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6TH JULY - 26TH AUGUST 2012



Blue Strike Oil on Fine Linen 129cm x 86cm

DI BRESCIANI RHYTHMS OF LIGHT

A MAJOR EXHIBITION OF RECENT PAINTINGS

Melbourne-based artist Di Bresciani's lyrical landscapes and colourful abstract "improvisations" in oil inspired one critic to say: "Di captures light so artfully that it seems to shine from a source outside the painting." This exhibition of approximately 40 paintings includes a number of canvases that explore the fleeting manifestations and rhythms of light in the natural world, while other simple abstract compositions with large areas of a single colour often produce a contemplative or meditational response.

DI@DIBRESCIANI.COM

EXHIBITING IN TOWNSVILLE 2012 MELBOURNE 2012 LONDON 2013

YOU ARE INVITED TO THE RECEPTION WITH PIERS LANE, 5PM SATURDAY JULY 28TH 2012 PERC TUCKER REGIONAL GALLERY, CNR DENHAM & FLINDERS ST TOWNSVILLE QLD 4810 EMAIL: PTRG@TOWNSVILLE.QLD.GOV.AU WEB: WWW.TOWNSVILLE.QLD.GOV.AU

IN COLLABORATION WITH THE AUSTRALIAN FESTIVAL OF CHAMBER MUSIC TOWNSVILLE 27TH JULY - 4TH AUGUST 2012







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CONTACT US

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www.afcm.com.au







WELCOME

PIERS LANE AO ARTISTIC DIRECTOR

It is with pleasure that I welcome you to the 22nd edition of the Australian Festival of Chamber Music. I feel privileged to be at the artistic helm of this great enterprise and am filled with a sense of optimism about future possibilities. This year's festival features music ranging from Telemann to a world premiére of music by our Composer-in-Residence, the resourceful and inspiring Nigel Westlake. We are extending our activities to include a major visit to Cairns and are proud of special events like our Winterschool, the Chefs in the North dinner, the trip to Orpheus Island, our outdoor celebration with Band of Brothers and our indoor one with Karin Schaupp and Katie Noonan.

It gives me special joy to be able to welcome back many performers who have left indelible impressions at past festivals - that they want to return to our festival at a busy time of year internationally is an appreciated pat on the back for us. William Barton, Damien Beaumont, Ian Brunskill, the Camerata of St John's, the Goldner String Quartet, violist Dave Harding, bassist Max McBride, Catherine McCorkill, flautist Lorna McGhee, Marshall McGuire, Karin Schaupp, violinist Atle Sponberg, pianist Kathryn Stott, Michele Walsh and Sarah Wilson - to all a hearty welcome back! But also, thrilling performers new to the festival will be making their débuts. From Australia: Band of Brothers, pianist Caroline Almonte, cellist Howard Penny, Katie Noonan, and Merlyn Quaife, whose 60th birthday we shall celebrate. From overseas, the English pianist Jonathan

Plowright, the Dutch Storioni Trio, violinist Leo Phillips, originally from England, more recently from Bangkok, and Canadian violist Barry Shiffman. I am delighted too, that in addition to lan Brunskill, we shall collaborate with other Townsville-based performers: Dancenorth and their renowned director and choreographer Raewyn Hill, the Allegretto and Belgian Gardens choirs and the inimitable radio personality Steve Price.

I have made it traditional to salute musical anniversaries at the AFCM. This year is a rich one! We hail: the 150th anniversary of the births of Claude Debussy and Frederick Delius, the 75th of Ravel's death, the 100th of Massenet's death, the 50th of the deaths of Fritz Kreisler, John Ireland and Jacques Ibert and the centenary of the births of Peggy Glanville-Hicks and Jean Francaix.

Events of this magnitude cannot take place without the enlightened and generous backing of a host of individuals and organisations at government, corporate and private levels. To all who have helped in the difficult times we have endured the past few years, huge and heartfelt thanks! We hope you feel your trust in us is vindicated by the ongoing and indeed surging success of the AFCM.

It only remains for me to wish everybody happy days ahead! Enjoy North Queensland's bounty and the musical feast on offer and spread the word!

Peif

MESSAGE FROM THE GOVERNOR OF QUEENSLAND



As Governor of Queensland and Patron of the Australian Festival of Chamber Music, I know I share with thousands of lovers of great music in Australia and overseas a sense of excitement and anticipation as the 2012 Festival approaches, thinking about the delights in store. Of course, not all of those thousands are able to attend the Festival in person, but, thanks to the ease of modern broadcasting and the reputation the AFCM has built over 21 years, its audience reach now embraces a huge area, across the continent and beyond.

For those who <u>are</u> able to travel to Far North Queensland, an unforgettable experience awaits. The Festival draws on centuries of musical tradition, twenty-first century music, a cornucopia of styles, genres, instruments and players – and the seductive environment of tropical Queensland – to create a unique event. This year, the program combines music with food, with reading, with dance, with conversation, with science and the environment, and with the visual arts to present an extraordinary selection of offerings, in settings from an uninhabited Barrier Reef island to Townsville's beautiful Strand – in addition to two concerts in Cairns, celebrating the 25th anniversary of James Cook University.

Whatever program variations may be devised each year, at the core of the Festival is, of course, chamber music, that intimate form of musical expression in which we hear so clearly the individual musical voices and personalities of great musicians and composers. At its best, chamber music is an overheard conversation that can range through emotional states from rage to the deepest serenity. Whether for solo instruments or small ensembles, classical music or the blues, it is highly personal music in every sense, and I hope that as many people as possible will be drawn to Townsville to experience its power and its charm at this 22nd Festival.

This year, the Festival's Artistic Director, Piers Lane AO, and his dedicated team, will bring 34 Australian and international guest artists to Townsville (and Cairns), performing in events spread over 12 days of glorious music in multiple venues. This is an enormous organisational and logistic exercise and I thank Piers, the AFCM Board and the executive and staff of the Festival for the energy and enthusiasm they give to meeting this challenge and their evident resolve to make each Festival, each year, the very best ever. I thank also the generous donors and supporters of the Festival, from all three levels of government and from the private sector, once again, for making this very special event possible.

I extend a warm welcome to all those fortunate enough to attend performances of wonderful music by the wonderful musicians featured in the 2012 Festival program, as I extend a warm welcome to the musicians themselves. I wish all participants and supporters of this exceptional event, which makes such a generous and distinctive contribution to the cultural life of Queensland and of the nation, every enjoyment of the 2012 Festival and trust that its success will enable us to continue to welcome you to the Festival for many years to come.

Penelope Wensley ACGovernor of Queensland

Patron, Australian Festival of Chamber Music

MESSAGE FROM THE PREMIER OF QUEENSLAND



Every year, winter presents something special to North Queensland visitors – clear skies, temperate days, spectacular sunsets and the Australian Festival of Chamber Music.

This annual festival offers classical music lovers the opportunity to hear some of the world's finest chamber musicians in some of the most beautiful locations imaginable.

A concert on Orpheus Island, Bach by Candlelight and Band of Brothers poolside at the casino are just three of 25 performances on offer in and around the city of Townsville.

Queensland's own William Barton, one of the world's leading didjeridu players, is once again a headline act, and this year dinner is being served by acclaimed chefs who will skillfully marry mouth—watering cuisine with stirring music.

The Queensland Government is proud to support this international festival, the largest chamber music event in Australia. Events like this enable regional communities to showcase the talented individuals and outstanding attractions that define Queensland.

Congratulations to Artistic Director, Piers Lane AO for putting together a musical experience that rivals the best in the world, and to the organising committee, sponsors, volunteers and local businesses for helping to make the festival's 22nd year a resounding success.

