat Hayom ("We will observe the mighty holiness of this day"). Tradition ascribes this prayer to Rabbi Amnon of Mayence (15th-century) who uttered it in his last moments as he suffered martyrdom. In this third version, for string quartet alone, the solo cantorial line is taken by the viola. A translation of the text of the prayer reads:

"As a shepherd musters his sheep and causes them to pass beneath his staff, so dost Thou pass and record, count and visit, every living soul, appointing the measure of every creature's life and decreeing its destiny." osvaldogolijov.com

LOUIS ANDRIESSEN (b.1939 The Netherlands)

Remembering that Sarabande for four violas

Philip Dukes (Viola)

Sally Boud (Viola)

Simon Oswell (Viola)

Irina Morozova (Viola)

Louis Andriessen was born in Utrecht in 1939 into a musical family: his father Hendrik, and his brother Juriaan were established composers in their own right. Andriessen later studied with Luciano Berio. With a background also in jazz, he evolved what is often described as a post-minimalist style, employing elemental harmonic, melodic and rhythmic material, and distinctive instrumentation. The range of Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*. Collaborative works with other artists include the theatre piece *De Materie* created with Robert Wilson for the Netherlands Opera, and with Peter Greenaway the film *M is for Man, Music, Mozart*, and the stage works *ROSA Death of a Composer* and *Writing to Vermeer*.

Remembering that Sarabande was inspired by a 1993 novel, *Melodien*, by the contemporary German writer Helmut Krausser. In this book, set in Italy around 1400, the alchemist Castiglio starts a quest for the "26 magic melodies". These secret melodies have strange powers, for example the power to enamour and to heal. Andriessen used part of this melodic material in this piece for four violas written for the 60th birthday of Annette Morreau. Morreau, whose mother Beryl Scawen Blunt was viola player of the famous Macnaghten String Quartet, founder of the English Contemporary Music Network and later music commissioning editor at Channel 4 Television. Louis Andriessen @ boosey.com

YORK BOWEN (1884–1961 England)

Fantasia ("Phantasy Quartet") for four violas in E minor, Op.41 No.1 (1907)

Philip Dukes (Viola)

Sally Boud (Viola)

Simon Oswell (Viola)

Irina Morozova (Viola)

In the early years of last century, Saint-Saëns called York Bowen "the most remarkable of the young British composers". Coming from such a conservative, this may have been a kiss of death; and if not, Bowen's later nickname, "English Rachmaninov", did the trick. But regardless of his modernist detractors ("silly asses", he called them), Bowen (who was heir to the Bowen & McKechnie whisky fortune, and so couldn't have cared less) continued to compose in a highly romantic style, long after it ceased to be fashionable, and despite, or because of the fact that he was also "highly prolific" (code for "suffering from nota-rhea"), he was grudgingly granted only a 10-line entry in the 1980 edition of the *New Grove Dictionary of Music and Musicians*.

In a country like England, anyone eccentric enough to be so roundly snubbed by New Grove was always destined to be subject of an enthusiastic revival. As so, in the last twenty years, Bowen has been. A concert pianist, he also wrote much technically demanding music for string instruments. Fritz Kreisler played his D minor Suite for Violin and Piano, Op.28 in 1910, as later did Josef Szigeti, and his 24 Preludes for Solo Violin, in all the major and minor keys, pay joint homage to Bach, Chopin, and Paganini. Bowen frequently appeared in concert as associate artist of the viola player Lionel

Tertis, for whom he composed his Viola Concerto, Op.25 in 1906 (in 1914, Tertis was also the intended recipient of Percy Grainger's "middle fiddle" – i.e. viola – version of *Arrival Platform Humlet*). And in 1907, Bowen composed this fantasia for four violas, for Tertis to play with his pupils at the Royal Academy of Music (of whom, the second viola was the composer Eric Coates). Graeme Skinner © 2010

I N T E R V A L

JOHANNES BRAHMS (1833–1897 Germany-Austria)

Sextet No.2 in G major, Op.36 (1864-65)

1 *Allegro non troppo*

2 *Scherzo (Allegro non troppo) – Presto giocoso – Tempo primo*

3 *Adagio – Più animato – Adagio*

4 *Poco allegro*

Goldner String Quartet

Simon Oswell (Viola)

Louise Hopkins (Cello)

For three successive autumns from 1856, Brahms retreated to the relative peace and solitude of torpid, provincial Detmold, where he was engaged to oversee the music-making of the local choral society and court orchestra. He produced at least two new works suitable for performance by the Detmold band, the appealing but seldom-heard orchestral serenades, Op.11 and Op.16, completed in 1858 and 1859. Closely related to this orchestral pair are two chamber works, more slightly-scored, but otherwise in a similar vein. These are the string sextets, the first in B flat (Op.18) begun in Detmold in 1859 and completed by September 1860, and this second one in G (Op.36), finished during visits to Clara Schumann in Baden in 1864-65, but also containing ideas dating from the Detmold years.

One of Brahms' lingering memories of that time was an unsuccessful love affair with Agathe von Siebold. He met her in Summer 1858, and may have intended the Second Serenade to be a sort of musical love letter to her, for while engaged in copying the score he said, disconsolately, "You'd think it should please a girl. But it doesn't, however!" Though Agathe turned him down, a recollection of her returned many years later in this Second Sextet, where Brahms incorporated a tune based on her name into the first movement's second theme: AGA[T]HA becomes A-G-A-H-A (in German musical spelling H is B-natural).

But the "Agatha" theme plays only a secondary role in the massive (but apparently effortless) 600-bar span of the first movement, where any impression of undue length is dissolved in the lightness and endless variety of texture. In the 1920s, Richard Specht described the "exquisitely shaded, shimmering tints of this filtered music, where all that is material evaporates and none but the most precious elements contribute to the result". First among these "precious elements" is the viola's measured trill, then the half-voiced main melody which dramatically mixes its G major colouring with darker shades. Brahms' antiquarian interest in the music of the previous century reveals itself in the two central movements. The duple-time Scherzo theme of second movement (G minor) is Brahms' imitation of an 18th-century gavotte complete with trills (he first composed this tune in 1854), though developed in a more up-to-date style. To contrast, Brahms casts the movement's central Presto giocoso episode as a fast triple-time waltz-like piece. The third movement is also based on an imitation antique theme, an Adagio tune in E minor followed by five variations and a coda. The shimmering, swelling opening of the finale is prelude to one of Brahms' most scintillating string movements. At its core is a scurrying fugue (beginning in the violins) which is followed by the long developing melody that leads to the reprise. Graeme Skinner © 2010

3:00pm
JUPITERS TOWNSVILLE
GRAND BALLROOM
JAMAICAN RUMBA
A Tribute to Arthur Benjamin (1893–1960)

Wendy Hiscocks, Australian composer, pianist and author of Benjamin's biography soon to be published, narrates the tale of Arthur Benjamin with visual illustrations and live performances.

Introducing Benjamin ...

Arthur Benjamin was born in Sydney in 1893 and died in London 1960. As a musician, he was to a certain extent self-taught. His ability to improvise at the piano was established early in his Brisbane childhood. His years of more formal training at the Royal College of Music were cut short when he enlisted in the army at the outbreak of World War One. Although his development as a musician was delayed, his sheer determination combined with natural musical gifts and his workaholic nature, eventually enabled him to forge a notable career in England and Canada as a composer, pianist, teacher and conductor. Most people are familiar with his popular and endearing miniature Jamaican Rumba but if we take Benjamin's advice and view this work as a gateway we enter a much richer musical world encompassing a wide range of human emotion. Such a range is indicative of the man himself. Described by some as a "bon vivant", the composer's wit and beautiful sense of craftsmanship pervades his more light hearted scores with a charm that is more than just clever. And the larger scale dramatic works such as the Symphony and the opera *A Tale of Two Cities* give expression to the composer's humanitarian interests that are profound enough to touch on the subject of human tragedy with genuine compassion. These qualities form the basis of the "inner style" that Benjamin considered so important, a style that is awaiting rediscovery and reassessment amongst musicians and audiences of today. Wendy Hiscocks © 2010

WENDY HISCOCKS
Caprice (1995)

Sophie Rowell (Violin)

Caprice is part of a four-movement concert or ballet suite for solo piano called The Piper at the Gates of Dawn. Completed in 1995, it was inspired by a magical chapter from Kenneth Grahame's *The Wind in the Willows*. In a scene far removed from the antics of Mr Toad, two of the animal characters journey through a summer night to the breaking of dawn, drawn on irresistibly by a mysterious glad piping to a vision of Pan, protector of all wild creatures. Caprice brings the first light, hints of a morning breeze and the mysterious piping. Wendy Hiscocks © 2010

WENDY HISCOCKS
Nocturne (2007)

Sophie Rowell (Violin)
Wendy Hiscocks (Piano)

Nocturne was originally conceived as a contrasting companion piece for a livelier and more complex work called The Flame. Both works are inspired by the writings of Rabindranath Tagore, and the listener will discern the influence of classical Indian raga from time to time. The Nocturne though, is substantial enough to be performed alone. Its structure mirrors the layout of Tagore's poem with its repeated refrain "Bird, O my bird, listen to me, do not close your wings", corresponding with a repeated musical refrain creating a loose rondo-like form. Australian violinist, Carolyn Lam and the composer gave the work's première on 12 April 2007 in Berlin. Wendy Hiscocks © 2010

ARTHUR BENJAMIN (1893–1960 Australia–England)
Sonatina for violin and piano (1924)
1 Tranquilly flowing
2 Scherzo – di stile antico
3 Rondo

James Cuddeford (Violin)
Kristian Chong (Piano)

According to Benjamin himself, the Sonatina is: An early work, composed in 1924, it is in three movements. Why "Sonatina" rather than "Sonata"? Because it is music of charm and gaiety rather than of philosophical import.

"Tranquilly flowing" in "Sonata" form, except that the second subject returns before the first. Much irregular bar-rhythm; as in the 20s, young composers were determined to get away from the tyranny of the four-bar phrase! But the listener should not let this worry him.

"Scherzo and Trio" – in the old style. A dainty "jeu d'esprit". In the old style? Well, it is in very quick three-four rhythm and in very strict form.

"Rondo" – gay and carefree. Everyone in the 20s tried their hand at jazzy rhythms, from Stravinsky and Ravel to Walton and Lambert. So Benjamin had to have a go. Was he successful? You, the listener, must judge. Arthur Benjamin © boosey.com

ARTHUR BENJAMIN
Sonata-Finale from Romantic Fantasy (1935)

Dene Olding (Violin)
Irina Morozova (Viola)
Bernadene Blaha (Piano)

Benjamin originally composed the viola part of his 1935 three-movement Romantic Fantasy especially for Lionel Tertis. But Tertis retired from concert life before he could play the work, and so it received a belated first performance by Eda Kersey (violin), Bernard Shore (viola), and the London Philharmonic Orchestra conducted by the composer on 21 March 1938. It was first recorded by Jascha Heifetz and William Primrose in the USA in the early 1950s. A review of the even more belated 1956 printed edition described it as: "a luxurious and engaging piece written with Benjamin's usual mastery of instrumental resource ... 'Mechanical' is the last word to apply to this music, which is at once zestful and poetic".

The title looks back to Benjamin's early Fantasy for string quartet, and forward to his Piano Concerto "quasi una Fantasia" (composed especially for Benjamin himself to play on his 1950 Australian tour for the ABC). Another British reviewer, Hans Keller, wrote:

"The last movement of the Romantic Phantasy is ... called 'Sonata-Finale', an unusual title for a usual form. But then, sonata forms are not the usual thing for Benjamin: doubtless one of the reasons why he inclines towards concertos (other reasons being his romanticism, as well as his love and feeling for instrumental brilliance and dramatic display). He is not by musical nature a developmental composer. The ease with which he achieves extended unities springs partly from his exceptional sense of tonal coherence and yet more from his gift for melodic generation, for the growth of one tune out of another, or of several shapes out of an original motif".

ARTHUR BENJAMIN
Sonata for Viola and Piano (1942)
1 Elegy
2 Waltz
3 Toccata



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Philip Dukes (Viola) Julian Jacobson (Piano)

Having seen out the final months of the First World War in a German prisoner of war camp, Benjamin, who was anyway nearing fifty, spent most of the Second World War in Canada. There in Vancouver in Summer 1942, he composed this Viola Sonata. Returning to England after the war, Benjamin gave the first British performance in 1946, with Frederick Riddle (viola), and very probably also wrote this programme note, printed then:

This work was written especially for William Primrose and the composer when they toured in the USA and Canada in 1942 and again in 1943. The three movements are continuous.

In spirit, the work is romantic. There are no set development sections. Continuity is aimed at by the use of themes under different guises throughout the three movements, but this does not mean that the form can be said to be cyclic. The form is as follows:

Elegy: 1st theme – on the viola – rather sombre in quality. 1st bridge – can be identified by the tremolando figure on the viola

2nd theme – on the viola (more active now – over a tramping figure in the low regions of the piano, sordamente.

3rd theme – on the piano – More “resigned” in spirit, accompanied by a figure from the second theme on the viola. This is repeated with the instruments changing places. Short viola cadenza. 1st bridge again. Piano cadenza.

Waltz: starts con morbidezza – later vivace e giocoso (this is in the nature of a trio) returning to the first waltz theme. A bridge is formed by the opening pages of the elegy, and this leads to the

Toccata: starting pianissimo, over a rhythmic figure in the left hand of the piano, snatches of the main theme are bandied about between the two instruments. After a big crescendo and a sudden

silence, the piano gives out the highly syncopated theme, martello, in full. This is repeated pianissimo on the viola, interrupted by rough ejaculations on the piaNo. Later a 2/4 version of the vivace of the waltz is heard, after which comes a short repetition of the opening of the toccata and the work ends vigorously. Arthur Benjamin © boosey.com

ARTHUR BENJAMIN **Le tombeau de Ravel (1958)**

Introduction – Allegro molto

1 *Poco lento con espressione di malinconia*

2 *Presto, volante*

3 *Andante semplice*

4 *Allegro vigoroso*

5 *Allegretto, preciso*

6 *Lento, intimo*

Finale – Non troppo allegro

Michael Collins (Clarinet) Piers Lane (Piano)

Brahms was one of Benjamin's youthful passions. This was an infatuation approved of and encouraged at the Royal College of Music, and young Benjamin began his professional composing career equipped with a solid – and stolid – Brahmsian technique. The transformation to a style more in tune with the times and his own adult temperament was brought about, according to Benjamin himself, by two catalysts, George Gershwin, and Maurice Ravel. Benjamin's *Le tombeau de Ravel*, like Ravel's own *Le tombeau de Couperin*, is an act of homage to a predecessor, and honours him by modeling itself

on his waltz-sequence, Valses nobles et sentimentales.

Le tombeau de Ravel is sub-titled "Valse-Caprices" and is a sequence of six waltzes framed by an Introduction and a Finale and played without a break. The separate segments are very clearly defined by changes of character and tempo, as if in an attempt to examine every possible mood that can be encompassed by the waltz. They range from the demonic to the melancholy, from the insouciant to the simple, with lithe, contrapuntal and highly virtuosic writing throughout. Widely varied though they are, the various sections derive almost all their material from the music of the introduction, making this in some sense a highly sophisticated set of variations. Stylistically, the music makes no attempt to mimic Ravel. Instead, it celebrates in Benjamin's own voice the virtues he learned from him: clarity, lightness, and harmonic freedom. Just as clearly, it reveals how far he had travelled from Brahms. Adapted from a note courtesy of Musica Viva Australia ©

ARTHUR BENJAMIN arr. Joan Trimble
Jamaican Rumba (1938)

Piers Lane (Piano)
Bernadene Blaha (Piano)

I knew Arthur Benjamin as a teacher, composer, conductor and friend, for over twenty years. My sister Valerie and I were introduced to him by his long-standing friend, the composer Herbert Howells, at the Royal College of Music in London in 1936. It was Howells who persuaded him to accept us as pupils, thus breaking his own rule never to accept second-study-pianists. He had earlier made an exception also of Benjamin Britten.

Howells realised he was right for us both. We were different in style and achievement at that time. She was a cello scholar – I hoped to be a composer, but the piano meant much to us and our great love was chamber music. From the start, he recognised our limitations. He sighed as he looked at my small hands and warned Valerie that she must work as hard for him as for her main study. After that first year, he suggested we might play some piano duets. "Why not share some of your time – come together to me and we might get up some items for a concert?" He was delighted to know that we were used to playing two-pianos for our own amusement. He said at the start, "Don't try to play alike – you don't need to. You will get the right result naturally."

Our two-piano duo became of increasing interest to him. Early in 1938, he returned from an examination tour to Jamaica, full of enthusiasm for the folk-tunes he had heard there. At our first lesson after his return, he took a scrap of manuscript paper and scribbled something on it. "Go away and try this out – if I like the way you play it, I'll give you the rest." It was a rumba rhythm, the opening bars of what was to become his Jamaican Rumba. He liked our version. We got the piece ... A two-piano recital was immediately arranged at the RCM – and Jamaican Rumba made a triumphant debut. The recital was noted in the press – the BBC gave us an audition straight away and the Rumba was to become a world-wide success. Herbert Howells was to call it "an enchanting brevity which conquered part of the listening world". It also became known to many as our own "signature" tune, requested frequently on radio and concert platform, especially during the war years. Joan Trimble © April 1999

5:00pm
JUPITERS TOWNSVILLE
GRAND BALLROOM
TOWNSVILLE BULLETIN YOUTH
WINTERSCHOOL IN CONCERT



8:00pm
JUPITERS TOWNSVILLE
GRAND BALLROOM
LIFE IS A CABARET

Beverages will be available for purchase at this event.

CHARLES TRENET (1913–2001 France)
La Mer
Revoir Paris
Que reste-t'il de nos amours?