To our interstate and international visitors, to local residents and to the musicians themselves – enjoy this magical, uniquely North Queensland winter experience.

Campbell Newman

Queensland Premier

MESSAGE FROM THE MINISTER FOR THE ARTS



This is one of Queensland's longest-running festivals and, as such, it sets the bar for Queensland festivals with an international impact.

For more than two decades, the Australian Festival of Chamber Music has hosted chamber musicians from across the globe, alongside local audiences eager to hear their work.

With a reputation for innovative programming, the Festival offers chamber music in a variety of Townsville venues, enlivening the city with music for 10 days each year.

This Festival is also known for winning awards. In 2011 Australian Festival of Chamber Music was winner of the North Queensland Tourism Award Major Festivals and Events category and past events have seen the Festival named as winner in the Limelight Awards.

Artistic Director Piers Lane AO leads the Festival once again and promises a stimulating program of top notch musicians and events, a nod to composers Claude Debussy (in the 150th year since his birth) and Ravel (in the 75th year since his death) and the world premiére of Nigel Westlake's *Sonata for Two Guitars*.

Because of its intimate nature, chamber music has been described as "the music of friends" and after 20 years this is a Festival with many, many friends.

I welcome back returning performers and audience members, along with those attending for the first time.

The Queensland Government supports the Australian Festival of Chamber Music through Arts Queensland in recognition of the festival's great value to the region.

Please enjoy!

Ros Backs

The Honourable Ros Bates MPMinister for Science, Information
Technology, Innovation and the Arts

MESSAGE FROM THE MAYOR OF TOWNSVILLE



I am delighted the Townsville City Council is again a principal partner as we celebrate the Australian Festival of Chamber Music's 22nd year in Australia.

Over the years, the festival has developed a reputation for renowned artists and innovative programming, delivering a top line up of international performances to our city in the wonderful month of July.

That reputation for excellence is reflected in an ever growing percentage of local, interstate international devotees, who visit Townsville each year specifically for the AFCM, playing a key role in helping create a positive cultural image for Townsville and Queensland.

The Festival's strong training programme is also of particular significance to the local community, inspiring young Townsville and rural musicians to further their talents through these special music tutoring programs.

The Young String Ensemble Workshop, hosted by Townsville Grammar School, provides the opportunity for talented school students studying strings to be tutored by visiting festival musicians while the Advanced Masterclass program enables emerging artists and ensembles to participate in public masterclasses led by senior visiting festival musicians.

The 2012 performance program doesn't disappoint, presenting composers ranging from Telemann to Composer-in-Residence, Nigel Westlake, featuring the première of his *Sonata for Two Guitars*, as well as many popular past performers in theatre settings as well as some spectacular, non-traditional locations.

I would also like to congratulate everyone involved in organising another unique and highly regarded programme – full of passion, excitement and entertainment - which I am sure will delight as always.

Jenny HillMayor of Townsville

MESSAGE FROM THE CHAIR



Welcome to the 22nd Australian Festival of Chamber Music!

How very lucky are we all to enjoy this extraordinary combination of chamber musicians of excellence from Australia and overseas – playing imaginative repertoire in small venues in the warmth and beauty of a North Oueensland winter!

It is brought together by a dedicated team – and the support of many.

We also continue to have a growing and loyal audience, generous donors both individuals and businesses – particularly James Cook University, Theme & Variations, Jupiters Townsville, SeaLink and the members of the Chairman's Circle; Terry Dodd, Laurence Lancini, Michael Wilkins, Peter & Vanessa Honeycombe, George Colbran, Trefor Flood, Sir Mick Curtain, Tony Ireland, Peter Duffy, Gary & Mary-Lyn Innes, Graham Jackson OAM, Joe Tapiolas, Troy Popham, Brad Webb, Sean Knights, Di Bresciani, Nita Vasilescu, David & Elizabeth Pearse.

The firm support of Arts Queensland, Events Queensland, Townsville City Council and the Australia Council has also enabled us not only to meet the challenges of the past but to build a bolder vision for the future.

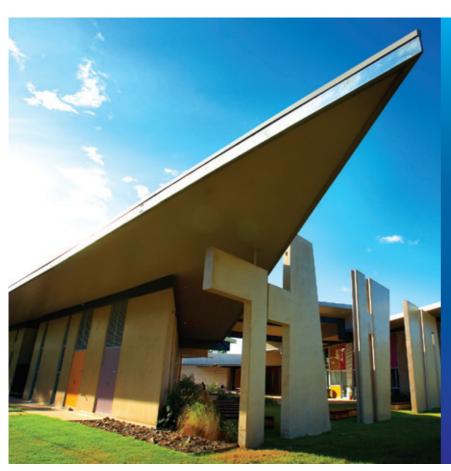
We are very fortunate to have Piers Lane AO as our Artistic Director. His passion for this Festival is demonstrated in every programme and every performance.

I also express my appreciation to the members of the Festival Board for their time, generosity and commitment.

Enjoy!



Jennifer Bott AOChair, Australian Festival of Chamber Music



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FESTIVAL AT A GLANCE

THURSDAY 26TH JULY

6:30pm

Jupiters Townsville

Chefs in the North Dinner

FRIDAY 27TH JULY

8:00pm

Townsville Civic Theatre

Opening Night - The Archduke

SATURDAY 28TH JULY

10:00am

C2. Townsville Civic Theatre

Concert Conversations with Piers Lane 1

3:00pm

The Cultural Centre

William Barton and Friends

5:00pm

Perc Tucker Regional Gallery

Rhythms of Light

8:00pm

Townsville Civic Theatre

Governor's Gala

SUNDAY 29TH JULY

11:00am

C2, Townsville Civic Theatre

Reef Talk

3:00pm

C2, Townsville Civic Theatre

AFCM Winterschool - Young String Ensemble Performance

4:00pm

Townsville Civic Theatre

Clair de Lune

8:30pm

Jupiters Townsville

Band of Brothers

MONDAY 30TH JULY

10:00am

C2, Townsville Civic Theatre

Concert Conversations with Piers Lane 2

1:00pm

Flinders Street Library

Library Chat

5:30pm

Townsville Civic Theatre

Ray Golding Sunset Series - Shepherd on the Rock

8:00pm

Townsville Civic Theatre

Evening Series – Come Tango with Me!

TUESDAY 31ST JULY

2:00pm

Depart Breakwater Ferry Terminal

Orpheus Island Concert

WEDNESDAY 1ST AUGUST

10:00am

C2. Townsville Civic Theatre

Concert Conversations with Piers Lane 3

1:00pm

Perc Tucker Regional Gallery

AFCM Winterschool -

Advanced Public Masterclass 1

5:30pm

Townsville Civic Theatre

Ray Golding Sunset Series – Bach by Candlelight 1

8:00pm

Townsville Civic Theatre

Evening Series -

Bach by Candlelight 2

THURSDAY 2ND AUGUST

10:00am

C2, Townsville Civic Theatre

Concert Conversations with Piers Lane 4

1:00pm

Perc Tucker Regional Gallery

AFCM Winterschool -

Advanced Public Masterclass 2

5:30pm

St Joseph's Church

Ray Golding Sunset Series - Beneath the Midnight Sun

8:00pm

Townsville Civic Theatre

Evening Series -

Variations on a Theme

FRIDAY 3RD AUGUST

10:00am

C2, Townsville Civic Theatre

Concert Conversations with Piers Lane 5

1:00pm

Perc Tucker Regional Gallery

AFCM Winterschool -

Advanced Public Masterclass 3

5:30pm

Townsville Civic Theatre

Ray Golding Sunset Series - A Little Night Music

8:00pm

Townsville Civic Theatre

Evening Series - Rare and Russian

SATURDAY 4TH AUGUST

9:00am

C2, Townsville Civic Theatre

Portraits of a Piano

10:00am

Townsville Civic Theatre

Families' Concert with Steve Price

1:00pm

C2, Townsville Civic Theatre

AFCM Winterschool – Advanced Concert

3:00pm

Townsville Civic Theatre

Songs of the Southern Skies Katie Noonan and Karin Schaupp in Concert

8:00pm

Townsville Civic Theatre

Festival Farewell - A Jamboree!

SUNDAY 5TH AUGUST - CAIRNS

3:00pm

Cairns Civic Theatre

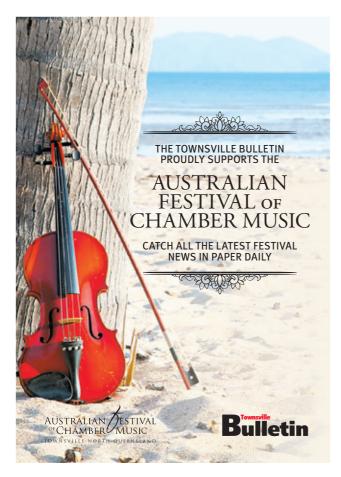
Meditation and Masterworks

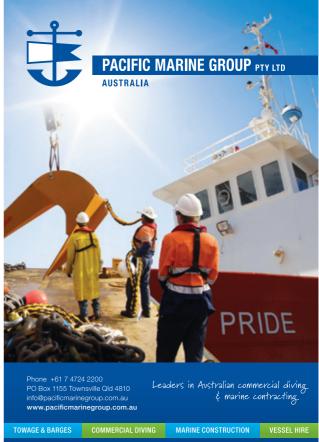
MONDAY 6TH AUGUST - CAIRNS

10:00am

Whitfield House

Concert Conversations with Piers Lane







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ARTISTIC DIRECTOR

PIERS LANE (AUSTRALIA/UK) PIANO

Proudly sponsored by Philip Bacon Galleries

London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to more than forty countries. In December 2011, he performed the monumental Piano Concerto by Busoni at Carnegie Hall, receiving a standing ovation and outstanding reviews. The 2011/12 season also sees his débuts with the Czech Philharmonic in Prague and the La Verdi Orchestra in Milan. He makes two appearances with the London Philharmonic at the Royal Festival Hall: one in the Prokofiev Festival conducted by Vladimir Jurovsky, the other the UK première of Carl Vine's new piano concerto, of which he will give the world première with the Sydney Symphony in August this year.

Other concerto collaborations this season include the Royal Philharmonic, the Auckland Philharmonic, the Melbourne, Queensland, Tasmanian and Canberra Symphony Orchestras and the Australian Youth Orchestra. He will tour throughout the UK and Australia in solo and chamber concerts and will also give recitals in New Zealand and India. He will record six CDs in 2012, for the Hyperion, Chandos and Naxos labels.

His extensive discography includes, on the Hyperion label, much admired recordings of rare Romantic piano concertos, the complete Preludes and Études by Scriabin, transcriptions of Bach and Strauss, along with complete collections of concert études

by Saint-Saëns, Moscheles and Henselt, and transcriptions by Grainger. Recent releases include the Piano Quintets by Elgar, Bloch, Bridge, Dvorak and Harty, all with the Goldner String Quartet, and a disc with clarinettist Michael Collins for Chandos.

Piers Lane is in great demand as a collaborative artist. He continues his longstanding partnership with violinist Tasmin Little and with clarinettist Michael Collins. Tours in recent years have included performances with singers Cheryl Barker and Peter Coleman-Wright, violist/composer Brett Dean, the Australian Chamber Orchestra, and the Brodsky, Doric, Goldner, Medici, New Zealand, Prazak and RTE Vanbrugh String Quartets.

Piers Lane has been the Artistic Director of the Australian Festival of Chamber Music since 2007. He is also Artistic Director of the annual Myra Hess Day at the National Gallery in London. From this sprang his collaboration with actress Patricia Routledge on a theatre piece devised by Nigel Hess, exploring Dame Myra's work throughout the Second World War. This show, entitled "Admission: One Shilling" continues to be performed throughout the UK at many festivals and theatres. In 2007 Piers was awarded an Honorary Doctorate from Griffith University and he was awarded an AO in the 2012 Queen's Birthday Honours.



COMPOSER-IN-RESIDENCE

NIGEL WESTLAKE

(AUSTRALIA)

Proudly supported by Theme & Variations Piano Services

Nigel studied the clarinet with his father, and at first pursued a performance career. His interest in composition dates from the late 1970's when he formed a classical/jazz-rock/world-music fusion band to play original music. During this time he started to receive offers to compose for radio and circus. Commissions for TV, film and the concert hall soon followed

His film credits include MISS POTTER, BABE, BABE - PIG IN THE CITY, and the Imax films ANTARCTICA, IMAGINE, THE EDGE and

SOLARMAX. His work has earned numerous awards, including the Gold Medal at the New York International Radio Festival and many APRA awards for his film and concert music. His recent work "Missa Solis – Requiem for Eli" won the 2011 Limelight Award for "Best New Composition" and "Orchestral Work of the Year" at the 2012 Art Music Awards. In 2012 he was awarded an honorary doctorate in music by the University of New South Wales.

ARTISTS





STORIONI TRIO (HOLLAND)

Wouter Vossen (violin) Proudly supported by Nita Vasilescu Marc Vossen (cello) Proudly supported by Nita Vasilescu Bart van de Roer (piano) Proudly supported by Michael & Carmel Fellows

The Storioni Trio has established itself as the leading Dutch piano trio, with concerts in Carnegie Hall (Weill Recital Hall), Concertgebouw, Wigmore Hall and the most prestigious European festivals. The Trio has worked with national and international orchestras, like the Münchner Kammerorchester, the RTE Orchestra Ireland and Orchestre de Chambre de Wallonie. The recordings by the Storioni Trio, for the Pentatone label, have received great international acclaim.

The members of the trio are Artistic Directors of the annual Storioni Festival in Eindhoven, the 5th edition took place in January 2012. Guests this year included Gidon Kremer, Vadim Repin, Jean-Yves Thibaudet, Vladimir Mendelssohn, Natalia Gutman, Mischa Maisky, the Brentano and Skampa Quartets and many others. In addition, the Storioni Festival commission annually, and perform, a new work for piano trio.

The Storioni Trio was founded in 1995 by Bart van de Roer (piano), Wouter Vossen (violin) and Marc Vossen (cello). The trio derives its name from the Laurentius Storioni violin from Cremona, which dates from 1794 and is played by Wouter Vossen. Marc Vossen plays a Giovanni Grancino cello from Milan, dating from 1700.

The 2012 Storioni Festival will present two world premières: a new piano trio by Peteris Vasks and a special commission by the Storioni Festival: a Triple Concerto by Willem Jeths. Recently the Storioni Trio performed the Beethoven Triple Concerto with the orchestras of Limburg, Brabant, Mannheim and Dortmund.

The trio has received various prizes and awards, and performs regularly on radio and television. The 4 CDs recorded for the label Pentatone - including the piano trios of Brahms, Röntgen,

Schubert and Beethoven – gained international recognition from the music press, like Gramophone and The STRAD. In July 2012 the Storioni Trio recorded the Beethoven Triple Concerto with the Netherlands Symphony Orchestra and Jan Willem de Vriend and also the Archduke trio. The CD will be released on Challenge during the Storioni Festival 2013.