JACQUES BREL (1929–1978 Belgium–France)
Chanson des vieux amants
Ne me quitte pas

EDITH PIAF (1915–1963 France)
Je ne regrette rien
Hymne a l'amour
La vie en rose

Anna Steiger (Mezzo Soprano)
Julian Jacobson (Piano)
Timothy Constable (Percussion)
Andrew Rootes (Double Bass)

DARIUS MILHAUD (1892–1974 France)
Le Boeuf sur le Toit

Bernadene Blaha (Piano)
Piers Lane (Piano)

I N T E R V A L

KURT WEILL (1900–1950 Germany–USA)
Surabaya Johnny
Pirate Jenny

GEORGE GERSHWIN (1898–1937 USA)
Someone to watch over me
They all laughed
How long has this been going on?
Slap that bass
Nice work if you can get it
They can't take that away from me

COLE PORTER (1891–1964 USA)
Anything goes
From this moment on
I've got you under my skin
Night and day
It's all right with me
Miss Otis Regrets

Anna Steiger (Mezzo Soprano)
Julian Jacobson (Piano)
Timothy Constable (Percussion)
Andrew Rootes (Double Bass)

MONDAY AUGUST 2, 2010

10:00am

**PERC TUCKER REGIONAL GALLERY
SECRETS OF STEINWAY**

Presentation by Ara Vartoukian



6:30pm

**BURDEKIN THEATRE, AYR
A BREATH OF FRESH AYR**



FRANZ SCHUBERT (1797–1828 Austria)

**Adagio and Rondo in A major (D.438) (1816)
for violin and strings**

**Brendan Joyce (Violin)
Camerata of St John's**

A year after Schubert's death, his older brother Ferdinand offered a large parcel of his original scores for sale, the majority of them works then completely unknown outside the Schubert family circle. They included a pair of concerto-like pieces for violin, both composed in 1816. One, in D major (D.345), with full orchestral accompaniment, Ferdinand actually referred to as a 'concerto', though it only consists of a single movement. The other is this (Adagio and) Rondo in A major (D.438) – which is misleadingly diminished by its usual published title, just "Rondo", since the introductory Adagio is substantial, giving the violin soloist a first prominent break out from the rest of the strings, and working up a good deal of energy toward its own dramatic climax.

Schubert composed the work in June, early Summer, and an original set of five separate parts survives showing that he first intended it for solo violin and string quartet. The performers were almost certainly members of his family circle, among whom Ferdinand would usually have taken the role of leading violin. But Ferdinand's prowess may not necessarily have been all of the inspiration for the composition. In his diary, on 14 June, Schubert noted how delighted he was at hearing another violinist, Martin Schlesinger, lead one of Mozart's string quintets at a music party:

"This day will remain light, clear, and bright in my memory for the rest of my life. As from a long way off the magic sounds of Mozart's music still haunt me softly. With such incredible strength, and yet gently, did Schlesinger's masterful performance impress the music deep, deep into the heart . . . impressions that reveal, amid the shadows of this life, a brighter, clearer, more lovely distant place, to which we confidently aspire. O Mozart, immortal Mozart, you have blessed us with so many, so endlessly many comforting glimpses of a brighter and better life!"

After the Adagio, the rondo proper is marked *Allegro giusto* – (fast, but in a just – i.e. strict, or measured – manner), which in the circumstances was probably a warning to the leader-soloist to hold the tempo in check. Ever since Haydn, Viennese rondos typically involved some teasing of the audience, in particular stringing it along by holding out on the form's trademark reprises of the opening theme. Preparing the very final reprise, soloist and band repeatedly toss a four-note figure between them (the same rhythm Beethoven used as motto for his Fifth Symphony). Between the various returns here, contrasting episodes provide the lead violin with plenty of opportunity for gymnastic display, before reuniting the rest of the strings in line behind it. Graeme Skinner © 2010

ROBERT SCHUMANN (1810–1856 Germany)

Piano Quintet in E flat major, Op.44 (1842)

1 *Allegro brillante*

2 *In modo d'una Marcia (Un poco largamente)*

3 *Scherzo (Molto vivace)*

4 *Allegro ma non troppo*

**Australian String Quartet
Kristian Chong (Piano)**

In early 1842, Clara Schumann was on a concert tour, but Robert, feeling like a mere handbag, returned to Leipzig and buried himself in beer, champagne and composition. He believed that "a master of the German school must know his way around all the forms and genres". So, from the time of his marriage in 1840, he spent roughly a year on each concentrating exclusively on single genres, in turn songs, orchestral, chamber, choral and dramatic music. He also understood the need to transform himself in the public mind from a pianist and critic into a serious composer. Shortly before the ill-fated tour, he had begun thinking about chamber music. In Clara's absence he made a thorough study of the string quartets of Haydn, Mozart and Beethoven, and began composing his own works in the medium. The three String Quartets, Op.41, were written in under two months, followed soon after by the Piano Quartet and Piano Quintet. It is a measure of Schumann's ongoing jealousy of Clara's success that he insisted that she, as a woman, could not possibly have understood the music (even though she described it as a "magnificent" work, "full of energy and freshness"). Moreover, one man whose good opinion Schumann especially sought was Franz Liszt, who arrived in Leipzig and insisted on hearing the piece. The story goes that Clara successfully scoured the city for four string players who could come at short notice, only to have Liszt dismiss the work as *kapellmeisterisch*. And it was the *Kapellmeister* whom Liszt was referring to, Felix Mendelssohn, who is said to have stepped in at the last minute and sight-read the piece when Clara fell ill on the night of its first public performance.

It is generally reckoned Schumann's best chamber work, as the balance between string quartet and piano is even, and allows for a contrast of full, almost orchestral, sound with much more delicate textures. The first movement is not marked *brillante* for nothing, maintaining its initial burst of joyous energy for its entire length. The second movement, "in the manner of a march", has led to some comparisons with Mahlerian funeral marches while the scherzo regains the brilliance of the first movement in its rippling scale passages. The finale, likewise, is substantial and virtuosic, and Schumann concludes with a restatement of some of the first movement's opening theme. Gordon Kerry © 2009

I N T E R V A L

OTTORINO RESPIGHI (1879–1936 Italy)

Ancient Airs and Dances (3rd series) (1931)

1 *Italiana*

2 *Arie de Corte*

3 *Siciliana*

4 *Passacaglia*

Camerata of St John's

Respighi's three sets of *Ancient Airs and Dances* date from 1917, 1924 and 1932 respectively. In the year that third appeared, he, along with nine other Italian composers, issued a compositional manifesto that noted in part: "We are against art which cannot and does not have any human content and desires to be merely a mechanical demonstration and a cerebral puzzle."

Respighi questioned the value of the innovations embodied in atonal music. The third suite of *Ancient Airs and Dances* sought to prove the point.

Scored for string orchestra only (the previous two sets were for full orchestra), the third set is based on pieces written in the sixteenth and seventeenth centuries. Respighi first encountered them in a

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variety of scholarly editions prepared by the Italian musicologist Oscar Chilesotti in the late nineteenth century, and orchestrated them specifically so as to preserve their melodic and harmonic character, while making them more gratifying to modern ears.

The set opens with a charming Italiana by an anonymous sixteenth century composer. A medley of several songs by Jean-Baptiste Besard (1567-1625) forms the second movement. It opens mournfully on the song "It is sad to be in love with you", but more cheerful numbers intervene, before the movement returns to the sadness of the opening melody. A Siciliana with a seductive rhythm forms the third movement, while the Finale is the most "modern" of the set – a passacaglia written by Lodovico Roncalli in 1692! Adapted from a note courtesy of © Musica Viva Australia

EDWARD ELGAR (1857–1934 England)
Introduction and Allegro, Op.47 (1905)

Australian String Quartet
Camerata of St John's

In March 1905, the newly-formed London Symphony Orchestra invited the newly-knighted "Sir" Edward Elgar to conduct a concert of his own works. In addition to an already popular favourite, the Enigma Variations, the programme was to include a short new piece. Elgar's friend and publisher Jaeger ("Nimrod", of the Enigma) suggested that it might be for the orchestra's fine string section alone. Jaeger further prompted: "You might even write a modern Fugue for Strings . . . That would sell like Cakes." Elgar evidently agreed, and in January 1905 reported to Jaeger:

"I'm doing that string thing in time for the Sym: orch concert. Intro: and Allegro – no working-out part but a devil of a fugue instead. G major and the slajld divvel in G minor ... with all sorts of japes and counterpoint."

What Elgar described as the work's one "real tune" came to him on a seaside holiday at Ynys Lochtyn in Wales four years earlier: "On the cliff, between the blue sea and blue sky, thinking out my theme, there came up to me the sound of singing. The songs were too far away to reach me distinctly, but one point common to all was impressed upon me, and led me to think, perhaps wrongly, that it was a real Welsh idiom – I mean the fall of a third."

Later, in 1904, he heard a similar song sung in Herefordshire (on the English side of the Welsh border), a region which was both home and inspiration to him. "Thus", he explained, "although there may be (and I hope there is) a Welsh feeling in the one theme ... the work is really a tribute to that sweet borderland where I have made my home."

The Introduction opens with a craggy G minor section, characterised by plummeting triplet figures for the whole band. But merely five bars in, the mood changes. The solo quartet introduces a gentler rising figure, complemented by a falling answer from the rest of the strings. Then, moving into a major key, there is the lyrical Welsh theme itself from the solo viola, immediately repeated by the two solo violins, and then by the whole orchestra.

These three ideas make up all there is of the short Introduction. But all three continue to "interfere" in the lengthy Allegro, beginning softly with the lively rising/falling figure, transformed in a new G major guise as the Allegro's main theme. The dialogue already set up between quartet and orchestra continues in an agitated semiquaver episode. It climaxes in a return of the plummeting triplets of the work's opening and then relaxes into the Ynys Lochtyn tune. Imperceptibly, the mood and spirit of the Introduction returns to divert the Allegro from its course, slowing it down as if it were a false start.

Elgar's second run at the Allegro is certainly far more energised than the first. It is his "devil of a fugue". Though it too begins softly, it is of unremitting turbulence right up to the climactic point where the double basses settle finally onto their sustained pedal note. The devilish activity disperses leaving a quiet G major for a re-run of the first Allegro. On the final return of the plummeting triplets of the very opening of the work, Elgar directs that they are to be played Nobilemente (just like his Pomp and Circumstance marches). Elgar then abandons the allegro mood for good and brings his "string thing" to its satisfying close with a rousing massed chorus of the Ynys Lochtyn tune. Graeme Skinner © 2010

TUESDAY AUGUST 3, 2010

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS WITH PIERS LANE 1

Conversations with the Michael Collins, Timothy Constable, Wendy Hiscocks, Louise Hopkins and Anna Steiger

Three Traditional Spanish Songs

Tres Morenas

Nana de Sevilla

Viva Sevilla

Anna Steiger (Mezzo Soprano)

Piers Lane (Piano)

FRANCISCO TARREGA (1852–1906 Spain)

Recuerdos de la Alhambra (arr. Marinkovic)

Jack Liebeck (Violin)

Francisco Tarrega is widely recognised as the founder of modern guitar technique. Described as the “Sarasate of the Guitar” in whose hands the instrument “cries and laughs” he was an important figure in the revival and further development of the classical school of guitar in Spain. Tarrega had several significant pupils, including E. Pujol and M. Llobet, who continued his work and influenced later generations of guitarists in the 20th century. His works include numerous solo pieces as well as studies, exercises and countless transcriptions and arrangements.

The legendary tremolo piece Recuerdos de la Alhambra (Recollections of the Alhambra) was composed in 1896, and is considered a timeless gem in the guitar repertoire, some believe the most popular classical guitar piece of all time. Though it was inspired by the Alhambra, the beautiful old Moorish fortress and palace in Granada in Southern Spain, it actually borrows its title from the Spanish translation of the American writer, Washington Irving’s book *Tales of the Alhambra*. Adapted from a note courtesy of © Musica Viva Australia

WENDY HISCOCKS

Shades of the Alhambra – WORLD Première

1 *Eve of St John*

2 *Zorahayda*

3 *The Taper*

4 *Lullaby of the Gothic Princess*

5 *Babdil*

Michael Collins (Clarinet)

Louise Hopkins (Cello)

Kristian Chong (Piano)

Some compositions have a long gestation period and the initial spark of inspiration for this suite was undoubtedly triggered by a visit to the Alhambra while on holiday in Granada many years ago. It impressed me as being the most beautiful palace I had ever seen. A reading of Washington Irving’s book *Tales of the Alhambra* (1832) based on Moorish legends and myths associated with the Alhambra,

further fuelled the imagination and provided the dramatic focus for the ensuing musical scenes. A first draft of the work was completed as early as 2006 which was then revised in 2009 in readiness for today’s première performance. Wendy Hiscocks © 2010

1:00pm

JUPITERS TOWNSVILLE

GRAND BALLROOM

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2:30pm

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LIBRARY CHAT WITH DAMIEN BEAUMONT

Damien Beaumont chats with Julian Jacobson, Jack Liebeck, Suzanne Shakespeare and Anna Steiger to discuss the topic ‘A Career in Music – How does the Reality compare with the Dreams?’

5:30pm

SACRED HEART CATHEDRAL

BACH BY CANDLELIGHT ONE



JOHANN SEBASTIAN BACH (1685-1750 Germany)

Partita No.2 in D minor (BWV 1004)

(transcribed for Marimba)

1 *Allemanda*

2 *Corrente*

3 *Sarabanda*

4 *Giga*

5 *Ciaccona*

Timothy Constable (Marimba)

Sebastian Bach’s *Sei Solo a Violino senza Basso accompagnato* (Six solos for violin without accompanying bass), as he inscribed the manuscript, consists of three sonatas, and three suites or, as he called them, *partitas*. They date from around 1720, in the middle of Bach’s term as director of the small court band at Cöthen. Bach reportedly “dearly loved” his employer, the young prince Leopold, who was a committed music-lover, and who, according to Bach, “loved and understood” the art.

The second partita opens with an *Allemande*, spun out in a single lithe melodic strand far distant from its origin as a rather stolid German dance. The *Courante*, too, harks back less to the dance itself than to the derivation of its title, as a sort of running dance, both movements giving the impression that Bach has done away with his original dance model completely, and is presenting us only with their re-decorated doubles. In the fine *Sarabande*, however, he reverts to a classic, almost copybook, example of the form, placing a strong accent on the second beat of the opening bars. This is followed by a *moto perpetuo* in the guise of a fast *Giga* (Jig), the dance with which instrumental suites of the era (and so many of Bach’s) usually closed. And Bach might usually have decided to end his partita there. Instead, however, he embarked on a new and independent venture, the great and much-excerpted *D-minor Chaconne*, an impressive set of variations in its own right on a repeated four-note falling ostinato bass. Graeme Skinner © 2010

Sonata in E flat major (BWV 1031) for flute and obligato harp

- 1 *Allegro moderato*
- 2 *Siciliano*
- 3 *Allegro*

Emma Sholl (Flute)
Alice Giles (Harp)

This is one of Bach's obligato sonatas, where the entire accompaniment is fully written out, both treble and bass, unlike a continuo sonata, where only the bass line is written and the player must invent the upper parts (though according to fairly strict guidelines).

The source manuscript of this sonata was copied by Bach's son, Carl Philipp Emanuel. The Bach scholar Christoph Wolff has suggested that Bach set it as an exercise, a basic outline that his son then fleshed out. If so, being a family affair should only make it even more interesting. After the Air on the G string, the minor-key Siciliano is one of the loveliest and most limpid short instrumental out-takes from anywhere in Bach's instrumental output, a genuine, and genuinely lovely Adagio that puts forgeries like Remo Giazotto's "Albinoni's Adagio" to shame. Following the "exercise" theory, it would be very interesting to know which bits are Emanuel Bach's filling in. Graeme Skinner © 2010

Brandenburg Concerto No.6 in B flat major (BWV 1051)

- 1 *Allegro*
- 2 *Adagio ma non troppo*
- 3 *Allegro*

Philip Dukes (Viola)
Irina Morozova (Viola)
Geoffrey Lancaster (Harpichord)
Members of Camerata of St John's

The six so-called "Brandenburg" concertos, the crème of Bach's new orchestral compositions for the Cöthen band, were finished in fair-copy on 24 March 1721, three days after his 36th birthday. However, the earliest version of No.6, one of the oldest of the set, was probably composed while Bach was at Weimar between 1708 and 1717. It is scored for strings alone, but without violins, an unusual omission. Bach's intention in excluding them, however, was to highlight the pair of violas that now occupied the top of the texture.

The ritornello to the First Movement is based on a pulsating quaver rhythm, over which the violas weave a counterpoint in strict canon. The violas continue in canon during the ensuing episodes, though none of these could be described as truly soloistic. Homogeneity, despite contrasts in timbre and dynamics, is the key to this movement. The slow Second Movement is a trio sonata type movement for the two violas, cello and basso continuo in E flat major. With the two violas so prominent, this movement, and the next are similar in manner to a double concerto. The Third Movement, especially, must be one of the earliest extended orchestral allegros written especially for two solo violas (or, indeed, featuring solo viola at all). Graeme Skinner © 2010

Air on the G string (from BWV 1068)

Camerata of St John's

We owe the unexpected modern popularity of this piece to the German violinist August Wilhelmj (former owner of Jack

Liebeck's 1785 Guaragnini violin, known as the "Ex-Wilhelmj"), who in the 1870s excerpted it from Bach's Orchestral Suite No.3. By transposing the movement from its original key of D major, down to C major, and then further transposing it down an octave, Wilhelmj was able to play the whole melody on one string, the violin's bottom, or G string. In this version it was already becoming well-known in Australia in 1885, when the young Melbourne-born violinist, Johann Kruse, returned from his studies in Berlin with Joseph Joachim, and played it in Sydney. As The Sydney Morning Herald recorded at the time:

"The young artist had a special ovation as he entered to play the concluding solo. This was Bach's noble Air on the G string, and it was well chosen, as significant that Herr Kruse devotes his studies to the compositions of the greatest musicians. The encore closed the performances of an artist whose visit cannot fail to exercise a beneficial influence upon the musical community, and, upon young violinists especially." Graeme Skinner © 2010

8:00pm SACRED HEART CATHEDRAL BACH BY CANDLELIGHT TWO



JOHANN SEBASTIAN BACH (1685–1750 Germany) Cello Suite No.3 in C major (BWV 1009)

- 1 *Prélude*
- 2 *Allemande*
- 3 *Courante*
- 4 *Sarabande*
- 5 *Bourrées I – II (minore) – I*
- 6 *Gigue*

Young-Chang Cho (Cello)

Sebastian Bach compiled the Six Suites for unaccompanied cello in the early 1720s, again while director of chamber music in Cöthen. Each cello suite has six movements, beginning with a substantial préluce, followed by an immutable sequence of allemande (moderate, in duple time), courante (fast triple time) and sarabande (slow triple time) and, in final position, a gigue (fast, in 6/8 or 12/8 time). Only for the fifth movements is there some variation; minuets (triple time) for Suites 1 and 2; bourrées (duple) for Suites 3 and 4; and gavottes (duple) for Suites 5 and 6.