On an international level, the trio is also highly active, giving concerts at various festivals like Kuhmo, Mecklenburg Vorpommern Festival, Osnabruck Kammermusiktage, Trio Festival in the Philharmonie Moscow, and tours to India, the Middle East, Australia, Taiwan, Japan and the United States.

GOLDNER STRING QUARTET (AUSTRALIA)

Dene Olding (violin)

Proudly sponsored by Townsville Urology

Dimity Hall (violin)

Proudly sponsored by Samuel Blanch

Irina Morozova (viola)

Proudly sponsored by The Hon. Jane Mathews

Julian Smiles (cello)

Proudly sponsored by Townsville Grammar School

Launched in 1995, the Goldner String Quartet is named after Richard Goldner, founder of the original Musica Viva Australia. The players are all well known to Australian and international audiences through solo performances, recordings and their concurrent membership of the Australia Ensemble (resident at UNSW).

After their Wigmore Hall début in 1997 unanimous audience and critical acclaim has ensured the Goldner Quartet's regular return invitations to London and many prestigious UK and European festivals. In 2001 the Quartet made its American début with concerts at the 92nd St Y in New York, and in Washington DC. Closer to home, the Goldner Quartet has performed in Korea, Singapore and Brunei and has undertaken several extensive tours of New Zealand.

The Quartet regularly appears at major music festivals around Australia in addition to national tours for Musica Viva. The quartet members have been a mainstay of the Australian Festival of Chamber Music in Townsville since 1993 and their 'Music in the Hunter' festival since 1991. Major projects have included a 20th Century Retrospective and the Complete Beethoven Cycle recorded live for ABC Classics (winner of 2009 Limelight Award "Best Classical Recording").

Several critically acclaimed recordings are released on the Hyperion label (with pianist Piers Lane) in addition to releases on Tall Poppies and Naxos. The complete Carl Vine Quartets will be released on ABC classics in the near future.



CAMERATA OF ST JOHN'S (AUSTRALIA)

Since its inception in 2005, Camerata of St John's – Queensland's Chamber Orchestra - has established itself as a chamber orchestra of national significance. The brainchild of Elizabeth Morgan, Camerata is a group of outstanding string players that performs without a conductor. Having no Artistic Director, the players and their guests take the reins to form a thriving, refreshing and acclaimed voice within the Australian musical landscape. In recent years Camerata has developed major concert series in Brisbane and Toowoomba, undertaken tours in regional Queensland, appeared at the Festival of Tibet, the Queensland Music and Tyalgum Festivals, education programs in the regions, as well as attracting internationally based soloists. 2012 marks Camerata's third series of performances for the AFCM.

BAND OF BROTHERS (AUSTRALIA)



Slava Grigoryan (Guitar) Proudly sponsored by Abigroup Contractors

Slava Grigoryan was born in 1976 in Kazakhstan and emigrated with his family to Australia in 1981. As a major prizewinner at the Tokyo International Classical Guitar Competition, Slava was signed by Sony Music Entertainment Australia under the Sony Classical Label

in 1995 and released four solo albums for that label. He has appeared with many of the world's leading orchestras, including the London Philharmonic, BBC Concert Orchestra and many others. In 1998, Slava was named Young Australian

of the Year for the Arts and he appeared as soloist with the Australian Chamber Orchestra as part of the Sydney Olympic Arts Festival. Slava was appointed as Artistic Director of the Adelaide International Guitar Festival for 2010 and 2012.



Leonard Grigoryan (Guitar)

Proudly supported by Abigroup Contractors

Leonard Grigoryan was born in 1985 and began studying the guitar with his father at the age of four. Leonard was the only guest artist on Slava's ARIA award winning album, *Sonatas and Fantasies*.

The following year the brothers released their first duo album, *Play*, which was also nominated for an ARIA. He has been a soloist with the Melbourne Symphony Orchestra, Queensland Symphony, the Academy of Melbourne, and the Melbourne Musicians Chamber Orchestra. Leonard regularly collaborates with artists such as Luke Howard, Ben Robertson, Darryn Farrugia, Al Slavik, Joseph Tawadros, Jane Rutter and Jevremy Alsop. Leonard has always dedicated himself to both the classical and jazz genres and is also an active arranger and composer.



Joseph Tawadros (Oud)

Proudly supported by Oracle Studio
Joseph Tawadros was born in Cairo in
1983. Brought to Australia in 1986, he
inherited a rich musical tradition from
his maternal grandfather, Mansi Habib
(1920-1957), a composer and oud and
violin virtuoso. Tawadros' uncle, Yacoub
Mansi Habib, who is recognised as one

of the pioneering figures in Egyptian trumpet playing, also influenced Joseph's musical development. In 2004, Joseph released his début album Storyteller (ABC Classics) which was nominated for an ARIA award for the Best World Music album; this was followed by a second album - Rouhani in 2005 (ABC Classics) and his last two CDs Visions and Epiphany (Creative Vibes) were nominated for Best World Music Album at the ARIA awards in 2006 and 2007 respectively.



James Tawadros (Reg)

Proudly supported by Oracle Studio
James Tawadros was born in Australia
in January 1989 and has already made
a name for himself as a world class
percussionist and soloist, and is receiving
praise reserved for those well beyond
his years. His main instrument is the
Req, a small hand held tambourine,

traditionally with skin covering and five pairs of cymbals. He has performed with the Australian Chamber Orchestra and with artists such as Slava and Leonard Grigoryan, Richard Tognetti, Katie Noonan, Alister Spence, Abdo Dagher, James Crabb, Mark Isaacs, Jeremy Alsop, The Song Company, Mary Doumany, Al Slavik, William Barton and regularly accompanies his brother in concert.

PIANO/HARPSICHORD



CAROLINE ALMONTE (AUSTRALIA)

Proudly supported by John & Annette Zabala

Caroline has been recipient of many awards in Australia and overseas; including winner of the Keyboard section of the ABC Young Performer's Awards, the Frances Quinn Arts Encouragement

Award, the Hepzibah Menuhin Award, finalist in the Gaudeamus Competition in the Netherlands, the ARD in Munich and with violinist Miki Tsunoda, 1st prize at the International Concorso 'Trio di Trieste' in Trieste for Piano and Strings.

As a chamber musician, she has worked with many artists including the Fine Arts Quartet, the Flinders Quartet, Pro Arte chamber soloists, Prudence Davis, Alexander Ivashkin, Sue Ellen Paulsen, Liwei Qin, Elise Milman and the Melbourne Symphony Chamber players.

Caroline has also recorded with Yvonne Kenny, and was a producer of 'Salley Gardens - A Treasury of English Song' released by ABC Classics. She has performed as concerto soloist, in piano and chamber music recitals in Italy and New Zealand with the Melbourne Symphony Orchestra, ProArte and the Melbourne Symphony Chamber players. Duo Sol, Caroline's chamber music partnership with Miki Tsunoda has performed throughout Italy, UK, South America, Japan, and Canada. Duo Sol has two CDs also released by ABC Classics.

Caroline is passionate about working with young people, and has been involved in several MYO and AYO programs, as well as recording for the AMEB Series 15 Piano Syllabus.

PIANO



JONATHAN PLOWRIGHT (UK)

Proudly sponsored by Wilson Ryan Grose

Gold Medallist at the Royal Academy of Music and a Fulbright Scholar, prizewinner in many competitions, Jonathan won the overall first prize and Gold Medal at the Royal Overseas League Competition as well as first prize at

the European Piano Competition. Critics, colleagues and audiences alike have since had unanimous praise for his many national and international performances and he has been in demand all over the world as recitalist, appeared with leading orchestras and ensembles and given numerous radio broadcasts.

During the past decade Jonathan has become well known as an advocate of the Polish Romantic repertoire and, besides his popular disc of pieces by Chopin, his first recording of a rare collection of pieces by Paderewski earned Jonathan an invitation by the Paderewski in Memoriam Foundation to give the closing recital of the Polish Parliament's 2001 'Year of Paderewski' celebrations in Warsaw.

Recent memorable engagements included recitals with the Szymanowski Quartet in Krakow, at the Wigmore Hall in London, at the Albeniz Centenary celebrations in Majorca, as well as concerto appearances with Chichester Camerata and the Arthur Rubenstein Philharmonic in Poland. To celebrate the 200th anniversary of the birth of Chopin in 2010, as well as recitals throughout Poland, Jonathan was also invited to appear with the Warsaw Philharmonic Orchestra during their special Year of Chopin celebrations.

Highlights for 2012 include the release of his first chamber music CD with the Szymanowski Quartet, recording his third Romantic Piano Concerto CD both for Hyperion Records, and his first appearance at the Australian Festival of Chamber Music.

Jonathan is Head of Keyboard at the University of Chichester and on the Keyboard Faculty of the Royal Conservatoire of Scotland.



KATHRYN STOTT (UK)

Proudly sponsored by David & Jan Robinson

Kathryn Stott is recognised internationally as one of Britain's most versatile and imaginative musicians and among today's most engaging pianists. She is in demand for a wide variety of chamber music alliances, playing with some of

the world's leading instrumentalists, as well as appearing on major international concert platforms in recitals and concerto performances. She has also directed several distinctive concert series and festivals and has developed an extensive and exceptionally varied catalogue of recordings.

Born in Lancashire, she studied at the Yehudi Menuhin School and the Royal College of Music and was a prize-winner at the Leeds International Piano Competition 1978. In addition to her busy career as a performer worldwide, she is visiting professor at both the Royal Academy of Music, London and Chetham's School of Music, Manchester

She enjoys associations with many orchestras and is a favoured partner of many distinguished chamber musicians. This season she celebrates a fruitful quarter-of-a-century partnership with Yo-Yo Ma, in concerts, on tours and on recordings.

Kathryn Stott has been the artistic vision behind several major festivals and concert series. 'Piano 2000' and 'Piano 2003' (Bridgewater Hall, Manchester) established her reputation as an astute programmer; and following the earlier 'Fauré and the French Connection' she was appointed Chevalier dans l'Ordre des Arts et Lettres by the French Government. In 2008 she was appointed Artistic Director of the Manchester Chamber Concerts Society. She was Guest Artistic Director, 2010 and 2011, of the chamber festival. Incontri in Terra di Siena.

Current and future plans include tours of the United States and Japan with Yo-Yo Ma, and a tour of the USA with the Assad Brothers, while her busy schedule takes her to a range of international flagship festivals including Este (Italy), Storioni (Holland), Vinterfest (Sweden), Oxford, Hardanger and Risør (both Norway) and Kharkov (Ukraine) as well as Salzburg.

VIOLIN



LEO PHILLIPS (UK/BANGKOK)

Proudly supported by James Cook Universtiy

Born in London, Leo Phillips studied the violin both in Europe, with David Takeno and Sandor Vegh, and in the USA with Dorothy DeLay and Shmuel Ashkenasi. He has appeared as violin soloist with many orchestras including the London Philharmonic, Manchester Camerata,

L'Orchestre de Chambre de Geneve and the National Symphony Orchestra of South Africa. He has also appeared as Leader/Concertmaster with over thirty others including The Chamber Orchestra of Europe, The Halle Orchestra, the BBC Orchestras, the Bournemouth Symphony Orchestra, the Scottish Chamber Orchestra, the Bergen Philharmonic, the Stavanger Philharmonic, the Tenerife Symphony Orchestra, The Bangkok Symphony Orchestra and the Hong Kong Philharmonic. A dedicated chamber musician Leo was both a founding member of the Vellinger String Quartet and Leader of the internationally renowned Nash Ensemble of London (1996-2000) with whom he toured extensively and made many recordings and broadcasts.

In 2003, Leo was invited to conduct the Thailand premiére of Benjamin Britten's opera 'The Turn of the Screw' at the Thailand Cultural Centre, and since then he has appeared as conductor with The Bangkok Symphony Orchestra, The Thailand Philharmonic, The Siam Chamber Orchestra, The Galyani Vadhana Institute Orchestra and orchestral ensembles in Singapore, India and The Philippines.

In addition to his musical career, Leo studied improvisational comedy in Chicago with Del Close and Charna Halpern, cowrote a full-length comedy screenplay: 'Vivaldi – The Movie', and was commissioned to devise the six-part documentary series 'Living Music' for Channel 4 television (1991).



ATLE SPONBERG (NORWAY)

Proudly sponsored by Hilton & Marjorie Nicholas and Catherine McPherson

Atle Sponberg has distinguished himself as one of the most interesting Norwegian violinists today. He is active as a soloist, chamber musician and orchestra leader and has toured all over Norway and to festivals in Europe, the USA and Australia.

He has been a soloist with the Oslo Philharmonic Orchestra, Norwegian Radio Orchestra, Bergen Philharmonic, Kristiansand Symphony Orchestra, Tromsø Chamber Orchestra and Pori Sinfonietta in Finland. He has collaborated with conductors such as Rolf Gupta, Ari Rasilainen, Walter Weller and Andrew Manze.

As a chamber musician he has taken part in festivals in England, Ireland, Finland, Italy, Germany, Denmark, Sweden, the Netherlands, Australia and Norway. He has played with Adrian Brendel, Prya Mitchell, Christian Poltera, Kathryn Stott, Jan Erik Gustavson, Alexander Sitkovetski, Piers Lane, Henning Kraggerud, Arvid Engegård, Juliet Jopling, Håvard Gimse, Øystein Birkeland, Knut Erik Sundquist and the Vertavo quartet.

Recent highlights include the concert "From Bonn to Buenos Aires" with the Gjøvik Sinfonietta, featuring both the Argentine tango and Beethoven's violin concerto, and a tango concert with the bandoneonist Marcello Nisinmann on the Keyservarden mountain at the Nordland Music Festival.

One of Sponberg's great passions is the Argentine tango which he has studied in Buenos Aires with the legendary violinist Soares Paz. Recently he enjoyed performing in Piazzolla's Four Seasons with the Trondheim Soloists and a tango concert with the Norwegian Chamber Orchestra and the Argentine singer Julia Zenko.

Atle Sponberg is the Artistic Director of the Gjøvik Sinfonietta and Concertmaster of the Norwegian Radio Orchestra. He plays a violin made by Giovanni Battista Guadagnini in Milan in 1752 which is on loan from the Sparebankstiftelsen in Norway.



MICHELE WALSH (AUSTRALIA)

2012 Winterschool Director *Proudly supported by Youth Music*

Proudly supported by Youth Music Foundation Australia

A graduate of the University of Adelaide and winner of the prestigious ABC Young Performer's Competition violinist Michele Walsh was Concert Master of the Australian Youth Orchestra before undertaking further

studies in London with distinguished violinist Szymon Goldberg.

Michele has appeared as soloist with major orchestras in Australia and has performed in the UK, USA, Europe and South-East Asia. Formerly Associate Concertmaster of the Queensland Symphony Orchestra, a position she held for over a decade, she is currently Senior Lecturer in Violin, Head of Strings and Head of Performance studies at the Queensland Conservatorium Griffith University.

Michele is a founding member of the Griffith Trio which has made several successful international tours and is a frequent guest at chamber music festivals around the country. She is also in demand as guest concert-master of Australian Symphony orchestras.