Though cellists often like to think so, Bach's unaccompanied cello suites are not unique, even if they are the crowning examples of their genre. Over the previous century English, German and French composers for the cello's elder cousin, the bass viol, had created a minor fashion for such works, which were also closely related at the time to ways of writing for plucked string instruments like the lute. Like them the cello is not limited to playing just one note at a time, but may, at a stretch, include two and three-note chords without undue difficulty. Even four-note chords are possible when played slightly staggered, by bowing from the bottom strings across to the top strings in quick succession. The more strings in use simultaneously, however, the greater the difficulties of execution, slowing down the pace at which it is feasible to play comfortably. Thus, Bach more often admits full chords to slow or mid-paced movements, like the sarabande and gavottes, while only seldom to the faster, more linear pieces. Making a virtue out of necessity, Bach's French predecessor, Marin Marais' rationale in the preface to his 1686 collection of viol pieces could well have been Bach's, too:

"Because most people have a taste for simple melodies, I have, with this in mind, composed some pieces almost without chords; one will find others where I have used chords to advantage; and several which are entirely filled with them, for those who love harmony and are more advanced." Graeme Skinner © 2010

Concerto for two violins in D minor (BWV 1043)

- 1 *Vivace*
- 2 *Largo ma non tanto*
- 3 *Allegro*

Dene Olding (Violin)

Dimity Hall (Violin)

Members of Camerata of St John's

Geoffrey Lancaster (Harpsichord)

The "Autograph" of this work (that is, a copy in Bach's own handwriting) dates from Leipzig around 1730, leading to conflicting theories about its origin – either it was composed then, or a decade earlier in Cöthen. Almost certainly, however, the impetus for its composition came from Bach's first acquaintance with Vivaldi's great double violin concerto (Op.3 No.8). A feature of Bach's writing here is the scrupulously-observed equality of the two solo violins, both of which play each and every melodic phrase in turn. This duplication of events is carried faithfully through all movements, so that neither violin is allowed to dominate. Bach found the pattern for this not only in Vivaldi's double concerto, but also in the concertos of Corelli, where the concertino (or solo group) is typically headed by two violins. However Bach (like Vivaldi) throws the two violins into greater prominence, and uses the whole string band, not just the bass section, to accompany them.

The first movement (Vivace) opens with a fugally-treated passage for the soloists and string band together. Known as a ritornello, this passage literally "returns" throughout the movement, not only acting as the main theme, but also as a sort of punctuation between the various solo episodes in which contrasting themes are treated. The central major-key slow movement is a seraphic siciliano, gently propelled by a rocking bass line, above which the violins weave a relaxed two-part counterpoint on a lilting melody. The two violins are independent of the rest of the band from the very opening of the final movement (Allegro), and the texture is like a two-stage echo, whereby the first violin is answered by the second, and then by the string band, in quick succession. At the first reappearance of this main theme (another ritornello), the violins take up pulsating chords (produced by heavy bowing on several strings simultaneously) with scintillating effect.

Graeme Skinner © 2010

I N T E R V A L

Prelude in D minor (BWV 996)

Fugue in A minor (BWV 1000)

Karin Schaupp (Guitar)

J.S. Bach's continuing interest in the lute, when the instrument was generally falling into disuse, has long been thought to have been partly inspired by the Dresden court lutenist and composer, Sylvius Leopold Weiss. Bach also wrote for curious hybrid instrument the lute harpsichord, played at a keyboard and yet designed to sound like a lute. The Suite (BWV 996) from which the first of these two pieces comes, is the earliest of all Bach's works for the lute, composed while he was serving at the court of Weimar (1708-1717). Its long Praeludio (Prelude) is in two sections: the first (Passagio) is in the manner of a dexterous improvisation, wayward and virtuosic, balanced by a stricter, imitative Presto. The second piece, a fugue (BWV 1000), is Bach's own later arrangement for lute of the second movement of his Sonata No 1 for unaccompanied violin (BWV 1001), originally composed around 1720.

Graeme Skinner © 2010

Brandenburg Concerto No.5 in D major (BWV 1050)

- 1 *Allegro*
- 2 *Affettuoso*
- 3 *Allegro*

Geoffrey Lancaster (Harpsichord)

James Cuddeford (Violin)

Emma Sholl (Flute)

Brendan Joyce (Violin)

Simon Oswell (Viola)

Louise Hopkins (Cello)

Andrew Rootes (Double Bass)

None of the Brandenburg concertos was entirely new at the time of inclusion in the final manuscript of 1721. The Fifth Concerto also exists in two earlier versions, and may have been up to four years old at the time. One theory is that Bach composed it especially for a visit to the Dresden court in the autumn of 1717, and performed it there, playing the harpsichord part himself, while his Dresden friend Pisendel played violin. Another Dresden court player, Pierre-Gabriel Buffardin, is the most likely contender for flautist, especially given his prior connection with the Bach family. Around 1712, Buffardin was living at the French Embassy in Constantinople (Istanbul), and gave flute lessons there to Bach's soldier brother, Johann Jacob!

A little later, in 1719, Bach probably used the Concerto at the Cöthen court to show off its new Mitke harpsichord. Probably for this occasion, too, he prepared the second version of the Concerto in which he expanded the first movement's written-out harpsichord cadenza from its original not very remarkable 18 bars, to an extraordinary 65 bars of more than usually dazzling virtuosity.

With its trio of soloists, this is one of the most innovative of the "Brandenburg" set. But the most innovative aspect of all is the presence of the harpsichord as featured soloist. Indeed, it may be the very first complete three-movement keyboard concerto ever written (the next closest contenders, Handel's earliest keyboard concertos did not appear until at least ten years later). In the first movement, Bach developed a completely new style of writing for the harpsichord, based on scales and arpeggio figurations to the virtual exclusion of melodic writing (which he reserved for the other two soloists: violin and flute). This virtuoso passage-work reaches its peak in the movement's extraordinary, tension building cadenza for harpsichord alone. A second innovation was the inclusion in the solo group of a transverse, or "cross-blown" flute, still then something of an orchestral rarity. The three soloists play alone in the minor-keyed second movement. For the third movement, Bach borrows features of the 18th-century dance type, the gigue (jig), notably its fast triplet rhythms and fugue-like opening. The dance idiom demands a rather more melodic type of writing for the harpsichord, leaving less room for virtuoso passage work, and consequently the balance between the three soloists is much more equal, with the flute and violin sharing the limelight. The movement is in a simple three-part form, consisting of an opening section, a long central section almost totally in minor keys, rounded off by a reprise of the first section, da capo – literally "from the top".

Graeme Skinner © 2010

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS WITH PIERS LANE 2

Conversations with Bernadene Blaha, Kristian Chong, James Cuddeford, Julian Jacobson and Karin Schaupp

FRYDERYK CHOPIN (1810–1849 Poland)

Introduction & Polonaise Brillante, Op.3

Julian Smiles (Cello)

Bernadene Blaha (Piano)

Chopin is typecast as a pianist-composer. At eight he performed a concerto by Gyrowetz, and at fifteen another by Moscheles. The concertos of Hummel, who had visited Warsaw in 1828, and whose playing and music both made an impression on Chopin at the time, were also a direct influence on his own two piano concertos, both composed around his twentieth birthday (in 1830), shortly before he left Warsaw for Vienna and, finally, Paris. But Chopin did dedicate some attention to just one other solo instrument, the cello, most notably in the great, late Cello Sonata written in Paris in 1846. While still in Poland in 1829, Chopin paid a visit to Prince Radziwill, governor of Poznan, an amateur cellist. For the Prince and his pianist daughter, Wanda, he also composed an “alla polacca” (“in the Polish style”) for cello and piano, that he described in a letter to his friend Titus Woyciechowski as “nothing more than a brilliant drawing-room piece for the ladies”. Chopin later added an introduction, and dedicated the finished work to Viennese cellist Joseph Merk. Graeme Skinner © 2010

ROGER SMALLEY (b.1943 England-Australia)

Variations on a Theme of Chopin (1989–98)

Kristian Chong (Piano)

The “Theme” of these variations is the whole of Chopin’s Mazurka in B flat minor, Op.24 No.4 although only the first six bars are actually quoted at the beginning of the work – just enough to remind the listener of the original piece. These bars form a series of progressively diminishing intervals from an octave down to a minor second, a pitch structure of a type I had used in many previous works. In each of the 12 short variations elements of the theme are transformed through the prism of one of these intervals - for example the first variation is exclusively in octaves, the second uses both major and minor seconds in the right hand, rhythmically displaced against the original left-hand part, and the third concentrates on major and minor sixths.

My variations attempt to mirror the structure of the original Mazurka, which changes markedly in character towards the end, introducing new material and slowly winding down in a long coda. The first 8 variations are extremely dynamic, but the ninth variation puts a brake on the music and the work ends with three much slower variations. The twelfth and final variation (an improvisatory melody over a shifting drone bass) is the most extended, drawing ever closer to the original, until the last two bars turn out to be the same as Chopin’s. Variations on a theme of Chopin was commissioned by the Arnolfini Arts Centre, Bristol UK and was first performed there by Ian Munro in March 1989. Roger Smalley © 2010

MARIO CASTELNUOVO-TEDESCO (1895–1968 Italy)

Fantasy, Op.145

1 *Andantino (quiet and dreamy)*

2 *Vivacissimo (leggero e volante)*

Karin Schaupp (Guitar)

Kristian Chong (Piano)

The single most famous of Castelnuovo-Tedesco’s works, the First Guitar Concerto was a product of the maelstrom of 1939, a year that was also the turning point of his own life. Twenty years earlier, Castelnuovo-Tedesco was one of the more interesting musical youngsters of the “New Italy” movement. Born in Florence, talented, a student of the leading modernist Ildebrando Pizzetti, a protégé of pianist Alfredo Casella, and composer already of an opera on Machiavelli’s comedy *La Mandragola* (The Mandrake Root, produced at Venice’s La Fenice in 1926) in 1935 Castelnuovo-Tedesco was commissioned to compose incidental music for an outdoor spectacle about that other notorious Florentine, Savonarola. But though this event was mounted with the express approval of Mussolini himself, Castelnuovo-Tedesco was Jewish, and that same year he found himself, along with his mentor Casella, among several Italians on Goebbels’ international blacklist of 108 Jewish or otherwise unacceptable musicians. There he was in august company, including composers Aaron Copland, Alban Berg, Ernest Bloch, (the late) Eric Satie, and even one Australian, Arthur Benjamin! By 1938, as he wryly noted, performances of his works were being “mysteriously cancelled”. Finally in autumn 1939, having just completed the First Guitar Concerto, he bowed to the inevitable and sailed for the United States as a refugee. According to Segovia, for whom the concerto was composed, its tranquil middle movement was his “farewell to the Tuscan countryside”. On a postwar return visit to Italy in 1948, the composer found Tuscany “as beautiful as ever”, but, as he wrote then to his old teacher, Pizzetti, he felt ill-at-ease in the cities “even in Florence ... for me, perhaps, it is a paradise lost”. This two-movement Fantasia for guitar and piano was also dedicated to “Andrés and Paquita” (Segovia and his second wife, pianist Paquita Madriguera), and was published in 1953. Though composed after the war, it too retains something of that nostalgic tunefulness, tinged with harmonic astringency, characteristic of so much European music of the interwar decades. Graeme Skinner © 2010

ROGER SMALLEY (b.1943 England-Australia)

Trio for Horn, Violin and Piano (2000–02)

1 *Allegro Energico*

2 *Mirror Variations*

3 *Allegro molto*

James Cuddeford (Violin)

Ben Jacks (Horn)

Julian Jacobson (Piano)

This Trio, commissioned by Darryl Poulsen is based on a melody of my own invention, which is played on the harp and strings at the very end of my Concerto for Contrabassoon (1998). In each of the trio’s three movements it is treated in a different way. The complete theme (played almost unaccompanied on the horn) is heard at the beginning of the second movement. There follow seventeen variations which lead the theme through many and varied landscapes, eventually arriving at a violent climax marked by descending scales and horn glissandi.

From this point the music gradually unwinds through a violin solo and a variation for horn and violin only, to a nostalgic recall of the original theme as an inverted canon between violin and horn. The notes of the theme are then conflated to form a chorale (on the piano) with which the movement ends indecisively. I gave this movement (retrospectively) the title Mirror Variations when I noticed how often the theme was accompanied or followed in canon by its own inversion (mirror image).

The first movement is based on a twelve tone row derived from the theme. In the third movement this tone row is reinterpreted as a sequence of 'tonalities'. In fact the finale began as an attempt to recompose the (atonal) first movement in tonal terms, though it eventually deviated from this plan.

Behind the first movement lies the ghost of a sonata form, including a truncated recapitulation of all the opening material (compare Schoenberg's String Trio Op.45). The final is a complex rondo-like structure, the most obvious manifestation of which is the lyrical episode heard first on the horn and subsequently on violin. Roger Smalley © 2010

1:00pm
JUPITERS TOWNSVILLE
GRAND BALLROOM
TOWNSVILLE BULLETIN ADVANCED
WINTERSCHOOL PUBLIC MASTERCLASS



5:30pm
TOWNSVILLE CIVIC THEATRE
SUNSET SERIES – MERRY PRANKS
'N' MOON MADNESS!



RICHARD STRAUSS (1864–1949)

arr. Franz Hasenöhl (1954)

Till Eulenspiegel einmal anders! ("Till with a difference")

for clarinet, horn, bassoon, violin and double bass
after Strauss' Op.28 (1894-95)

Ben Jacks (Horn)
Jack Liebeck (Violin)
Michael Collins (Clarinet)
Matthew Wilkie (Bassoon)
Andrew Rootes (Double Bass)

A favourite 19th-century pastime, now almost forgotten, was the performance in much-reduced versions of the popular orchestral music and operatic music of the day. Liszt's virtuosic pianistic treatments of his fellow composers' operas (like Weber's *Der Freischütz*), symphonies (Beethoven's *Nine*, and Berlioz's *Fantastique*) and chamber music were legion, and often tended to be more paraphrase, than arrangement. Tannhäuser, Parsifal, Tristan, and Lohengrin all succumbed to his reworkings.

In the purist 20th-century, arrangements became the exception rather than the rule. But one late example is Franz Hasenöhl's "Frolic for Five Instruments" through the pages of the last of Richard Strauss' shorter symphonic poems, *Till Eulenspiegels lustige Streiche*. Further subtitled a frolic and grotesque musicale, Hasenöhl's *Till with a Difference!* is, quite literally, a "merry prank" on *Merry Pranks*; a *reductio ad absurdum*, both in terms of instrumentation (Strauss originally ordered 103 musicians as a bare minimum), and length (657 bars crammed into under 400). It was written for Hasenöhl's colleagues, members of the Vienna Philharmonic, and was later published with the approval of Strauss' estate.

A few words on the original. Early in 1894 Strauss intended to draw on the popular legends of the medieval German folk hero Tyll Eulenspiegel, a rogue shoemaker-adventurer who died of the Black Death around 1350 (although Strauss has Till hanged, instead), for a one-act folk opera. Within months, however, he abandoned

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this idea for a purely orchestral treatment of the theme. The work revolves around the horn and clarinet themes (instrumental colourings retained by Hasenöhrl) which serve as musical incarnations of Till himself, and of the pranks that constantly get him into trouble with the authorities. As Strauss wrote to a friend before the first performance, they: “weave in and out of the whole texture in the most varied disguises and moods as the situations press on to the catastrophe in which Till is hanged”. Adapted from a note courtesy of Musica Viva Australia © 1986

ARNOLD SCHOENBERG (1874 1951 Austria)

Pierrot Lunaire, Op.21 (1912)

for singer/speaker and small ensemble

Anna Steiger (Mezzo Soprano)

James Cuddeford (Violin)

Julian Smiles (Cello)

Emma Sholl (Flute)

Michael Collins (Clarinet)

Julian Jacobson (Piano)

Pierrot Lunaire, Schoenberg's Op.21, was composed in Vienna in the autumn and winter of 1912. It is one of his most “popular” works, in both senses of the word. It was originally written for Albertine Zehme, an actress and cabaret artist, and takes the form, not of a traditional Classical song cycle, but of a sequence of “melodramas” that were neither, exactly, spoken nor sung. Schoenberg's notation of the vocal part (which he described as Sprechgesang, or “speech-song”) ostensibly takes account of both possibilities, first by giving precise rhythms and pitches, as in a traditional song setting, but then literally crossing-out the pitch component of each note.

What details of “speech” melody it does convey, however, were carefully plotted, and intended to be observed meticulously. Schoenberg warned particularly against vocalists ignoring his indications, and importing their own emotive “reading” of the text:

“It is never the task of the vocalist to create the mood and character of the various pieces according to the sense of the words, but always according to the music. Whenever it seemed important to the composer to render, by tone-painting, the events and sentiments of the text, this is done by the music itself. Wherever this does not seem satisfactory to the performer, she should not attempt to give something which the composer did not want”!