Michele is currently a Board member of the Australian Youth Orchestra and Chair of the Artistic committee. She is in demand as a guest teacher and frequently serves on competition juries in Australia and South-East Asia. Many of her former students are major competition prize winners and hold positions in Australia, Europe and Asia.



Brendan Joyce (Australia)

Proudly sponsored by Sucrogen

In addition to performing as leader of Camerata of St John's, Brendan Joyce plays with the Australian Brandenburg Orchestra, and teaches for the Griffith University Qld Conservatorium of Music.

Brendan has appeared as a guest Associate Concertmaster for the Tasmanian

Symphony and Qld Philharmonic Orchestras and has played with the Australian Chamber Orchestra and America's Smithsonian Chamber Orchestra. Born and raised in Ayr, Queensland, Brendan's teachers there were Joyce Crooks, Lyn Darveneza and Stephen Frewen-Lord. He undertook extensive studies with Elizabeth Morgan in Brisbane, and furthered these in America with Gerald Fischbach, William Preucil; and in chamber music with David Salness and the Guarneri String Quartet. He holds a Doctor of Musical Arts in Violin performance from The University of Maryland, and was awarded there for his leadership of the Maryland Handel Festival Opera Orchestra, as well as for his performances and premiéres of the music of twenty Australian composers.

VIOLA



DAVID HARDING (CANADA)

Proudly supported by Tony Ireland

David Harding is Professor of Viola and Chamber Music at Carnegie Mellon University, Pittsburgh. He has an extensive solo and chamber music career, having performed throughout Europe, the United States, Canada, Central America and Australia. in such venues as the chamber

music halls of Berlin Philharmonie and Concertgebouw, and Weill Hall at Carnegie Hall. He performs at many chamber music festivals throughout North America including the Seattle Chamber Music Society, Sitka Chamber Music Festival and Ottawa Chamber Music Festival.

David is a member of the Glass Chamber Players, Trio Verlaine and the American String Project. The New York-based Glass Chamber Players is a newly created ensemble formed by Philip Glass. With the flute, viola, harp ensemble "Trio Verlaine" David has recorded the Debussy Sonata as well as transcriptions of Debussy and Ravel, specially commissioned by the group. In 2011 Trio Verlaine gave the world premiére of a new trio written for them by R. Murray Schafer. David was formerly the violist in the Chester String Quartet (resident at Indiana University, South Bend,) the Toronto String Quartet and Triskelion String Trio. He toured extensively throughout Europe with the Vellinger Quartet and has collaborated with members of the Cleveland, Tokyo, St. Lawrence and Pacifica Quartets. A graduate of the Juilliard School of Music, David was the winner of the Sir John Barbirolli award at the Lionel Tertis International Viola Competition. Having served on the faculty of Indiana University South Bend and the University of British Columbia, David has given master classes at the Banff International Centre for the Arts and universities throughout North America. He plays on a viola made by Pietro Antonio della Costa, Tresviso Italy, circa 1750.



BARRY SHIFFMAN (CANADA)

Proudly supported by The Keyboard Shop
Canadian violinist and violist Barry
Shiffman has a rich and varied career as a
performer, recording artist, teacher, and
administrator. In 1989, he co-founded the
St. Lawrence String Quartet (SLSQ). During
his 17 years with the Quartet he appeared
in over 2,000 concerts in venues around the

globe. In addition to performing and recording, Barry Shiffman

is a sought-after violin and viola teacher and chamber music coach. As part of his role in the St. Lawrence, he served as Artist in Residence at Stanford University from 1998–2006 and as Visiting Artist at the University of Toronto from 1995–2006. Passionately committed to the composers of our time, he has been involved in the premières of hundreds of new works.

From 2006 – 2010, Barry Shiffman served as Director of Music Programs at The Banff Centre. He is currently the Artistic Director of the Centre's Summer Music Programs and Executive Director of the Banff International String Quartet Competition. In addition to his work at The Banff Centre, he also serves as the Executive Artistic Director of Vancouver's Music in the Morning.

Since the fall of 2010, Barry Shiffman has been Associate Dean and Director of Chamber Music at the Glenn Gould School of the Royal Conservatory of Music (RCM), and directs the RCM's Young Artists Performance Program. A sought after juror, he was Chair of the Montreal Symphony Young Artists Competition and travelled to Russia last summer to serve on the jury of the Tchaikovsky Violin Competition, and was on the jury of the Geneva Competition (String Quartet) last autumn.

CELLO



HOWARD PENNY (AUSTRALIA)

Proudly sponsored by Townsville Catholic Education Office

Howard Penny was born in Canberra and after studies with Nelson Cooke moved to Vienna, studying with Tobias Kühne, André Navarra, Boris Pergamenshikov and William Pleeth. Winning the ABC Young Performers Competition, concerto performances

include Sydney Opera House, Vienna Musikverein and Konzerthaus, Berlin Schauspielhaus, Suntory Hall Tokyo and Casals Festival Prades. A regular principal cello with Vienna Chamber Orchestra, Australian Chamber Orchestra, Camerata Salzburg and Vienna Radio Symphony, he is a long-standing member of the Chamber Orchestra of Europe, working regularly with the world's leading conductors and soloists, participating in over 100 CD and video recordings with such artists as Abbado, Harnoncourt, Solti, Haitink, Kremer, Argerich and Domingo.

As a chamber musician he has appeared in Wigmore Hall, Salzburg Festival, Beethoven Festival Bonn and KREMERata Lockenhaus, and was awarded the Gold Medal for services to the Republic of Austria. Fifteen years with the Beethoven Trio Vienna also took him to major halls in the U.S. and Japan. A regular guest with Concentus Musicus (Harnoncourt) and for the last 10 years Lecturer in Historical Performance Practice at the University Mozarteum Salzburg, he was musical codirector of two Mozart operas for the 2006 Salzburg Festival complete cycle. A specialist in recitative realisation he was recently engaged for a new production of Don Giovanni for the Vienna Festival, a prize-winning Coronation of Poppea in Melbourne, and for seminars during the Mozart Week in Salzburg with Angelika Kirschlager. Directing from the cello he led many programmes at ANAM (including a Haydn opera

with Steve Davislim and Sara Macliver), as well as the Chamber Orchestra at National Music Camp 2010.

Engagements in Australia for 2012 include directing National Music Camp, appearances at major festivals (AFCM Townsville, Bangalow, Huntington, and his own Sanguine Estate Music Festival), with ACO, and several concerts at the Melbourne Recital Centre.

His numerous CD recordings include works for solo cello, a live recording of Beethoven's Triple Concerto from the Vienna Konzerthaus, major works for piano trio with the Beethoven Trio Vienna, first recordings of Boccherini quintets and sextets, and many other chamber works. He has been a member of the Resident Faculty of the Australian National Academy of Music in Melbourne since 2007, where he is now based.

DOUBLE BASS



MAX MCBRIDE (AUSTRALIA)

Proudly supported by Fuji Xerox

Max McBride began his professional career in 1969 when he became the youngest full time member of the Sydney Symphony Orchestra. In 1973 was appointed coprincipal of the bass section.

After two study leaves in Austria where

he studied with world-renowned Ludwig Streicher and conducting with Otmar Suitner, he returned to Australia to take up the position of Principal Double Bass with the Australian Chamber Orchestra. He also worked regularly with the Australia Ensemble and the Brandenburg Orchestra. Other significant appearances were with Kathy Selby and Friends; Pinkas Zuckerman for Melbourne Summer Music; several solo performances with cellist David Pereira and viola player Irina Morozova; a concert for Sydney's Mostly Mozart Festival in 1997 with the Korean cellist Young Chang Cho and regular appearances at the AFCM between 1993 and 2012.