Despite these constraints, vocalists over the years have exercised considerable freedom in rendering Schoenberg's notation, ranging from precise, almost fully sung “Classical” treatments, to something more like a sing-song poetry reading (“absolutely not intended”, according to the composer), or even a po-faced bar-stool monotone. In the latter context, the instrumental “accompaniment”—from a quintet of violin (doubling viola), cello, flute (doubling piccolo), clarinet (doubling bass clarinet), and piano—is perhaps of greater than usual importance, providing virtually all the colour and depth to the stylised poetical recitation of the speaker.

Whichever approach is preferred, the “musical” aspects of Schoenberg's setting are predicated on a clear articulation of the text, this despite his later, rather ingenuous and unlikely protestation that “anyone musical will not give a damn about the words, but will go away whistling the tunes instead”! His source was Otto Erich Hartleben's German translation of a series of poems from the French of Albert Giraud. All deal with the Italian commedia dell'arte figure of Pierrot, the moonstruck clown; though his exact role is sometimes hard to define, and changes from poem to poem, some of which are in the first person, some in the third. Together they present a succession of sometimes sentimental, often macabre episodes and images, in which the central images are of moonlight or blood. Schoenberg enhanced the mood and integrity of the individual poems by setting each with a different instrumentation, or sequence of instrumental entries. In this respect, his use of the flute alone in the climactic The Sick Moon (No.7, and the last poem of Part 1), is a dramatic example of the precept “less-is-more”.

Schoenberg pointed to his choice of a “light, ironical, satirical tone” in his treatments of Giraud's and Hertleben's words. However this popular idiom can be traced back to poems themselves. The rhyme schemes are self-consciously simple, literally repeating certain lines: the first line of each poem recurs as the seventh, and again as the final line; while the second is repeated once as the eighth line. At thirteen lines in all, partitioned into two groups of four, and a third group of five lines, they are like incomplete parodies of a (usually 14-line) sonnet. The number of lines—thirteen—may also be linked with the manifestly occult concerns of certain of the poems (notably No.11: “The Red Mass”); as may the number, and grouping into three parts, of Schoenberg's choice from Giraud's series—three times seven, making twenty-one in all. Schoenberg, who was notoriously superstitious, especially in later life (he was born, and, more to the point, died, on the 13th of the month), may have derived some satisfaction from the fact that he was able to complete his settings of fourteen (two times seven) of the poems in only one day each. Graeme Skinner © 2010

JOHANN STRAUSS II (1825–1899 Austria)

arr. Schoenberg

Emperor Waltz, Op.437 (1889; 1925)

Goldner String Quartet

Emma Sholl (Flute)

Michael Collins (Clarinet)

Julian Jacobson (Piano)

Apart from the Emperor himself, perhaps no one better epitomised fin-de-siècle Vienna's “old order” than its uncrowned waltz king, Johann Strauss II. Franz Joseph had come to his throne on the death of his uncle in 1848, and Strauss succeeded to his family's waltz empire (essentially, a lucrative business, supplying live music for Viennese dancehalls and balls) on the death of his father in 1849. Thereafter their careers ran in step. The Emperor Waltz, Strauss' Op.437, of 1889, is a telling memorial to an unusual partnership, in which, it was rumoured, the Emperor reigned only as long as the “Waltz King” lived! Strauss died with the century in 1899, and the empire finally gave up the ghost for ever on 11 November 1918. In the event, there was always bound to be something spectral about Schoenberg's peculiar little after-thought of an arrangement, in which the fleshy original Kaiser-Walzer was reduced to the same skeleton instrumentation he used in Pierrot Lunaire.

Schoenberg was in Barcelona in April 1925 for a Festival de la Musica Viennesa organised by the young composer Roberto Gerhard, in which a performance of his Pierrot represented the “new Vienna”. By contrast, he arranged the Waltz to cap off another festival concert of chamber music of “old Vienna”, by Mozart, Beethoven, and Schubert. But though Schoenberg's intention was to pay genuine homage to Strauss (just as Strauss had been paying genuine homage to the emperor), when played beside Pierrot, the inescapable message becomes: “The emperors have no clothes!” Graeme Skinner © 2010

8:00pm

TOWNSVILLE CIVIC THEATRE

EVENING SERIES –

ETERNAL MEMORY

In memory of the late

*Professor Ray Golding, co-founder
with Theodore Kuchar, of AFCEM*

JOHN TAVENER (b.1944 England)

Eternal Memory (1991)

Louise Hopkins (Cello)

Camerata of St John's



In the great creative cultures of the world, human beings do not regard themselves as two-legged animals, descended from the apes, whose needs and satisfactions can be achieved through pursuing social, political and economic self-interest in the material world and as though their lives were confined to a material space-time dimension. On the contrary, they think of themselves first and foremost as descended from the gods, or from God, and as heirs to eternity, with a destiny that goes far beyond anything that can be fulfilled in terms of the material world. They come from a divine source, and the divine world is their birthright and their true home. Here, a certain act of recollection is needed: the self-image and world view that may dominate us have their origin in a loss of memory, in a forgetfulness of all other. Eternal Memory is about this concept.

Eternal Memory (originally commissioned by the Australian Chamber Orchestra) is a meditation on “the remembrance of death”. Remembrance of the Paradise Lost, in the first section, and then in the middle section, which has an insubstantial illusory quality, the material of the paradise lost is the same, but it is “like castles children build in the sand”. The enjoyment is limited merely to the effort one puts in building them. And as soon as you stop, the sand collapses “and leaves not a trace of the work you put in” (St Gregory of Nyssa).

The final section looks forward to the unknown paradise promised to us yet to come, so in spite of the ephemeral middle section, Paradise persists, even though we do not know what it is.
John Tavener © chesternovello.com

GUSTAV MAHLER (1860–1911 Austria) **Adagietto in F major from Symphony No.5 (1902)**

Camerata of St John’s

“Strangely enough Mahler took notice of me immediately; not only because of my face, which could be called beautiful at the time, but also because of my sharp tense manner. He looked at me through his spectacles long and searchingly. The last guests arrived and we went in to dinner. Klimt and Burckhard sat either side of me, and we made a boisterous trio and laughed a great deal. From the other end of the table, Mahler watched and listened . . . He did not pay much attention to his poor neighbour at the table that evening.” Alma Schindler’s first encounter with Mahler (1901)

Mahler was engaged to Alma Schindler on 27 December 1901, and this event is the only clue as to why this lovely movement was included in the Fifth Symphony on which he was then working. The Adagietto (the title means “little adagio”, in the sense of short; it is actually marked *Sehr langsam*, i.e. *molto adagio*, or very slow) was almost certainly added to the Symphony late in its development, as a sort of self-contained introduction to the finale. While working on the huge scherzo movement in July 1901, Mahler confided to his friend, Natalie Bauer-Lechner, that the Symphony would be “regularly constructed in four movements” and that the human voice (present in his previous three symphonies) would, for once, be “absolutely out of place here”. And if, in adding the Adagietto, he reneged on the first claim (giving the Symphony five movements in all), he staunchly observed the second, despite the added movement’s apparently lyric intent.

Of the Scherzo he had said to Bauer-Lechner: “There is nothing romantic or spiritual about it; it is simply an expression of incredible energy . . . a human being in the full light of day, in the prime of his life”. Close musical links between the Adagietto and Mahler’s song *Ich bin der Welt* (“I am lost to the world . . . I live alone in my own heaven”) from the Rückert Lieder (1901-02), suggest a continuation of this elevated individualism. However, in performance the Adagietto seems, by contrast, both romantic and spiritual, and – in its Classical serenade idiom – overtly to recall the romance of the night. Indeed, it is in many respects like an anti-symphony (and therefore ripe for excerpting): a moment when normal expectations of the symphonic context lapse, most notably the orchestration, which is reduced to chamber-orchestra proportions. But why? According to Alma and Gustav’s friend, conductor Willem Mengelberg, the answer was simple:

“This Adagietto was Gustav Mahler’s declaration of love to Alma!

Instead of a letter he confided it in this manuscript without a word of explanation. She understood and replied: he should come!!! (I have this from both of them).” Graeme Skinner © 2010

TK MURRAY **Elegy – In Memoriam Yonty Solomon (2009)**

Piers Lane (Piano) **Camerata of St John’s**

Originally from Glasgow, T.K. Murray studied at the Royal College of Music, London, under the tutelage of Anthony Milner and John Lambert for composition, and Yonty Solomon and Peter Wallfisch for piano. Murray then continued his studies under scholarship at the Banff Centre for Fine Arts, Canada before returning to London where he is now based. His recent compositions include *Watching the Distance* and *Diptych for Orchestra*, *Driving me Crazy!* for The Fibonacci Sequence, *Lullaby for Jack Liebeck and Piers Lane* and *Toccata for Grant Mead*. Murray also has a CD of chamber works – *Rannoch Moor* – which has received critical acclaim.

The composer writes: “The loss of Yonty Solomon, pianist and Royal College of Music professor, was a cause of great sadness to all who knew him. He was an extraordinary person, whom those of us who studied with him feel privileged to have known. *Elegy* is meant as a reflection of my initial feelings on hearing of his death in September 2008 and is an attempt to capture some of Yonty’s qualities. His playing and teaching were always eloquent and erudite, poetic, passionate, at times heroic as well as mystical and above all honest. *Elegy* is a single movement work, which falls into five sections mirroring some of these qualities, in what is intended to be quite a romantic and emotional journey.

It seemed appropriate that I should build *Elegy* around a theme taken from a piano piece that I wrote for Yonty in my first year at college twenty-odd years ago. In its near original form, this acts as the ‘second subject’ material after the first main climax. However, intervals and snippets from the piece find their way into the whole work. The other main idea that opens and then permeates *Elegy* is a gentle rocking backwards and forwards between pairs of chords which are articulated in various ways throughout.

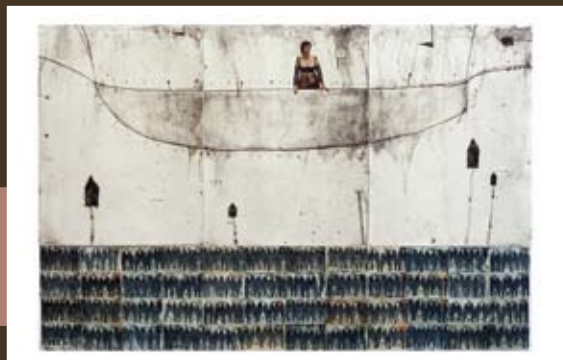
Elegy was also written with the pianism of Piers Lane in mind. As another former student of Yonty, he displays so many of the same qualities of artistry and integrity that I couldn’t think of any one better to perform this tribute to the great performer, teacher and person that was Yonty Solomon.”
T. K. Murray © 2009

JOSEPH YULYEVICH ACHRON (1886–1943 Russia–USA) **Hebrew Melody, Op.33 (1911)**

Jack Liebeck (Violin) **Piers Lane (Piano)**

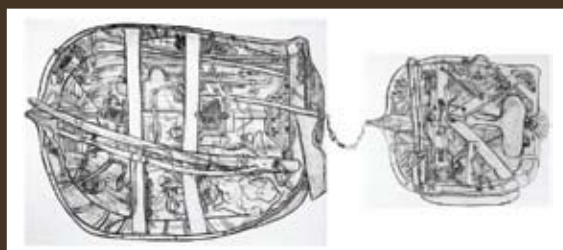
Born in Łódź, Yussi Achron studied violin at the St Petersburg Conservatorium with Leopold Auer, and composition with Anatoly Lyadov. He was an admirer of Scriabin, in whose memory he composed his *Epitaph* for chorus and orchestra, Op.38, and later experimented with atonality. But the major influence on his compositional output was traditional Jewish music. He was a leading member of the Russian Society for Jewish Folk Music, and in 1911 composed this *Hebrew Melody* for violin and orchestra (or piano), a “free arrangement of folk tunes” remembered from his childhood, which Jascha Heifetz later made popular (Achron’s brother Isidor was Heifetz’s accompanist). In 1925 he emigrated to the United States living first in New York, where he composed the first of his three violin concertos and music for Leivick Halpern’s Yiddish play *The Golem*. Forced west by the Great Depression he moved to Hollywood, where he wrote music for the film *ballet A Spring Night* (1934).

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IMAGES
Glen Skien, *the Europeans...you can't look at yourself in the ocean*, 2009, etching and collage.
Ted May, *Forlorn Hope and Dinghy*, 2006, charcoal on canvas, 183 x 395 cm.



TOWNSVILLE CITY COUNCIL

JOHN TAVENER **Song of the Angel (1994)**

Suzanne Shakespeare (Soprano)
Camerata of St John's

John Tavener was born in 1944 in London. He attended Highgate School where a fellow pupil was John Rutter, and later studied at the Royal Academy of Music, where his tutors included Lennox Berkeley. He first came to prominence in 1968 with his oratorio *The Whale*, based on the Old Testament story of Jonah. In 1977 he joined the Russian Orthodox Church. Orthodox theology and traditions became a major influence on his work. He was particularly drawn to its mysticism, setting to music for instance the writings of John Chrysostom. Tavener has also explored other religious traditions, including Hinduism and Islam. In 2003 he composed *The Veil of the Temple*, based on texts from a number of religions. It is set for four choirs, several orchestras and soloists and lasts at least seven hours. The 2004 premiere of his piece *Prayer of the Heart* was written for and performed by Björk.

The composer writes: "Written for Yehudi Menuhin and Edna Mitchell in 1994, for the fiftieth anniversary of the United Nations, *Song of the Angel* sets one word in Greek, Allelouia: Al (as in "car") - le (as in "leaves") - lou (as in "rude") - i - (as in "leaves") - ya (as in "yah"). The music should be sung and played with a restrained ecstasy. In other words it should not bring pounding of the heart, nor should it lead to melancholy. Like all the music of the 'East' it should reveal in tranquility an eternal, angelic, ecstatic breath which liberated and humanises." These are the words of Coomaraswamy. John Tavener @ chesternovello.com

I N T E R V A L

FREDERICK SEPTIMUS KELLY (1881-1916 Australia-Britain)

Elegy "In Memoriam Rupert Brooke" (1915)

Alice Giles (Harp)
Camerata of St John's

In Europe sometime around 1912-13, a young Australian pianist Winifred Burston was introduced by her teacher Busoni to Arnold Schoenberg. He asked what she knew about Canberra (which, having been away from home for five years, was, to her chagrin, very little). Schoenberg had heard about Burley Griffin's winning plan, and was fascinated by the notion of a totally new planned city. And it was William Kelly, brother of the Australian composer, Septimus Kelly, who in the same year, 1913, as Acting Minister for Home Affairs, was so "completely won over by Griffin's missionary zeal" that he had him hired by the capital authority, effectively beginning the long process of transforming Griffin's plan into built reality.

Both William and Septimus Kelly were born in Sydney and educated in England at Eton and Oxford. Yet while William returned permanently to public life in Australia, Septimus came back only on holiday, for the last time in 1911. Onboard ship approaching Sydney along the east coast, he composed his chamber *Serenade*, especially for fellow passenger, Australian flautist John Lemmoné, who premiered it in Sydney. Kelly's diary also records trips to the Blue Mountains and the Jenolan Caves, the Snowy River and Mt Kosciuszko, to Nowra and Bondi Beach where he admitted he tried unsuccessfully to master the new sport of board surfing.

Kelly received the Distinguished Service Cross for "conspicuous gallantry" at Gallipoli in 1915 where his British battalion landed on 27 April, two days after the Australian landing. In his diary the night before, Kelly wrote: "I got in an hour's sleep before lunch and another hour before tea. Before dinner I played Scarlatti's C Minor

sonata and Chopin's B Minor Ballade. We all expect to be in action tomorrow." While recovering in Alexandria from wounds received at Gallipoli, Kelly had the sad task of completing his Elegy for String Orchestra "In memoriam Rupert Brooke", a beautiful miniature that shares something of the other-worldly modalism of Vaughan Williams' Tallis Fantasia of five years earlier. Brooke, the soldier-poet, had been a close friend; he'd died on 23 April en route to Gallipoli, and Kelly attended his burial on Skyros. Kelly was to live for another 18 months, before being killed in battle in France. Graeme Skinner © 2010

BENJAMIN BRITTEN (1913-1976 England)

**Lachrymae (Reflections on a song by Dowland),
Op.48 (1950)**

In a single movements, with the following sections:

Lento – Allegretto, andante molto – Animato

– Tranquillo – Allegro con moto – Largamente –

Appassionato – Alla valse moderato – Allegro marcia

– Lento – L'istesso tempo

Philip Dukes (Viola)

Camerata Of St John's

Lachrymae for viola and piano was composed for the 1950 Aldeburgh Festival, and first performed there by its dedicatee, William Primrose (viola), with Britten (piano) on 20 June. Early in 1976, the year of his death, Britten prepared this second version, with orchestral strings, for the viola player Cecil Aronowitz. The work is a set of "reflections", or free variations, on a song by John Dowland (1563-1626). In fact, Dowland's song, If my complaints could passions move (from his First Booke of Songes, 1597) is only really revealed in anything close to its original form at the very end, and is never heard in full. However, its characteristic opening notes (Me-Soh-Doh') provide the pitches for the viola in the spectral opening reflection (Lento), with tremolo accompaniment, and return as a motto theme throughout the work. The piece is cast in a single span, but each of the brief reflections has a clearly identifiable mood or tempo. The Allegretto, andante molto is dance-like; the Animato features pizzicato playing; the Tranquillo contrasts the song's opening motif (from the orchestra) with cadenza-like passages for the viola. The Allegro con moto has a sternly contrapuntal texture. It leads directly into the rhapsodic Largamente; and then to the Appassionato whose supremely confident viola melody includes a pivotal reference to a second Dowland song, Flow My Tears (from the Second Booke of Songs, 1600), widely known as his Lachrymae (literally "tears"), hence the set's title, even though it is not the main theme. By contrast, Alla Valse moderato is a sad, limping waltz (the accompaniment missing the first beat of each bar); a skeletal liveliness returns in the dotted rhythms of the Allegro marcia, peaking in the spectral viola harmonics of the Lento. Forming a substantial coda, the L'istesso tempo begins with scrubbing patterns from the viola, building furious energy towards a luminous apotheosis of the motto-tune from the viola at the top of its register. Finally the music descends to a quiet statement of the last phrase of Dowland's (first) song, in its original harmonisation, to close. Graeme Skinner © 2010

RALPH VAUGHAN WILLIAMS (1872-1958 England)

Fantasia on a theme of Thomas Tallis (1910)

Camerata of St John's

Goldner String Quartet

and all other string players in the Festival

Among his many non-compositional and slightly paradoxical activities, the thoroughly agnostic Vaughan Williams served as music editor for a new hymn-book for the "high" wing of the

Anglican Church. The English Hymnal was released in 1906, and in choosing items for inclusion from the huge and lumbering repertory of Anglican hymns, he spent months (as Hugh Ottaway put it) "rediscovering old tunes and weeding out Victoriana". The result was a musically elite collection, heavily biased in favour of 16th, 17th and 18th-century hymn tunes, in restored original forms, and in which, Vaughan Williams boasted, "enervating tunes are reduced to a minimum".