In 1992 Max took up a full-time teaching position at the Canberra School of Music. Max's students have held positions in the Vienna Philharmonic Orchestra, the Berlin Philharmonic Orchestra, Melbourne Symphony Orchestra, Queensland Orchestra, Australian Opera and Ballet Orchestra, Ensemble Modern, at Penn State University, as well as other teaching institutions.

Throughout his teaching career, Max has kept up a busy performing schedule and was invited to play with the Vienna State Opera Orchestra and the Vienna Philharmonic Orchestra under Daniel Barenboim. Between 1998 and 2007, he was again invited to play in the Vienna State Opera in numerous performances including Parsifal, Die Frau ohne Schatten, Elektra and Barber of Seville. In Australia he has been guest principal with all State Orchestras and the Sydney Symphony Orchestra. In 2011 he led the bass section of the Australian World Orchestra amongst whom were three ex-students.

Max has also had an active conducting career, working with most of the professional orchestras in Australia, including the Australian Chamber Orchestra, Sydney, Queensland and Adelaide Symphony Orchestras as well as the Victoria State Orchestra. In 2008 Max took up the position of Chief Conductor and Artistic Director of the Sydney Youth Orchestra.



KARIN SCHAUPP (AUSTRALIA)

Proudly sponsored by Abigroup Contractors
Her playing has been hailed by the
German press as "so perfect, so complete,
that it seems like a miracle". Karin
Schaupp is sought after internationally
as a recitalist, soloist and festival guest,
making countless television and radio
appearances.

She has released six solo CDs, and many ensemble and orchestral albums, winning her numerous awards. Performance highlights include "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 in the Royal Festival Hall.

HARP



MARSHALL MCGUIRE (AUSTRALIA)

Proudly sponsored by TCS

Acclaimed as one of the world's leading harpists in contemporary and baroque repertoire, Marshall McGuire studied at the Victorian College of the Arts, the Paris Conservatoire and the Royal College of Music, London. His London début

recital was presented at the Purcell Room for the Park Lane Group. He has commissioned and premièred more than 100 new works for harp, and has been a member of the ELISION ensemble since 1988. Marshall is founding President of the New Music Network, a member of the Australian Youth Orchestra Artistic Advisory Committee, a trustee of the Hephzibah Tintner Trust and the Peggy Glanville-Hicks House and was head of artistic planning with the West Australian Symphony Orchestra from 2006-2011.

CLARINET



CATHERINE MCCORKILL (AUSTRALIA)

Proudly sponsored by Anonymous

Originally from Perth, WA, Catherine graduated with the Performance Prize from the Canberra School of Music, studying with Donald Westlake, after which she received a Churchill Fellowship to study in Europe and the USA with

Hans Deinzer, Anthony Pay, John McCaw, Guy Deplus, Gervase de Peyer and Elsa Ludewig-Verdehr. In 1986 Catherine became principal clarinettist in the Queensland Philharmonic Orchestra, subsequently taking up positions at the WA Conservatorium of Music as a member of Ensemble Vasse, and at the Victorian College of the Arts, before joining the Australia Ensemble in 1995.

Catherine has performed as a soloist with the Australian Chamber Orchestra and most of the Australian symphony orchestras. Since 1993 she has had a long association with the ACO as principal clarinettist and recently toured with the orchestra to the USA and Europe. Catherine has also appeared as guest principal with most Australian orchestras. She has performed regularly at major Australian chamber music festivals and other accomplished chamber groups such as Selby & Friends (Trioz) and the Australian String Quartet, with whom she has toured nationally.

Catherine's premiére performance of Nigel Westlake's Rare Sugar for solo clarinet and ensemble, commissioned for the Australia Ensemble, led to a 2008 APRA/AMC Award for the best performance of an Australian work. Her CD recording with her colleagues in the Australia Ensemble of the clarinet quintets of Mozart and Brahms was highly acclaimed in ABC 24 Hours magazine.

DIDJERIDU



WILLIAM BARTON (AUSTRALIA)

Proudly sponsored by Anonymous

William Barton is one of Australia's most notable didjeridu players, as well as a pioneer in the wider perception of his cultural traditions. Born in Mount Isa in 1981, he was taught the didjeridu by his uncle, an elder from the Waanyi tribe of

NW Queensland. At the age of eleven he became the leading didjeridu player at traditional funerals and other ceremonies, and as a direct descendant from the Kalkadunga tribe, he became involved in dance and began to instruct others in aspects of his traditional culture. In July 2001 he appeared at the AFCM, performing in Peter Sculthorpe's From Ubirr: String Quartet No.12 with the Goldner String Quartet. That appearance launched an extraordinary association between the young man and Australia's most revered senior composer.

Sculthorpe has now included didjeridu parts in several of his notable orchestral pieces. These were first presented by the Queensland Orchestra and their chief conductor Michael Christie in Brisbane in August 2002 and a month later in Tokyo, and in 2003, William Barton was designated as the orchestra's artist-in-residence. He has appeared at most festivals in Australia, and has amassed an impressive roster of international appearances, from Edmonton to Honolulu, from Los Angeles to Vienna, from Spain to Japan, presenting the works of a number of Australian composers as well as his own original work for the didjeridu.

FLUTE



LORNA MCGHEE (CANADA)

Proudly supported by SeaLink Queensland Scottish-born Lorna McGhee is principal flute with the Pittsburgh Symphony Orchestra. She has performed as guest principal with Chicago Symphony, Minnesota Orchestra, London Symphony, London Philharmonic, Academy of StMartin-in-the-Fields, Chamber Orchestra of Europe and the Vancouver Symphony. Before emigrating to North America in 1998, Lorna was co-principal flute of the BBC Symphony Orchestra, England. As a soloist, Lorna has given concerto performances with the London Symphony Orchestra, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra in the UK and Manitoba Chamber Orchestra, Toronto Philharmonia, and Victoria Symphony in Canada and the Nashville Chamber Orchestra and Oregon Bach Festival Orchestra in the USA. A career highlight was a performance of Penderecki's flute concerto with the Oregon Bach Festival Orchestra under the baton of the composer in 2004.

As a chamber musician and recitalist, she has performed throughout Europe and North America in such venues as London's Wigmore Hall, Barge Music in New York, the Louvre, Paris and the Schubertsaal of Vienna's Konzerthaus. She has made chamber music recordings for EMI, Decca ASV, Naxos and Meridian. As a member of Trio Verlaine (with Heidi Krutzen, harp and David Harding, viola) Lorna has most recently recorded "Fin de Siècle," a CD of music by Debussy and Ravel for Skylark Music.

As a teacher, Lorna holds a visiting teaching post at the Royal Conservatoire of Scotland as the 'International Fellow in Flute.' Lorna has been a resident artist/teacher at the Banff International Centre for the Arts on several occasions. Lorna studied with David Nicholson in Scotland and with William Bennett at the Royal Academy of Music, where she was awarded the Queen's Commendation for Excellence. She has recently been given the honorary title of 'Fellow of the Royal Academy of Music.'

TRUMPET



SARAH WILSON (AUSTRALIA)

Proudly supported by Moore Stephens Qld
New Zealand born Sarah gained a
B.Mus at Auckland University, NZ before
travelling to study in the UK, where she
gained a Masters with distinction in
performance at Trinity College of Music,
London. Tutors were Mark David, Ian

Balmain, Robert Farley and Iaan Wilson.