Unquestionably some of the finest tunes (and to the ordinary churchgoer of no musical pretensions, the oddest) came from mid 16th-century English metrical psalm collections, such as The Whole Psalter Translated into English Metre (c.1567), which included melodies by Thomas Tallis (c.1505-1585). Tallis and Parker attributed moral qualities not only to the words, but also to the tunes of their collection. Their preface notes that tunes in the "first mode" (Dorian) are "meeke" and "devout"; while the "third mode" (Phrygian) "doth rage: and roughly bayeth".

And it was Tallis' Third Mode Melody, composed for Psalm 2 ("Why fum'th in fight the Gentiles' spite", a metrical paraphrase of the text better known to later Handelian generations as "Why do the nations so furiously rage together"), that Vaughan Williams chose, four years later, as the basis for his Fantasia on a theme of Thomas Tallis.

The Fantasia was first performed by the London Symphony Orchestra, conducted by the composer, on 6 September in Gloucester Cathedral as part of the 1910 Three Choirs Festival, as an "overture" to Elgar's The Dream of Gerontius. The reviews were mixed. The local Gloucester Journal found the theme unfamiliar, its "short phrases repeated with tiresome iteration". The Musical Times thought it "over-long for the subject-matter", and Vaughan Williams did cut and slightly reshape the work for final publication in 1921. However, even at first, The Times was positive:

"The work is wonderful because it seems to lift one into some unknown region of musical thought and feeling. Throughout its course one is never sure whether one is listening to something old or new."

But the same review has since been proved rather too cautious in warning: "It could never thrive in a modern concert-room, but in the quieter atmosphere of the cathedral the mind falls readily into the reflective attitude necessary for the enjoyment of every unexpected transition from chord to chord." Graeme Skinner © 2010

THURSDAY AUGUST 5, 2010

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS WITH PIERS LANE 3

Conversations with Alice Giles, Suzanne

Shakespeare, Emma Sholl, Roger Smalley and

Matthew Wilkie

HEITOR VILLA-LOBOS (1887-1959 Brazil)

Bachianas Brasileiras No.6 (1938)

1 Ária (Chôro)

2 Fantasia

Emma Sholl (Flute)

Matthew Wilkie (Bassoon)

Villa-Lobos has been quoted as saying "one foot in the academy and you are changed for the worst!" Yet he had a profound effect on music education in his native Brazil particularly during the 1930s. He is said to have collected some 1000 Brazilian folk-tunes, and

he though he never documented that many, the influence of his country's music is pervasive. Complementing that, he was open to the developments in compositional technique of mid-century Europe, and his most popular works, the *Bachianas brasileiras* are masterly fusions of intricate counterpoint and Brazilian colour for a variety of intriguing ensembles.

The sixth work in the series, for flute and bassoon, dates from 1938. In both of its movements the instruments are given equal weight, and, in view of the Bach homage, contain intricate and elegant counterpoint. The first movement is a relatively short largo headed *Ária* (*Chôro*) (indicating that part of its inspiration lay in urban demotic music) where virtuosic passages serve as a foil for extended lyricism. In the second the virtuosity is more pronounced, the rhapsodic nature of the *Fantasia* making for unpredictable shifts of mood. Gordon Kerry © 2010

ANDRÉ JOLIVET (1905–1974 France)

Pastorales de Noël (1943)

- 1 *The Star*
- 2 *The Magi*
- 3 *Virgin and Child*
- 4 *Arrival and Dance of the Shepherds*

Emma Sholl (Flute)

Matthew Wilkie (Bassoon)

Alice Giles (Harp)

Jolivet was a founding member, with Olivier Messiaen, of *Le Jeune France*, a group of composers who sought to infuse their music with "spiritual values". Jolivet was also, briefly, a student of the maverick composer Edgard Varèse, and has the distinction of having written the first concerto for the *ondes martinot*, an early electronic melody instrument beloved of Messiaen and 50s Sci-Fi film composers. Throughout the 1930s and 40s, Jolivet explored the myth and ritual of numerous societies – which involved travel to Asia, the Pacific and parts of Africa – and was also fascinated by ancient Greek civilisation. His music from the 1930s in particular exploits the powerful "primitive" rhythms heard in the Stravinsky of *The Rite of Spring* and much of Varèse's music, though he disowned Stravinsky's influence in an article written in 1945.

By then, Jolivet had started to cultivate a simpler style, infusing his harmony with modal, rather than atonal, structures to create music of "evasion and relaxation". The *Pastorales de Noël*, four miniatures for flute (or violin), bassoon (or viola or cello) and harp, date from 1943 and reflect this aesthetic. Each depicts a familiar image of the Christmas story. *The Star* (of Bethlehem) consists of flowing modal counterpoint for the two winds with punctuations of harp chords; a suitably "oriental", or Phrygian melody passed from bassoon to flute introduces the *Magi*, while the harp's ostinato figures suggest the "cold coming" of their journey. The gentle compound metre and simple lyricism of the *Virgin and Child* suggests a lullaby, while the woodwind's timbres provide a suitable bucolic image of the shepherds, especially in their final joyful dance. Gordon Kerry © 2010

ROGER SMALLEY (b. 1943 England-Australia)

Nine Lives – A Song Cycle About Cats

Suzanne Shakespeare (Soprano)

Piers Lane (Piano)

These nine short songs, each one setting a poem by a different author, were composed at various times. Together they form a miniature anthology of poems about my favourite domestic animal. Roger Smalley

FRANCIS POULENC (1899–1963)

Sonata for Clarinet and Bassoon (1922)

- 1 *Allegro (très rythmé)*
- 2 *Romance (andante très doux)*
- 3 *Finale (très animé – andante)*

Michael Collins (Clarinet)

Matthew Wilkie (Bassoon)

Poulenc is much loved by wind players. He had hoped to compose a cycle of six sonatas for solo winds and piano; sadly he only lived to complete those for flute, oboe and clarinet, but they are rightly regarded among the finest of their genres composed in the last century. But Poulenc also composed for unconventional ensembles involving wind instruments: there is a sonata for horn, trumpet and trombone, one for two clarinets and one for piano, oboe and bassoon. The short *Sonata for Clarinet and Bassoon* was composed 1922, two years after Poulenc and five colleagues had been dubbed "Les Six" by critic Henri Collet.

Poulenc later wrote that French composers after the death of Debussy had "betrayed Debussy" by indulging in mere sensuality of sound at the expense of clarity of form. *Les Six* aimed to strip away some of that excessive upholstery in their music. Accordingly, Poulenc had in 1918 returned to the study of counterpoint and a number of works written in the following few years reflect this preoccupation.

It is certainly announced by the slightly madcap first movement where the two instruments engage in witty parrying, only occasionally joining forces for a brief rhythmic unison. The central *Romance* has something of the bittersweet lyricism for which the later sonatas' slow movements are famed, but never abandons the equal and independent roles of the two instruments. Wit and irony return in the finale, with its almost self consciously Gallic first theme, the sudden slowdown to a passage of chromatic wandering at the movement's centre and the work's genuinely funny final moments. Gordon Kerry © 2010

1:00pm

JUPITERS TOWNSVILLE

GRAND BALLROOM

TOWNSVILLE BULLETIN ADVANCED

WINTERSCHOOL PUBLIC MASTERCLASS



5:30pm

TOWNSVILLE CIVIC THEATRE

SUNSET SERIES – HAPPY ANNIVERSARY

FRED AND BOB!



FRÉDÉRIC CHOPIN (1810–1849 Poland-France)

Cello Sonata in G minor, Op.65

- 1 *Allegro moderato*
- 2 *Scherzo (Allegro con brio)*
- 3 *Largo*
- 4 *Finale (Allegro)*

Young-Chang Cho (Cello)

Bernadene Blaha (Piano)

The Cello Sonata is one of Chopin's later works, having completed and forwarded to the publisher at the time of his final, debilitating separation from his lover, the novelist George Sand. But in mid

1845, when he began work on it, the couple was spending an idyllic holiday with friends. As Sand wrote at the time:

"We are busy from noon until six o'clock - long summer days during which we are shut up with our work like hermits. We arrange things so as not to bother our dear Chopin. . . Delacroix was with us and will be leaving in a few days. Chopin is still composing masterpieces, although he claims that nothing he is doing is worth anything."

And as Delacroix reported: "Chopin played Beethoven for me, divinely. It is much better than a lot of talk about aesthetics."

By Autumn 1846, Chopin was in two minds about the now nearly complete work: "Sometimes I am satisfied with my Cello Sonata, sometimes not. I toss it aside and then pick it up again." The main problem seemed to have been the impassioned Allegro moderato, which Chopin feared was too daunting for a Parisian audience, and over-packed with ideas. The Scherzo is more satisfying in formal terms, based on a jaunty but somehow tense rhythm which is elaborated by both instruments. The Largo seems to take up where the Trio of the Scherzo left off, with a broad and extensive melody in the cello creating an unashamedly Romantic atmosphere. Rather like a cantilena, the melody goes on and on in one of Chopin's most successful achievements in elegiac form. This is the sort of music one would expect in the last full-scale ensemble work from a man who knowingly was headed for a premature death. The Finale returns to a quicker tempo and brighter rhythms but the shadows of the preceding movement are never dispelled entirely. Adapted from a note courtesy of Musica Viva Australia

ROBERT SCHUMANN (1810–1856 Germany)

Andante & Variations in B flat major (WoO.10)

Bernadene Blaha (Piano)

Piers Lane (Piano)

Ben Jacks (Horn)

Young-Chang Cho (Cello)

Louise Hopkins (Cello)

In January 1843, Schumann composed the short Andante & Variations, for the unusual combination of two pianos, horn and two cellos. His doubts about the piece were confirmed when Mendelssohn suggested he rewrite it for two pianos, the version published that year as op.46. It was Brahms who "rediscovered" the original, and persuaded Clara Schumann to allow him to publish it in 1893.

The work, especially in its original scoring, is truly Romantic. A short sostenuto introduction precedes the flowing theme, marked Andante espressivo, which is characterised by a gentle upbeat, and sinuous chromatic writing. It is passed from piano to piano with only the briefest commentary from the others at first. As the variations unfold, with their alternation of reflective lyricism and energetic dance metres, the horn and cellos offer a lush harmonic background, rhythmic punctuation and long, song-like lines. There is even a passing reference, in four-part harmony from the cellos, to the first song of Schumann's song cycle *Frauenliebe und Leben* suggesting, as so often in his music, a hidden message. Gordon Kerry © 2010

ROBERT SCHUMANN

Piano Quartet in E flat major, Op.47 (1842)

1 *Sostenuto assai - Allegro ma non troppo*

2 *Scherzo (Molto vivace)*

3 *Andante cantabile*

4 *Finale (Vivace)*

Jack Liebeck (Violin)

Simon Oswell (Viola)

Louise Hopkins (Cello)

Kristian Chong (Piano)

Until 1839 Schumann had written little other than piano music. However, during the next few years he broadened his compositional outlook steadily, producing some 150 songs in 1840 alone. In 1841 he wrote his First Symphony. Then, between June and December 1842, he composed five large chamber scores in quick succession, the three string quartets (Op.41), a piano quintet (Op.44), and this piano quartet. This foray into chamber music coincided with a timely return to good humour after one of his frequent sulks. In February 1842, Schumann and his wife Clara set out on a tour during which Clara was to give performances of Robert's works. Always reticent of sharing the limelight, even with the undisputed woman of his dreams, he soon tired of the tour and returned to Leipzig, while Clara went on alone to Copenhagen. Deeply depressed, he drowned his sorrows in "beer and champagne" awaiting her return. True to pattern, her presence solved everything. Schumann turned back to work immediately, and on 4 June the first of the chamber works was begun. The sense of excitement that characterises so many moments in the piano quartet (the last of the five works in question) belies the fact that Schumann had already been composing chamber music solidly for over four-and-a-half months when he began it on 24 October. He sketched it in only six days, and completed it a month later. It was given a private hearing at his house on 5 April 1843, and first heard in public in the Leipzig Gewandhaus in December 1844. Clara was pianist on both occasions, and as might be expected, the piano takes the leading role.

In the sustained introduction to the first movement, the piano gradually makes its presence felt above the string trio. However the cello, too, has an important part to play, beginning with its presentation of an important theme as the first movement's main Allegro gets underway. No doubt this is why Schumann later dedicated the finished work to a cello-playing acquaintance, Count Matvei Wielhorsky. Beginning with the introduction, the first movement is also dominated by a 4-note melodic figure (Me-Ray-Me-Fah), which returns with the Allegro as the first notes of a number of its melodies, including the cello's theme. Schumann found that the new chamber pieces he composed in 1842 "seemed to please players and listeners alike, particularly Mendelssohn". Indeed Schumann may have had one of Mendelssohn's magical scherzos in mind when he wrote his second movement Scherzo. In addition to its main section, it contains two contrasting episodes, the first based on a simplified version of the scherzo theme, while the second is a series of syncopated chords.

The third movement again highlights the cello, in a long solo. Its melody is heard four times more, each time in a more elaborate setting. So that the cello can play a lower than usual sustained note through the closing bars, Schumann revived the obsolete practice of *scordatura* (or re-tuning), asking the cellist to tune the lowest C string down a tone to B flat. The fourth movement is the most exuberant part of the work, consisting of a repeated interplay of the striking 3-note figure heard at the opening (Soh-Doh-Lah), with flashy descending scale-passages, and excitingly complex fugue-like textures. Graeme Skinner © 2010

8:00pm

**TOWNSVILLE CIVIC THEATRE
EVENING SERIES – FANDANGO!**



JOHANN NEPOMUK HUMMEL (1778–1837 Austria)

Piano Quintet in E flat major, Op.87 (1802)

1 *Allegro e risoluto assai*

2 *Minuetto (Allegro con fuoco)*

3 *Largo*

4 *Allegro agitato*

Julian Jacobson (Piano)

James Cuddeford (Violin)

Philip Dukes (Viola)
Young-Chang Cho (Cello)
Andrew Rootes (Double Bass)

As a teenager in Vienna in the mid 1790s, Hummel crossed paths regularly (and swords occasionally) with Beethoven. Their relationship, which was to last until Beethoven's death, was a stormy one at times, though Hummel recognised Beethoven's greater genius early on. Years later he reminisced to his pupil, Ferdinand Hiller:

"It was a serious moment for me when Beethoven appeared. Should I have tried to walk in the footsteps of such a genius? For a while I didn't know who I was, and I finally said to myself: It is best that you remain true to yourself and your nature."

Hummel never wrote a symphony as a result, and in 1803 left Vienna for a time, perhaps deciding there wasn't enough room in the one town for both of them.

The Piano Quintet of 1802 is a very attractive early work, scored with double bass. It opens with a short but memorable motto and considerable momentum is built up. The piano part is particularly fine. The minuet is quirky, rhythmic and effective. The relative shortness of the work is largely due to a beautiful, sombre and brief adagio (it lasts just two minutes) which I always think should have a repeat, but it serves to lead into a jolly finale that cannot fail to please, particularly as the piano lets rip towards the end. The Hummel Project @ jnhummel.info

JACQUES IBERT (1890–1962 France)
Entr'acte (1937)

Emma Sholl (Flute)
Karin Schaupp (Guitar)

If one were obliged to describe Ibert's musical style in a single word, that word would have to be "eclecticism". Summarising his attitude to style, he said "all systems are valid, provided one derives music from them". Born in Paris in 1890, he originally wanted to be an actor and as a young man accompanied silent films on the piano at the "American Theatre". His flair for drama never left him and affected much of his music. He studied at the Paris Conservatoire from 1910-1914 under André Gédalge and Paul Vidal and served as an officer in the French navy during World War I. In 1919, he won the Prix de Rome for his dramatic cantata *Le poète et la fée* and travelled to Rome pausing briefly to marry Rose-Marie Veber. He returned to Paris in 1922 and established a reputation for himself as a composer for film and drama. In 1937, he once again moved to Rome to become director there of the Académie de France, a post he held, with an absence during World War II, until 1960.

Entr'acte was written in 1937 at the time of Ibert's departure from Paris again for Rome. It is scored for either flute or violin, accompanied by either harp or guitar, and both parts are extremely demanding of the performers, requiring great communication between them, excellent technique, and great musicality to execute a successful performance. The style is, as in all Ibert's work dichotomous, on the one hand lyrical and tonal, on the other, utilising more modern rhythmic techniques.

Ibert's compositions are, these days, possibly overshadowed by those of his friend and contemporary, Arthur Honegger; yet during the first half of last century, both composers enjoyed great fame and acclamation. Ibert's music, and, indeed, *Entr'acte*, is perhaps best summarised by the French music historian Claude Rostand: "Knowledge, elegance and ingenuity". David Cashman © (courtesy of Musica Viva Australia)

JACQUES IBERT
Deux Stèles Orientées (1925)

1 *Mon amante a les vertus de l'eau*
 2 *On me dit*

Anna Steiger (Mezzo Soprano)
Emma Sholl (Flute)

Doctor, ethnographer and inveterate traveller Victor Segalen (1878-1919) published a book of prose poems called *Stèles* in 1912. As its title suggests, these reflected, in form and content, the kinds of texts once found carved on stone, especially on grave-markers. The poems were grouped according to the ethnic styles which Segalen sought to imitate; in a 1914 printing made in Beijing, the *Stèles Orientées* were prefaced by Chinese epigrams.

Ibert wrote most of his solo vocal music between 1920 and 1930, and made his setting of two *Stèles Orientées* for voice and flute (an instrument for which he also contributed an important concerto) in 1925. Gordon Kerry © 2010

MANUEL DE FALLA (1876–1946 Spain)
Soneto a Córdoba (1927)

Suzanne Shakespeare (Soprano)
Alice Giles (Harp)

In 1927, Falla was asked to contribute a setting of a poem by Luis de Góngora y Argote (1561-1627), for celebrations in Málaga of Góngora's tercentenary. At first he wasn't keen to do so, until Federico García Lorca gave him this particular poem.

MANUEL DE FALLA
Psyché (1924)

Anna Steiger (Mezzo Soprano)
Emma Sholl (Flute)
Alice Giles (Harp)
James Cuddeford (Violin)
Simon Oswell (Viola)
Louise Hopkins (Cello)

The story goes that Isabella Farnese and her husband, Philip V of Spain, visited the Alhambra palace in 1730, and for entertainment organised a concert in a tower room known as the Queen's Boudoir. There her ladies sang songs based on Greek and Roman myth, and one of the most popular stories was that of *Psyche*, a beautiful young woman who earns the jealous hatred of *Venus*, Goddess of Love. According to Roman writer Apuleius, *Venus* sends her son *Cupid* to make *Psyche* fall in love with the next vile thing she sees, but he falls in love with her himself. *Venus* is furious but *Cupid* withdraws love and desire from the world until he is allowed to see *Psyche* again. They become lovers, but only on the proviso that *Psyche* should never see *Cupid* in his true form. She lights a lamp one night after he has fallen asleep, and sees him in the form of a beautiful winged young man, but accidentally lets a drop of hot oil from the lamp fall on *Cupid's* skin. He wakes and angrily abandons her. She then undergoes several trials and tribulations before, ultimately, the lovers are reunited.

In 1924 Manuel de Falla set *Psyché* by French poet Georges Jean-Aubry, whom he had befriended in Paris in 1910, for singer, flute, harp and string trio. In many respects it is a musical homage to composers such as Debussy (in its harmony) and Ravel (in its scoring). In it the poet calls on *Psyché* to abandon her sorrow in the joy of a new day, and the ensemble responds with some appropriately atmospheric music. But, in the work's courtly rhythms, Falla was also seeking to evoke the world of early 18th century Spain, that of Isabella and her ladies in the tower. Gordon Kerry © 2010

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wilson/ryan/grose lawyers wish all the success to the Australian Festival of Chamber Music in celebrating its 20th Anniversary.

LEVEL 1 • 15 STURT ST TOWNSVILLE Ph 4760 0100

LUIS BOCCHERINI (1743-1805 Italy-Spain)

"Fandango" Quintet No.4 in D (G.448)

for Guitar and Strings

- 1 *Pastorale*
- 2 *Allegro maestoso*
- 3 *Grave assai – Fandango*

Karin Schaupp (Guitar)

Victoria Sayles (Violin)

Ji Eun Lim (Violin)

Simon Oswell (Viola)

Louise Hopkins (Cello)

For forty years, Boccherini worked in the courts of Spain, mainly composing music for regular bowed-string ensembles. This quintet for guitar and strings, on the other hand, was part of a set that he put together in 1798, especially for publication in Paris by Ignace Pleyel, in which the intention was clearly to trade on his Spanish credentials by including that trademark Spanish instrument, the guitar. The music of the first two movements he arranged from an original string quintet (without guitar) composed in 1771 (his second year in Spain), and the final movement from another string quintet, composed in 1788 (while, on the other side of the globe, Arthur Phillip and his convicts were settling in at Sydney!)

In the *Pastorale*, the guitar adds a characteristic accompaniment to the muted strings. In the *Allegro maestoso* the strings are more dominant, and some interesting colour is added by flute-like "harmonic" notes from the cello. After a slow introduction, the main section of the finale is a fandango, a flamenco castanet dance that was anyway traditionally accompanied by guitar. Adapted from a note courtesy of © Musica Viva Australia

I N T E R V A L

LUDWIG VAN BEETHOVEN (1770–1827 Germany–Austria)

String Quartet in A minor, Op.132 (1824-25)

- 1 *Assai sostenuto – Allegro*
- 2 *Allegro ma non tanto*
- 3 *Heiliger Dankgesang (Molto adagio – Andante – Molto Adagio – Andante – Molto adagio)*
- 4 *Alla marcia, assai vivace – Più allegro*
- 5 *Allegro appassionato – Presto*

Goldner String Quartet

On 9 November 1822, almost a decade after completing his previous string quartet (Op.95), Beethoven received a commission from Prince Nikolay Golitsin for three new quartets (eventually published as Op.127, 130, and 132). It was to be almost a full three years, however, before Beethoven was able to complete the project. Though a draft of this Quartet in A minor was substantially finished early in 1825, it was only after recovering from a serious bout of illness in the spring that Beethoven put the final touches to it, in particular re-conceiving (and duly inscribing) the slow movement as a "Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart" ("Sacred Song of Thanksgiving to the Deity from a Convalescent, in the Lydian Mode"). Elsewhere in the composition process, the Quartet also lost one of its early constituents, the seeds of an "Alla danza tedesca" movement that Beethoven eventually incorporated into the last completed Golitsin quartet (Op.130). The A minor Quartet was eventually finished in July, and first heard at a private gathering of fourteen friends on 9 September (it was played twice!)

The first movement repeatedly contrasts two sorts of music: that first heard in the even notes of its solemn opening phrase (Assai sostentuto), and the driven march-like music that immediately follows (Allegro). Though the faster idea is the more pervasive, 4-note fragments of the sustained idea recur regularly, underpinning (even directing) the ongoing development of the movement. The second movement is a dance-based piece that, from its questing unison opening onwards, constantly avoids coming to rest, the main section in the process juggling major and minor versions of its home key of A. By contrast, the luminous central section (marked dolce, “sweetly”, in the opening of the first violin part) begins and ends in absolute certitude. It is a sort of drone-dance, rooted in the home key by a sustained A. After it, the opening section is repeated exactly. Like the first movement, the third movement, the Heiliger Dankgesang, develops two contrasting ideas in tandem. Again, the first (A) is sustained, a hymn-like modal melody (Molto adagio, in F), and the second (B) more volatile (Andante, in D), the convalescent Beethoven especially marking its first appearance with the words Neue Kraft fühlen (“Newly felt strength”). The movement is laid out in the sequence A-B-A-B-A, with the A sections progressively varied and intensified, the last designated to be played Mit innigster Empfindung (“With the most intimate expressiveness”).

The fourth movement is a brief but self-contained A major march, brazenly out-of-step with the more serious ideas that precede and follow it. No sooner does it reach its final cadence, than Beethoven launches a tempestuous bridging passage (Più allegro) into the fifth movement. Instead of contrast, a single-minded attachment to the opening theme and its characteristic rhythmic impetus marks out this A minor finale, carrying it forward inexorably to its coda (Presto) and the sunburst of its A major close. Graeme Skinner © 2010

FRIDAY AUGUST 6, 2010

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS WITH PIERS LANE 4

Conversations with the Goldner String Quartet,
Young-Chang Cho and Ji Eun Lim

ZOLTAN KODÁLY (1882–1967 Hungary)

Duo, Op.7 (1918)

1 *Allegro serioso, non troppo*

2 *Adagio*

3 *Maestoso e largemente, ma non troppo lento*

Dimitry Hall (Violin)

Julian Smiles (Cello)

From an early age Kodály was noted for his versatility as an instrumentalist. He completed his studies in composition in 1905 and two years later was given a teaching position at the Academy of Music in Budapest. With Bartók, who became a great supporter of Kodály's compositions, he travelled Hungary collecting folk-songs. Although his subsequent compositions were rooted in the folk-music tradition, Kodály developed a synthesis of traditional folk-song and the “modern” harmonies of art music.

Despite his early works being for solo instruments or chamber ensemble, Kodály's later compositions were predominantly for the voice. Even when he wrote instrumentally he felt these works to have a singable foundation. Never-the-less, his extraordinary feeling for instrumental possibilities produces musical innovation of great virtuosity, as in this Duo for violin and cello.

Note courtesy of Musica Viva Australia ©

ERNÖ DOHNÁNYI (1877–1960 Hungary)

Serenade in C major, Op.10 (1902)

1 *Marcia – Allegro*

2 *Romanza – Adagio non troppo quasi andante*

3 *Scherzo – Vivace*

4 *Tema con variazioni – Andante con moto*

5 *Rondo (Finale) – Allegro vivace*

Dene Olding (Violin)

Irina Morozova (Viola)

Young-Chang Cho (Cello)

The C Major Serenade for String Trio, Op.100, published in 1904 shows the composer rather advanced on the way to his later mature style. The element of wit and stage comedy is strongly in evidence here while at the same time full justice is done to the requirements of pure musical form and chamber music style.

The first movement, following the old eighteenth-century tradition, is a march signifying the entry of the serenading musicians complete with a Trio in more singing vein after which just the merest hint of the march theme pianissimo suddenly culminates in a raucous fortissimo chord which ends the movement.

The F major Romance starts with quiet viola song, breaks out in well-staged passion in a middle section, and then returns to the initial strains of melody closing in strange suspense with a turn to C major, the dominant key.

The D minor Scherzo, with long stretches of fugato writing, has a trio-like D major middle section which is later combined with the returning scherzo in a double fugue concluding in D major. The variations in G minor but ending in G major are more innocently serious and romantic than the previous movements.

The finale in C major which wilfully starts off-centre with a D minor turn, reverts to the spirit of wit and comedy complete with a return of the initial march towards the end after which the trio of the march seems to lead to a pianissimo conclusion but, as a last surprise, startles us with the familiar raucous final chord.

Note courtesy of Musica Viva Australia ©

1:00pm

JUPITERS TOWNSVILLE

BALLROOM 3

TOWNSVILLE BULLETIN ADVANCED

WINTERSCHOOL PUBLIC PERFORMANCE



5:30pm

TOWNSVILLE CIVIC THEATRE

SUNSET SERIES – HAPPY ANNIVERSARY SAM AND ERNÖ!



SAMUEL BARBER (1910–1981 USA)

Cello Sonata in C minor, Op.6 (1932)

1 *Allegro ma non troppo*

2 *Adagio*

3 *Allegro appassionato*

Louise Hopkins (Cello)

Bernadene Blaha (Piano)

Barber composed his Cello Sonata in 1932 while still a student at the Curtis Institute. Like his setting of Matthew Arnold's Dover

Beach for baritone and string quartet or The School for Scandal overture, which date from the same period, the sonata shows a young composer in full control of his craft, whose relationship to tradition is respectful but not slavish and whose own distinctive voice is clearly in evidence.

The work has a conventional three-movement design. The opening allegro has a turbulent beginning, but despite the dark, roiling figurations, Barber keeps the two instruments' timbres in sharp relief. A contrasting second section sees a singing cello line accompanied by gently glinting melody above it in the piano. In the central development section a momentarily dangerous drift into tranquility is abruptly halted by renewed muscular action.

Barber's lyricism is also evident in the central Adagio, where long-breathed melodic lines are interrupted by a quick, bright scherzando passage and then return with even greater intensity. The work concludes with another fast movement that shows the young composer's ease with the Romantic tradition. Piano figurations are interrupted, again, by the cello; the cello's longer lines are underpinned by terse gestures from the piano. A relaxed section for piano in octaves introduces more lyrical material, before a powerful section of surging cello and tidal piano accompaniment. There is a brief moment of calm before momentum builds again, abruptly curtailed by the emphatic ending.

Barber's Sonata attracted the notice of Gregor Piatigorsky when the cellist settled in the USA in the 1940s, and his advocacy of it ensured the work's continued currency. Gordon Kerry © 2010

ERNÖ DOHNÁNYI (1877–1960 Hungary)

Sextet in C major, Op.37

- 1 *Allegro appassionato*
- 2 *Adagio*
- 3 *Allegro con sentimento*

Julian Jacobson (Piano)

Jack Liebeck (Violin)

Philip Dukes (Viola)

Young-Chang Cho (Cello)

Michael Collins (Clarinet)

Ben Jacks (Horn)

Dohnányi was an Hungarian composer who seems to have used the German form of his name, Ernst, more consistently than his native Ernő. His musical sympathies were unswervingly with the Austro-German tradition, particularly as represented by Brahms and Dohnányi in a number of ways adhered to views which stood in opposition to those of his fellow countrymen, Bartók and Kodály. Dohnányi's orchestral music is not often represented in concert programmes at present but the high quality of his chamber music has continued to win admirers among listeners and performers. The Sextet was written in 1933.

The first movement opens with piano and cello providing the groundwork for a bold theme from the horn. This theme falls into two distinct sections: a three-note challenge and then a dwindling phrase of rather square rhythm. The strings (often scored for as a unit in this work) conform to general practice in the Sextet by altering intervals and other details when they take up the theme shortly afterwards. The piano gives up its accompanying role from time to time and takes the initiative in powerful chordal phrases. Flowing melody, partly derived from the second part of the opening theme, regulates much of the central part of the movement but the three-note motive edges its way in and confirms its underlying importance in many of the movement's thematic transformations and developments by becoming its final gesture.

The strings begin the second movement with a song-like passage (unmistakably derived from the dominating theme of the opening movement) while the piano supports them with a gentle feathering of chords. Horn and clarinet are kept in reserve until after the piano has begun a slow march. The march has drumbeats implicit in its basic pattern and momentarily brings to mind one of Mahler's

symphonic funeral marches (especially when horn and clarinet add an upper melody to it), though the real ancestry of the style is in Italian opera. The opening section of this simply constructed movement returns in varied guises and alternates briefly with the march.

The fluent, rather folk-like theme for clarinet that begins the third and final movement is one of the work's most obvious tribute to Brahms. Dohnányi uses this theme as the basis of a set of seven variations, greatly contrasted in tempo, accent and texture. A very deliberate return to the horn theme of the opening movement occurs just before the last variation; and the effect of this quotation, altered in several details though it is, is to remind us of how much material has been derived from this theme throughout the work. The final variation, *Allegro vivace, giocoso*, opens boisterously and humorously and is extended to form a substantial ending to the work. Roger Covell © (courtesy of Musica Viva Australia)

8:00pm

TOWNSVILLE CIVIC THEATRE

EVENING SERIES – DEATH AND THE MAIDEN



ROGER SMALLEY (b.1943 England–Australia)

Strung Out (1987–88)

Camerata of St John's

My first idea for this piece was a vision of the seating arrangement of the players - a symmetrical formation of four violins, viola, cello, double-bass, cello, viola and the remaining four violins, "strung out" across the stage in a straight line (rather than the usual semi-circle).

The entire structure of the work is a consequence of this layout - particularly the sub-division of the players into groups of two, three, four and six (with the double-bass occupying a pivotal position), and the movement of the sound across the stage.

The form consists of the alternation of two basic types of material - slow and static versus fast and active - which are boldly juxtaposed at the very beginning. This structure might be likened to a series of beads - of differing sizes, shapes and colours—"strung-out" on a thread at varying distances apart.

As the piece progresses each type of material gradually takes on the characteristics of its opposite. Halfway through, the two types have become identical; by the end they have completely changed places. This entire process takes about 14 minutes.

Strung Out was commissioned by the Music Department of The University of Western Australia as part of the university's 75th anniversary celebrations in 1987. It was first performed by the Soloists of Australia during the 1987 Festival of Perth and is dedicated to David Blenkinsop, who has been a staunch supporter of my music during his years as Director of the Festival. Roger Smalley

EDWARD ELGAR (1857–1934 England)

Sospiri (1914)

Alice Giles (Harp)

Camerata of St John's

Sospiri is a short single movement for orchestral strings, with optional additional parts for harp (or piano), and organ (or harmonium). Elgar dedicated the piece to William Henry Reed (1876-1942), a violinist and leader of the London Symphony Orchestra who gave the first performance at the Queen's Hall, London, on 15 August 1914, shortly after the declaration of war. A last echo of peace, Sospiri had been composed the previous spring, at which time Elgar had also written these unsuspecting yet prophetic words to a friend: "The Spring is the saddest season of the year if you do not take what is offered to you and only yearn for things which are far off." Graeme Skinner © 2010

AARON COPLAND (1900–1990 USA)

Clarinet Concerto (1948)

1 *Slowly and expressively*

2 *Cadenza*

3 *Rather fast*

Michael Collins (Clarinet)

Alice Giles (Harp)

Camerata of St John's

Jazz Clarinetist Benny Goodman was responsible for numerous additions to 20th-century clarinet repertoire, and it was he who approached Aaron Copland suggesting a concerto. "I never would have thought of composing a clarinet concerto if Benny had not asked me for one", wrote Copland later, adding, perhaps a mite defensively:

"I can't play a single note on the instrument ... the only experience I had with clarinet writing was orchestral parts ... I thought that writing a concerto with [Goodman] in mind would give me a fresh point of view."

Copland began his work in late 1947, finishing the following year. The first movement was completed in Rio de Janeiro, and just as he previously opened himself to the musical influences of Mexico, here there are South American flavours, including, says Copland, Brazilian folk tunes.

Since the work was written for Goodman, its jazzy elements seem natural. But jazz had influenced earlier works of Copland, and his jazziness is far removed from what jazz musicians would call authentic. Copland admits that even his cadenza is written out in full, and syncopation in Copland's hands remains pretty 'straight'.

The concerto was premièred in a broadcast from New York with Goodman as soloist. Several early critics described the piece as lightweight. However, it has become a staple of the virtuoso clarinetist's repertoire. Copland himself provided the following description of the work:

"The first movement of the Clarinet Concerto is a languid song form composed in 3/4 time, rather unusual for me, but the theme seemed to call for it. The second movement...is a contrast in style – stark, severe, and jazzy. The movements are connected by a cadenza, which gives the soloist considerable opportunity to demonstrate his prowess...The Clarinet Concerto ends with a fairly elaborate coda in C major that finishes off with a clarinet glissando – or 'smear' in jazz lingo". Gordon K. Williams © 2010

I N T E R V A L

FRANZ SCHUBERT (1797–1828 Austria)

String Quartet in D minor (D.810), Death and the Maiden (1824)

(arranged by Gustav Mahler for string orchestra)

1 *Allegro*

2 *Andante con moto*

3 *Scherzo and Trio: Allegro molto*

4 *Presto - Prestissimo*

Camerata of St John's

A near fatal illness in 1823 probably contributed to the aura of death that hangs over Schubert's D minor Quartet, begun in March 1824. All four of its movements are in a minor key, as if Schubert's own song, *Der Tod und das Mädchen* (D531), used as the basis for the second-movement variations, had infected the whole work. In the song, a setting of a poem by Matthias Claudius in turn based on medieval "Dance of Death" images, a young woman begs Death not to insist she dance with him, pleading youth, to which Death

replies: "Give me your hand, beautiful creature. I am a friend, and come not to punish. Be of good cheer! I am not wild. You will sleep gently in my arms."

Schubert's own early death, inevitably led to the Quartet later being burdened with further extraneous morbid significance. This is a pity, for Schubert's intended direct references to death are all that the work needs by way of extra-musical signposts.

The immense scale of the Quartet is suggested immediately by the dramatic opening of the first movement. In it, Schubert relinquishes his customary reliance on melody in favour of vigorous and often dislocated gestures, motoric rhythms (particularly triplet figures), and harmonic chromaticism. The violin theme of the second subject provides a brief lyrical respite, but even here rhythmical semiquaver passagework eventually takes over.

The second movement is in G minor, despite the fact that D minor is both the original key of the *Death and the Maiden* song and the home key of the Quartet as a whole. In extracting his theme from the song, Schubert significantly used only the music associated with the personification of Death, omitting that accompanying the maiden's pleading. There are five variations, each with more elaborate figuration than the last, though the melody is nearly always present in its original form in one instrument or another. The Scherzo that follows is marked by powerful syncopations, though its D major Trio is much gentler.

The finale is a tarantella-like rondo, which in this context can hardly escape comparison with a "Dance of Death". Its compulsive 6/8 rhythms force the music on with the occasional dramatic pause and an effective use of unison. The prestissimo coda begins by suggesting a culmination of the work in D major, but in the final bars the minor reasserts itself as if (following one of the posthumously-imposed programmes to the work) to imply that Death is the ultimate victor. Graeme Skinner © 2010

SATURDAY AUGUST 7, 2010

10:00am

JUPITERS TOWNSVILLE

GRAND BALLROOM

CONCERT CONVERSATIONS WITH PIERS LANE 5

Conversations with Philip Dukes, Ben Jacks, Jack Liebeck, Victoria Sayles, Simon Oswell and Andrew Rootes.

LOUIS SPOHR (1784–1859 Germany)

Sonata Concertante for Harp and Violin, Op.114 in D Major (1805)

(Allegro vivace: Potpourri on themes from Mozart's *The Magic Flute*)

Alice Giles (Harp)

James Cuddeford (Violin)

Louis Spohr (who, like Beethoven, affected the French form of his given name "Ludwig") has suffered both the best and the worst responses from audiences since his works first appeared in the early 19th century. There was a time when Spohr was considered to be an even greater composer than Beethoven. Yet in the 20th century his fortunes took a nosedive, with most of his works written-off, frequently with little or no evidence, as nothing more than highly-developed salon music. A more appropriate perspective seems to place him somewhere between these two extremes.

In 1805 Spohr, who was a fine violinist, married the harpist Dorette Scheidler, and there need be little doubt that the pair collaborated in

the first performance of this work. In all, Spohr composed a dozen sonatas for violin and harp, and two double concertos for the same instruments, as well as a trio for violin, harp with cello for them to play with Spohr's new father-in-law, Johann David Scheidler. Adapted from a note courtesy of Musica Viva Australia

GIOVANNI BOTTESINI (1821–1889 Italy)

Elegy

Andrew Rootes (Double Bass)

Piers Lane (Piano)

Poverty decreed that Bottesini should play the double bass, for on applying for entry into the Milan Conservatory in 1835, the only scholarships left were for double bass and bassoon. Later, as a touring virtuoso, he proved that even such a lumbering giant could, at a stretch, produce a good imitation of the soulful bel canto style of Italian opera, while his more acrobatic accomplishments earned him the nickname of "the Paganini of the double bass". Bottesini was a prolific composer of operas (notably one called *Christoforo Colombo*), but today the effective *Elegy* (variously performed in C and D) is one of the handful of his pieces that is still played. Adapted from a note courtesy of Musica Viva Australia

ROBERT SCHUMANN (1810-1853 Germany)

Adagio & Allegro in A flat, Op.70

Ben Jacks (Horn)

Piers Lane (Piano)

Robert and Clara Schumann had moved to Dresden in the mid-1840s, at a time when Robert experienced a severe depressive

episode. While he would never be free of his illness, the composer recovered and set to work again. He wrote some time later:

"I used to compose almost all of my shorter pieces in the heat of inspiration ... Only from the year 1845 onwards, when I started to work out everything in my head, did a completely new manner of composing begin to develop."

This new manner of composing would prove to be incredibly fertile, especially in the year 1849, from which the short *Adagio* and *Allegro* (along with such works as the *Fantasiestücke* and *Waldszenen*) dates.

Schumann was interested in the possibilities afforded by the recently developed valved horn. In the opening *Adagio* movement we hear this straight away, in the use of chromatic intervals which would have been much more perilous on the older style instrument; we also hear the "new manner" in the concentrated way in which Schumann develops a four note motif that raises by step and a leap and falls by step. Marked "with intimate expression", this is the work of a consummate songwriter. The *Allegro*, in contrast, plays with the contrast between the traditional "hunting horn" material and more introspective themes not unrelated to those of the *Adagio*. Gordon Kerry © 2010

ANTONÍN DVORÁK (1841-1904 Bohemia)

Terzetto, Op.74 (1887)

1 *Introduzione (Allegro, ma non troppo)*

2 *Larghetto*

3 *Scherzo (Vivace)*

4 *Tema con variazioni (Poco adagio – Molto allegro)*

Jack Liebeck (Violin)

Victoria Sayles (Violin)

Simon Oswell (Viola)

DESTINATION NELSON

11th Adam Chamber Music Festival

NELSON, NEW ZEALAND 3 to 12 February 2011

Just a short flight away is the biennial Adam Chamber Music Festival presented in the intimate, smaller venues of the picturesque 'Top of the South' region of New Zealand. The Adam Festival recaptures the essence of chamber music and its relaxed and friendly atmosphere offers a unique musical experience.

Amongst the 40 artists joining the NZ String Quartet for the 2011 Festival will be Canadian clarinetist James Campbell, New York pianist Diane Walsh, the Hermitage String Trio from Europe and acclaimed tenor Keith Lewis. The programme includes Vivaldi *Four Seasons*, Beethoven *Diabelli Variations*, Schubert *Winterreise*, Mozart *Gran Partita* and the Schubert *Octet*.

"... the only music festival in New Zealand that can foot it with the best in Europe."

- Lindis Taylor, *Dominion Post*, Wellington

February in Nelson is the height of the summer season so now is the time to book travel and accommodation!

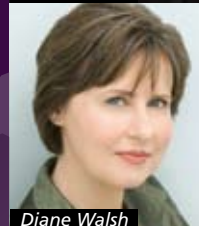
Visit www.music.org.nz for further details and to order a Festival brochure.



James Campbell



Keith Lewis



Diane Walsh



Hermitage String Trio



New Zealand String Quartet

Dvorák composed this trio for a relatively uncommon combination of instruments in just one week of January, 1887. It was to be a small and simple work for his private amusement, to be played by a violinist friend, whose pupil was to play second violin, while he took the viola part himself. In the writing, the music outgrew this original intention. Though it remained brief, it became difficult, so Dvorák wrote another, easier trio for two violins and viola, the Bagatelles, Op.75a, and turned this one over to the Prague Society of Artists for its first public performance in March.

The Terzetto is a collection of charming miniatures that begins with an introduction, Allegro ma non troppo, in three parts, the middle one rhythmically more energetic than the others. The lyrical Larghetto that follows without pause is similarly constructed. The third movement is a lively Scherzo in the manner of the Czech folk dance called the furiant, with syncopated rhythms and shifting stresses. Its contrasting central trio section moves at a somewhat relaxed pace. The finale begins Poco adagio, with a theme derived from the first movement, which provides the subject for a series of ten dramatically contrasting variations. Adapted from a note courtesy of Musica Viva Australia

1:00pm
JUPITERS TOWNSVILLE
GRAND BALLROOM
TOWNSVILLE BULLETIN ADVANCED
WINTERSCHOOL PUBLIC PERFORMANCE



5:30pm
TOWNSVILLE CIVIC THEATRE
SUNSET SERIES – A TOUCH OF CLASS-IC!



JOSEPH HAYDN (1732-1809 Austria)
 arr. Karl Scheit

Guitar Quartet in D, after Op.2 No.2

- 1 *Allegro molto*
- 2 *Menuet*
- 3 *Adagio*
- 4 *Menuet*
- 5 *Finale (Presto)*

Karin Schaupp (Guitar)
 Victoria Sayles (Violin)
 Simon Oswell (Viola)
 Louise Hopkins (Cello)

A Paris printer called La Chevardière published two sets of string quartets as Haydn's Opus 1 and Opus 2 in 1764. Haydn, however, knew nothing about, and had nothing to do with, these issues. One of the opus 1 quartets was an unauthorised arrangement of one of Haydn's symphonies, and two of the opus 2 quartets were likewise unauthorised arrangements of two Haydn cassations. At least one other opus 2 quartet was by someone else.

The second quartet is deemed to be entirely authentic. However, that did not stop Karl Scheit from carrying on La Chevardière's good work by making this further unauthorized arrangement of it for guitar and string trio! In the event, such tampering seldom seems to do Haydn much harm! These early works differ from Haydn's later quartets most notably in having two minuet movements, making five in all (compared with the four movements usual later). Expert opinion is that it was probably composed between 1760 and 1762. Adapted from a note courtesy of Musica Viva Australia

ROBERT SCHUMANN (1810–1856 Germany)

From Romanzen und Balladen, Op.64

- 1 *Entflieh mit mir und sei mein Weib*
- 2 *Es fiel ein Reif in der Frühlingsnacht*

Schöne Wiege meiner Leiden, Op.24 No.5

Anna Steiger (Mezzo Soprano)
 Bernadene Blaha (Piano)

From 1840 into 1841 Schumann concentrated on composing songs, and, unlike Schubert, showed a preference for canonical poets such as Göthe, Eichendorff, Byron and Rückert. He was particularly drawn to the work of Heinrich Heine (1797-1856), whose poetry he set in the Liederkreis, Op.24, the Dichterliebe, Op.48, and three "Tragedies" composed early in 1841 and published six years later as part of the Romanzen und Balladen, Op.64. The "Tragedies" explore the notion of elopement, which as the second makes clear can end very badly. (This was, according to the poet, based on a Rhenish folk-song.)

Schöne Wiege meiner Leiden, from the Liederkreis (also composed during the "Liederjahr") further elaborates the tragedy of love gone wrong. Gordon Kerry © 2010

LUDWIG VAN BEETHOVEN (1770–1827 Germany-Austria)

Septet in E flat, Op.20 (1799)

- 1 *Adagio – Allegro con brio*
- 2 *Adagio cantabile*
- 3 *Tempo di minuetto – Trio – Tempo I*
- 4 *Tema (Andante) con [5] variazioni*
- 5 *Scherzo (Allegro molto e vivace)*
- 6 *Andante con moto alla marcia – Presto*

Jack Liebeck (Violin)
 Philip Dukes (Viola)
 Louise Hopkins (Cello)
 Andrew Rootes (Double Bass)
 Michael Collins (Clarinet)
 Matthew Wilkie (Bassoon)
 Ben Jacks (Horn)

Composed over the northern summer and autumn, mid-1799, the Septet was first heard at a private concert on 20 December that year, at the Vienna Palace of the Prince von Schwarzenburg on the Mehlmarkt. There, two years earlier, Haydn's oratorio The Creation also had its first performance, leading Beethoven to joke of the Septet: "This, then, is my Creation!" It was played again in public on 2 April 1800, on the same programme as the first performance of Beethoven's First Symphony, in the presence of the Kaiserin, Maria Theresia. Beethoven dedicated the Septet to her upon its publication two years later.

It became one of Beethoven's most popular works. Initially, he himself was enthusiastic to promote it further. In December 1800, he wrote to the publisher-composer, Anton Hoffmeister, proposing a re-arrangement for an ensemble of strings alone, in the interests of "more frequent use". A string-sextet version, though not made by Beethoven himself, duly appeared shortly after the original in 1802. Beethoven then made his own even further down-sized arrangement of the piece for piano trio, duly published as his Op.38, and gratefully dedicated to the physician and amateur violinist Adam Schmidt, then treating Beethoven for the onset of deafness, who wanted to perform it at home with his pianist daughter.

But as his young pupil Czerny remembered, Beethoven soon came to resent the Septet's popularity, for overshadowing later, more significant works like his string quartets. In 1805, a review of the new Eroica Symphony in the periodical *Der Freimüthige* ("The Frank One") advised Beethoven instead to stick with the more accessible style of the first two symphonies and the "agreeable Septet". And in 1815, when told the Septet was a great favourite in England, Beethoven swore and said he wished he could destroy it, explaining that he "did not know how to compose" back then, but was certainly "writing better now"!

Beethoven's model in composing the Septet was Mozart's great E flat string-trio *Divertimento* (K563). The lasting popularity of both of these chamber works derives in large part from their multi-movement format, in each case filled out with a variety of good, dance-inspired tunes, musical jokes, the occasional feat of instrumental acrobatics, and typically at least one theme-and-variations piece.

A solemn Adagio introduces the First Movement. Alternating stentorian chords, with softer melodic figures instigated by the first violin, it is soon followed by a bright Allegro (E flat major). The main theme is shaped by notes from the chord of the home key in ascending order (Doh-Me-Soh), decorated and extended into a full melody. Throughout, melodic interest is shared between the violin and clarinet, the two soprano-pitch instruments in the ensemble, usually with the violin proposing a melodic idea, and the clarinet echoing, developing or commenting upon it. Once or twice, the horn relinquishes its customary role of sustaining and underlining key chords in the texture, and also breaks into a brief burst of melody.

The Second Movement (A flat major) has a magical, nocturne-like quality, with the clarinet (leading this time) and violin taking turns over the melody, with brief solos, too, for the bassoon and horn.

In the Third Movement (E flat major), Beethoven recycles just the opening 8 bars of the second movement of his G major Piano Sonata, Op.49 No 2, as the catchy first phrase of a minuet, the remainder of which is newly composed. The Trio, in the same key, involves a playful exchange between violin, horn and clarinet.

The Fourth Movement (B flat major) is based on an Andante theme (which Czerny recalled, sceptically, was "said to be a Rhenish folksong"). Variation 1 is scored for a string trio of violin, viola and cello. Adding the bass, Variation 2 is for all four strings with colouristic pointing from clarinet and bassoon. Then the roles are reversed, and these two wind instruments take the lead for Variation 3. The horn introduces the obligatory minor-key variation, No 4. And Variation 5 is a grand tutti reprise of the theme in otherwise original guise, with a playful coda ("tail") tacked on.

From its opening call, the horn takes over (from the clarinet) as leading wind instrument for the Fifth Movement. It consists of a brisk, almost symphonic Scherzo; followed by a lighter waltz-like middle section (or Trio) featuring a unique cello solo; and a reprise of the Scherzo.

The Sixth Movement, like the first, is preceded by a brief but unexpectedly funereal slow introduction in E flat minor. In the ensuing E flat major Presto, cross-rhythms, horn calls, swirling triplet figures, and a long brilliant cadenza for the violin before the final reprise, contribute to the sense of sheer fun that suffuses this finale to Beethoven's deservedly most-popular lighter chamber work. Graeme Skinner © 2010

8:00pm
TOWNSVILLE CIVIC THEATRE
FESTIVAL FAREWELL –
EL SALON MEXICO!
In memory of the late
Virginia Chadwick



ANDRÉ CAPLET (1878–1925 France)
Conte fantastique d'après Poe (The Masque of Red Death) (1908; 1924)

Alice Giles (Flute) Goldner String Quartet

At least two composers in this festival programme died as the result of the First World War – Australian-born Septimus Kelly in the trenches in France in 1916, and André Caplet, who died in 1925 from damage to his lungs in a gas attack ten years earlier, likewise in the trenches. (Royal Flying Corps officer Arthur Benjamin, meanwhile, was shot down by no lesser opponent than Hermann Goering, of later fame, and spent the last months of the war in a prisoner of war camp near Berlin.)

Caplet, a near contemporary of Ravel (Ravel saw out WW1 safely as an ambulance driver) had been a promising conductor, and a trusted assistant of Debussy. Caplet not only conducted the first performance of Debussy's musical passion play *The Martyrdom of Saint Sebastian*, but he also did some of the orchestration. Caplet shared Debussy's interest in the horror stories of the American writer Edgar Allan Poe, well-known in France in translations by Baudelaire. In 1908 Debussy signed a contract with the Metropolitan Opera in New York for the composition of an opera, which he never completed, on Poe's *The Fall of the House of Usher*. In the same year, Caplet first sketched the music we are about to hear in an earlier orchestral version. This second version, published only a year before his death, reduces the accompaniment to string quartet. Graeme Skinner © 2010

"The Red Death had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal ... But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys ... The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the Red Death.

It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

... And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased ... and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened ... that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before ... The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in blood — and his broad brow, with all the features of the face, was besprinkled with the scarlet horror."

From Poe's, *The Masque of the Red Death*

PETER SCHICKELE (b.1935 USA)

Serenade for Three (1992)

- 1 *Dances (Joyful, boisterous)*
- 2 *Songs (Slow, serene)*
- 3 *Variations (Fast, rowdy)*

James Cuddeford (Viola)
Michael Collins (Clarinet)
Bernadene Blaha (Piano)

Peter Schickele started out what was a promising career as one of the composer/lyricists for Oh, Calcutta, before almost disappearing in the 1970s into the shadow of his alter ego, P. D. Q. Bach. In all, Schickele released 11 albums of this fabled genius' works; Random

House published *The Definitive Biography of P.D.Q. Bach* (which had also been translated into German); and the otherwise serious music publishing house, Theodore Presser, has printed innumerable of his scores. But in recent decades, Schickele has also composed a great deal of more-or-less serious music, as himself. His Symphony No.1, *Songlines*, was premièred by the National Symphony under Leonard Slatkin. He arranged one of the musical segments for the Disney animated feature film *Fantasia 2000*, and wrote the score for the film version of Maurice Sendak's *Where the Wild Things Are*.

Johann Peter Schickele was born in Ames, Iowa, and was brought up in Washington, D.C. and Fargo, North Dakota. Schickele and his wife, the poet Susan Sindall, reside in New York City and at an upstate hideaway where he concentrates on composing. His son and daughter are involved in various alternative rock groups, both as composers and performers. *Serenade for Three* was commissioned by the Verdehr Trio, and premièred 17 March 1993, Merkin Concert Hall, New York City. schickele.com

JOSEPH HOROVITZ (b. 1926 Austria–England)

Jazz Piano Concerto (1965)

- 1 *Allegro*
- 2 *Slow Blues*
- 3 *Vivace*

Julian Jacobson (Piano)

Bree van Reyk (Percussion)

Camerata of St John's

Horovitz was born in Vienna and at the age of 12 in 1938 escaped with his family to England. Since the 1950s he had been one of Britain's most prolific and successful composers for the theatre and television. Few people here will not have heard his best known tune, the unassuming but unforgettable bassoon theme to the long-running Thames TV series *Rumpole of the Bailey*, now in perpetuity the theme tune of the late Australian actor Leo McKern. The composer writes:

The term "jazz" indicates the harmonic and rhythmic idiom of this concerto. Most jazz connoisseurs tend to insist on a further qualification of the word: that it implies a manner of musical procedure i.e. the presentation of melodic and rhythmic variations on a fixed harmonic pattern. In this one respect, jazz resembles some of the music making of the seventeenth and eighteenth centuries – roughly the basso-continuo period. The often-quoted similarity – a rather superficial one – between the modern rhythm section and the continuo group of Bach's day obscures the underlying difference between the two styles. The real similarity is confined to variation techniques only.

There are many historical and sociological reasons for this limiting of the jazz idiom to one musical procedure, but this confinement of a language to one manner of employment seems to me absurd, rather as if Bach, Handel, Vivaldi and Scarlatti had never written anything other than ground basses.

In this concerto I have attempted to combine the use of traditional jazz language with some principles of formal thematic development within individual movements. Sonata form in the first, song form A-B-A in the slow blues (B being a kind of cadenza) and rondo form in the last.

I emphasise my use of a clearly and easily understood traditional jazz language for this purpose, because past attempts to employ so-called "advanced" harmonic idioms with super-imposed "beats" have not been able to produce recognisable jazz, however broadly the term may be understood. It would indeed be quite feasible, metrically that is, to add a beat to Schoenberg's wind quintet but it would then still not sound like jazz, because jazz implies a different harmonic language. This language has become the musical lingua franca of our age to a far greater extent than some would have us believe. Joseph Horovitz

PYOTR ILYICH TCHAIKOVSKY (1840–1893 Russia)

Nocturne (1888)

Young-Chang Cho (Cello)

Camerata of St John's

Tchaikovsky composed his *Variations on a Rococo Theme* in 1876 for the cellist Wilhelm Fitzenhagen, one of his colleagues on the staff of the Imperial Conservatory in Moscow. When Fitzenhagen not only ornamented and altered the solo cello part, but also changed the order of variations, Tchaikovsky was ill-pleased, but apparently felt it wise not to quibble. That, at least, was the testimony of another cellist, Anatoly Brandukov, who recalled visiting Tchaikovsky in 1889, when he was finally preparing the score of the variations for publication. According to Brandukov, Tchaikovsky complained: "That idiot Fitzenhagen's been tinkering. Look what he's done to my piece! Altered everything!"

This *Nocturne* was another attempt on Tchaikovsky's part to reclaim a work that had been altered by Fitzenhagen, an arrangement the cellist had made (for solo cello with piano) of one of Tchaikovsky's Op.19 piano pieces. Tchaikovsky duly corrected and orchestrated Fitzenhagen's arrangement for a performance by Brandukov in 1888. Graeme Skinner © 2010

AARON COPLAND (1900–1990 USA)

"Hoedown" from Rodeo (1942)

Camerata of St John's

Copland invented a distinctly American voice by distilling hymns, cowboy songs and dances. (We should note though, that much of this material is ultimately traceable back to the folk songs and dances of Britain and, more particularly, the north of Ireland.) Nowhere is this more true than in his ballets, beginning with *Billy the Kid* in the 1930s, *Rodeo* in 1942 and reaching its apogee, perhaps, in *Appalachian Spring*. *Rodeo*, for Agnes de Mille, tells the story of the Annie Oakley-type tomboy, who can't get a man with a gun, or fancy riding skills, but finally gets noticed by the man of her dreams when she turns up at a dance in a frock. Copland made a suite of four "dance episodes" from the ballet, of which "Hoe-Down" is the finale and one of the best known. It is based on a square-dance tune, *Bonyparte*, as well as a few bars of McLeod's *Reel*. Gordon Kerry © 2009

BÉLA BARTÓK (1881–1945 Hungary–USA)

Romanian Folk Dances (1915) (arr. Arthur Willner)

- 1 *Stick dance*
- 2 *Sash dance*
- 3 *On one spot*
- 4 *Horn Dance*
- 5 *Romanian Polka*
- 6 *Short Steps (Fast)*
- 7 *Short Steps (Very fast)*

Roumanian Trad (arr. M. Patterson)

Breaza a la Camerata

Camerata of St John's

As we have been reminded yet again in recent decades, the official borders of eastern and central Europe are no sure clue to the ethnic background of the peoples they encompass. That this was the case long before the wholesale recasting of boundaries after the Second World War is well attested even in the musical record. As an ethnomusicologist, involved in collecting and cataloguing the huge and diverse folk-music heritage of modern Hungary, Bartók saw musical as well as nationalistic sense in explicitly labelling his

I N T E R V A L

original 1915 piano setting "Romanian Folk Dances from Hungary", respecting both the strict geopolitical source of his materials, and their ethnic origins. Bartók collected the seven dance melodies featured in the set on fieldtrips to Transylvania in 1910 and 1912. For instance, two gypsy fiddlers played him the "Stick Dance" (an energetic indoor piece whose climax comes with its young male dancer kicking the ceiling!), and a flute player the "Round Dance". The sixth dance, "Short Steps", came from Belényes, home of Bartók's friend, János Busitia, to whom the Romanian Dances are dedicated. A faster tune for the same dance (traditionally performed with much vocal barracking from the onlookers) completes the sequence. Bartók later also transcribed his original piano setting for small orchestra (including winds) in 1917, and allowed others to rework it further. Zoltán Székely made a popular arrangement for violin and piano, and Arthur Willner this one for string orchestra. Adapted from a note courtesy of Musica Viva Australia.

MEXICAN TRADITIONAL (jalisciense) Four Mariachi

Anna Steiger (Mezzo Soprano)
Karin Schaupp (Guitar)
Antonio Bernal (Viola)
Camerata of St John's

Mariachi is a specifically instrumental ensemble music genre that originated in Guadalajara, State of Jalisco, Mexico, during the colonial era. The authentic jalisciense mariachi ensemble generally consists of violins, trumpets and an acoustic guitar, and usually both a vihuela (a high-pitched, five-string guitar) and a guitarrón (a large acoustic bass). The players dress in silver studded charro outfits with wide-brimmed hats. The original Mariachi were Mexican street musicians. They sometimes accompany ranchera singers, but although the singers dress in the same style of charro outfits, they are not mariachis, only the instrumentalists. Besides the instrumentation, mariachi music is also noted for the grito mexicano, a yell that is done at musical interludes within a song, by the musicians and/or the audience. An example of this would be the mariachi players singing "AY-YA-YAY-YA!" Trios of mariachis are hired at night in the Plaza de los Mariachis in Guadalajara and Plaza Garibaldi in Mexico City for the purposes of serenading, but good ones don't come cheap! en.wikipedia.org/wiki/Mariachi

ARTHUR BENJAMIN (1893–1960 Australia–England) San Domingo Jamaicalypso

Bernadene Blaha (Piano)
Piers Lane (Piano)

ARTHUR BENJAMIN (1893-1960 Australia-England) Jamaican Rumba

Camerata of St John's and many Festival Artists

Jamaican Rumba proved such a hit for Benjamin that he naturally tried for a follow up. This included a song Jan (A Creole Melody) and other piano works: Two Jamaican Street Songs ("Mattie Rag" and "Cookie"), Caribbean Dance, Jamaica Calypso and San Domingo.

"While on a tour in the West Indies in 1937, the composer was amazed by the wealth of folk-song with its interesting admixture of Spanish and Negro elements. He collected many. The slow tune in From San Domingo was to be heard lazily droned by a taxi-driver. The Jamaican Rumba has become to Benjamin what "the" Prelude was to Rachmaninoff or the Melody in F to Rubinstein. It has been heard in a Negro night-club in Seattle, whistled by messenger-boys in London streets and even on a barrel-organ. The last is FAME indeed! The composer was compelled in the U.S.A. to turn down a request to arrange it for trombone. The Rumba rhythm was brought back to Jamaica by workers who travelled to Cuba to help in the sugar-cane harvest." Arthur Benjamin © boosey.com

END OF PROGRAMME

PROGRAMME NOTES KINDLY SUPPLIED BY



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6:30pm Thursday 29th July, 2010
Jupiters Townsville

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Five Townsville-based chefs will be working alongside six of the most distinguished chefs from Australia and New Zealand to prepare the Chefs in the North Dinner. Held annually in July, the night before the opening of the Australian Festival of Chamber Music, Chefs in the North has become one of the most sought after events in town.

The fifth annual Chefs in the North Dinner, held on the lawn of presenting partner, Jupiter's Townsville, will include a mouth-watering six-course degustation menu highlighting the best of Australian and New Zealand produce accompanied by wines from Brown Brothers and Wine Fusion.

The Chefs in the North Dinner is designed to tempt food and wine aficionados, Festival participants and corporate clients with an unforgettable night of fine food, wine and music.

"The Chefs in the North Dinner is a great opportunity to bring the hospitality community together, for us local chefs to get out and meet each other and to show off what we're capable of doing to a wider audience."

Darren Noble, Head Chef and Co-Owner of Table 51

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Chef/Owner of The Summit Restaurant in Sydney
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Restaurant II (QLD)
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Star City's Astral (NSW)
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Jupiters Townsville
- **Jess Prinslow**
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- **Darren Noble**
Table 51

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4:30pm Friday 30th July, 2010
C2, Townsville Civic Theatre
AFCM Member \$21, Adult \$25, Child/Concession \$23

Join Australia's leading didgeridoo player William Barton in concert with Melbourne-based, young professional musicians, the Elandra String Quartet. Tickets available from the Ticketshop, please contact 1800 449 977.



YOUNG FAMILIES' CONCERT

Saturday 31st July, 2010
10:00am Townsville Civic Theatre
AFCM Member \$12, Adult \$15, Child/Concession \$10

Pricey's Wild and Wonderful World of Music for Kids!
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2:00pm Saturday 31st July, 2010
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A BREATH OF FRESH AYR

6:30pm Monday 2nd August, 2010
Burdekin Theatre, Ayr



Concert package: \$150 per person (includes return bus transfers, dinner and concert ticket).
Individual tickets: AFCM Members \$46, Adults \$50, Concession \$48

Come join the Australian String Quartet, Camerata of St John's and Kristian Chong as we travel to the Burdekin for 'A Breath of Fresh Ayr'.

The Burdekin district is the sugar capital of Australia and the home of Festival favourite, Brendan Joyce. The region's two main towns, Ayr and Home Hill, lie just 12kms apart and are located approximately one hour south of Townsville.

The concert package includes return bus transfers from Townsville to the Burdekin Theatre, an Italian dinner and a concert ticket. On the journey to Ayr, the Burdekin Tourism Association will also provide a commentary highlighting significant landmarks and the region's history. Concert packages may be purchased at the Townsville Civic Theatre TicketShop on 1800 449 977.

Individual concert tickets are also available. For individual ticket bookings, please contact the Burdekin Theatre on 07 4783 9880 or in person at the Theatre at 161 Queen Street, Ayr or online at www.burdekintheatre.com.au.



VIRGINIA CHADWICK REEF TALK SERIES

6:45pm Wednesday 4th to Saturday 7th August, 2010

C2, Townsville Civic Theatre

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Townsville Bulletin Advanced Winterschool 3rd – 7th August

The Advanced Winterschool provides pre-professional individuals and ensembles access to five days of intense coaching by acclaimed national and international artists. Students will also perform at the Emerging Artists Concert.



Townsville Bulletin Youth Winterschool String Programme 31st July & 1st August

The Townsville Bulletin Youth Winterschool String Programme provides local high school string students the opportunity to attend a FREE weekend of professional workshops held at Townsville Grammar School Music Centre. Students will receive four sessions of world-class coaching by the Townsville Bulletin Youth Winterschool String Director, British violinist, Victoria Sayles.

**Townsville Bulletin Youth Winterschool
Ensemble Programme – NEW
3:30pm to 4:30pm
30th July – 7th August**

For the first time this year, the Australian Festival of Chamber Music is offering an Ensemble Programme as part of the Townsville Bulletin Youth Winterschool. This programme provides pre-formed high school student ensembles mentoring and tuition from the world's finest professional chamber musicians. Local teacher and performer, Megan Donnelly will supervise this new masterclass programme.



**Townsville Bulletin Winterschool Performance Programme
Advanced Winterschool**

Experience Australia's finest emerging talent at a free lunchtime concert series held at: Ballroom One at Jupiters Townsville.

- 1:00pm Tuesday 3rd, Wednesday 4th and Thursday 5th August – Public Masterclass
- 1:00pm Friday 6th and Saturday 7th August – Emerging Artist Concert

Youth Winterschool

The refined skills of string students from local high schools will be displayed at the Youth Winterschool Concert on Sunday 1st August, 5:00pm at Ballroom One, Jupiters Townsville.

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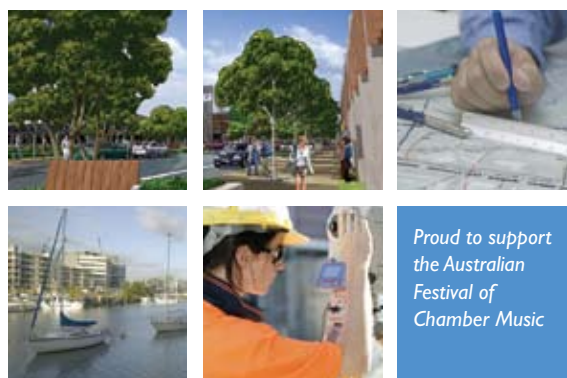
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John & Judy Hunter
Pat Kirkman
Teresa Kunaeva
Noi Latthida
Simon McConnell & Lorraine Gray-McConnell
Monica Minuzzo
Susan Mitchell
Marie de Monchaux
Patricia Nordine
Elizabeth Pegg
Billie Saint-Rang
Jenny Sebba
Chris & Bronwyn Smalley
Gerald Soworka
Honor Stephenson
Paul Turner
Malcolm Waters
Sue Wilson
Bonnie Zaghini
Mary Zaghini

Board

Jennifer Bott – Chair (Sydney)
David Kippin – Deputy Chair (Townsville)
Prof Peter Coaldrake (Incoming) (Brisbane)
Terry Dodd (Townsville)
Michael Fellows (Townsville)
Prof Andrew Vann (Townsville)
Dr Di Bresciani (Melbourne)

Festival Team

Artistic Director – Piers Lane
General Manager – Yvette Braithwaite-Bragg
Artistic Administrator – Melissa Wilson
Marketing and Events Coordinator – Karen Sheppard
Assistant Marketing and Events Coordinator – Amy Zaghini
Marketing Assistant – Choity Ahmed
Finance Officer – Mary Rogl/Jenny Sebba
Philanthropy Manager – Nadene George
Publicist – Nicole Tiedgen, Avviso
Local Publicist – Heidi Hatherell, Crystal Clear
Public Relations
Chefs in the North Publicist – Helen Lear, Stellar*
Concepts
Production Manager – Jeff Jimmieson, Access All
Areas Event Management
Assistant Production Manager – Ian Johnston,
Access All Areas Event Management
Townsville Bulletin Youth Winterschool Curator – Samuel Blanch
Townsville Bulletin Youth Winterschool Strings
Coordinator – Victoria Sayles
Townsville Bulletin Youth Winterschool Ensemble
Coordinator – Megan Donnelly
Townsville Bulletin Youth Winterschool
Percussion Coordinator – Ian Brunskill

Interns

Production Intern – Ben Gasser

Life Members

David & Elizabeth Pearse
Dr Nita Vasilescu

Chefs in the North Committee

Chair – Yvette Braithwaite-Bragg, AFCM General
Manager
Fiona McMannin, Jupiters Townsville
Matt Merrin, Watermark
Wayne Gilray, Wayne and Adele's Garden of Eating
Peter Brine, Touch of Salt

Other Thank-Yous

Programme notes – Graeme Skinner unless
otherwise credited
Programme design and production – Tony Cowan,
Zephyrmedia [www.zephyrmedia.com.au]

AUSTRALIAN FESTIVAL
OF CHAMBER MUSIC
TOWNSVILLE NORTH QUEENSLAND

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