Whilst in London Sarah freelanced with the Royal Opera House Orchestra, English National Ballet, London Concert Orchestra, BBC Scottish Symphony, Scottish Opera, Royal Philharmonic Orchestra and the New Queens Hall Orchestra.

Sarah was appointed Associate Principal trumpet with the Christchurch Symphony Orchestra in 2004 and acted as Principal trumpet in 2008 and 2009, then being appointed as Associate Principal trumpet of the Auckland Philharmonia in mid 2009. Sarah is currently Section Principal trumpet of the Queensland Symphony Orchestra and has also worked as a guest with the New Zealand, Melbourne, Western Australia and Tasmanian Symphony Orchestras. Sarah has performed a number of times as soloist with the Queensland Symphony Orchestra and will be undertaking more solo projects with the orchestra this season.

Whilst in New Zealand Sarah taught trumpet at Auckland and Canterbury universities, and currently is enjoying tutoring trumpet at the Queensland Conservatorium of Music, giving individual tuition and assisting with the coaching of the newly formed Conservatoire Trumpet Ensemble. Sarah is a Bach artist.

PERCUSSION



IAN BRUNSKILL (AUSTRALIA)

Proudly supported by Port of Townsville
lan Brunskill was born in Winnipeg,
Manitoba and studied at the University
of Calgary and University of Toronto,
where his main teachers included Russell
Hartenberger. From 1990-1992, lan was
percussionist in the Band of the Ceremonial

Guard, Canadian Armed Forces. Between 1993 and 1999, he studied and performed with David Thiaw (Senegalese drumming), Ravi Naimpally (classical Indian drumming), and Kwasi Dunyo (Ghanaian drumming).

Since moving to Australia, Ian has appeared with Riley Lee, Graeme Jennings, Lara St. John and Peter Garrett, including the premiére of Ross Edwards' The Water Circle and Australian premiéres of works by Gavin Bryars and Henry Cowell. Recently, Ian performed with Dancenorth and composer Iain Grandage, Mohamed Bangoura, Iap steel guitarist Mike Cooper and at the Australian Percussion Gathering. Ian is now based in Townsville where he works as a freelance percussionist and teaches with Education Queensland.

SOPRANO



MERLYN QUAIFE (AUSTRALIA)

Proudly sponsored by Quest Serviced Apartments

Merlyn Quaife has performed opera, oratorio, lieder, chamber music and contemporary music to great acclaim throughout Australia and Europe. She has appeared with all the major Australian

opera companies and symphony orchestras, Singapore Symphony, Hong Kong Philharmonic, Voronesz Philharmonie (Russia) and Berliner Capella. She has premiéred many operatic roles, including creating the title role in Gordon Kerry's Medea (1993), premiéring the role in Australia, Germany and USA. Her recordings appear on the Naxos, Move, Tall Poppies and ABC Classics labels.

Recent engagements include creating the role of Betty in Brett Dean's Bliss for Opera Australia in Sydney, Melbourne and at the Edinburgh Festival, First Lady in The Magic Flute for Victorian Opera and a performance of Brett Dean's Wolf Lieder and Webern's Four Lieder Op.13 with the Melbourne Symphony Orchestra. In 2012 her engagements include the Overseer (Elektra) for West Australian Opera and Les Noces with West Australian Symphony Orchestra.

VOICE



KATIE NOONAN (AUSTRALIA)

Proudly supported by Jennifer Bott AO

Katie Noonan's technical mastery and pure voice make her one of Australia's most versatile and beloved vocalists. A mother, singer, producer, songwriter, pianist and business woman, this 4 x ARIA Award winning and 6 x platinum selling

songstress first received widespread praise as the angel-voiced songstress of indie-pop band George. Her various releases include her folk trio's self-titled album 'elixir', the No. 1 selling classical album 'Two of a Kind' with her mother Maggie and her gold-selling top ten solo album 'Skin'. She has also worked with the country's top orchestra's including her recent fruitful collaboration with Richard Tognetti and the Australian Chamber Orchestra.

Noonan's affinity with jazz shone through on the ARIA award winning album, 'Before Time Could Change Us' recorded with revered pianist Paul Grabowsky. In Noonan's 2009 ARIA winning release 'Blackbird', she collaborated with a historic ensemble of iconic jazz players including Joe Lovano, Ron Carter, Lewis Nash and John Scofield. With her band The Captains (Cameron Deyell, Stu Hunter and Declan Kelly) Katie's 2010 release 'Emperor's Box' saw the songstress sail towards a lush and organic band sound, with her trademark strong and inspired personal stories.

Katie's sublime folk/jazz trio of 14 years Elixir recently released their long awaited 2nd album 'First Seed Ripening'. Reflective, brooding and ravishingly beautiful, Elixir features Katie's saxophonist husband Zac Hurren (winner of the National Jazz Award 2009) and Steven Magnusson, regarded by many as Australia's finest jazz guitarist (Paul Grabowsky, Paul Kelly, Vince Jones). 'First Seed Ripening' is largely inspired by the words of legendary Australian poet Thomas Shapcott. The album spent over 13 weeks at Number 1 on the Australian Jazz Charts and won the ARIA for best Jazz Album 2011.

Katie is never content to rest in her comfort zone and in 2011 alone she has collaborated with a wonderfully diverse range of artists – including The Sydney Dance Company for the World Premiére of 'LANDFORMS', Australian composer Elena Kats-Chernin for the World Premiére of 'The Little Green Road to Fairyland' for the Queensland Music Festival and Internationally acclaimed classical guitarist Karin Schaupp in a 20 date sold out Australian tour.

CHOREOGRAPHER



RAEWYN HILL (New Zealand/Australia)

Proudly sponsored by Lady Adrienne Stewart

Raewyn Hill was appointed Artistic Director of Dancenorth, Australia in 2010. Before taking up this role she was an internationally commissioned choreographer and educator. Trained in classical ballet, over an 18-year career, she went on to become one of New Zealand's foremost dance practitioners. She has held several prestigious positions in dance throughout the world, including Cite des Arts (Paris), Baryshnikov Arts Centre (New York), Juilliard (New York), Bolshoi Ballet Academy (Moscow), Beijing Dance Academy (China) and The Hong Kong Academy for Performing Arts (China).

NARRATOR



DAMIEN BEAUMONT (AUSTRALIA)

Damien Beaumont was raised on a dairy farm in the Adelaide Hills. He started his Bachelor of Science degree, but the lure of studying music saw him switch to study voice at the Elder Conservatorium of Music. He went to England to further his studies,

and in London he worked for a music publishing company and was mentored, advised and taught by such leading musicians as Leslie Howard, Andrew Field and Geoffrey Parsons.

Returning to Australia, Damien joined the ABC in 1999 and now presents the popular program "Afternoons" on ABC Classic FM.

Career highlights have included working closely with Opera Australia; presenting Carmen on the Big Screen; travelling to Taiwan and Edinburgh with their productions of Carmen and Bliss and in 2011 he hosted Sydney's Opera in the Domain and Opera Australia's Opera for Flood Relief.

Damien has had a long association with the Australian Festival of Chamber Music and has not only broadcast, but performed in many of the concerts including; Strauss' Enoch Arden with Piers Lane (piano); Jessica Duchen's Song of Triumphant Love and the world première of her Sins of the Father in 2011.

WINTERSCHOOL ACCOMPANIST



GLADYS CHUA (AUSTRALIA)

Originally from Perth, Gladys graduated from The University of Melbourne in 2009 with a Bachelor of Music (Hons) and Bachelor of Commerce (majoring in Economics) where she was a Faculty of Music Merit Scholar. There she studied piano under the tutelage of Caroline

Almonte, who fostered her love for chamber music and collaborative music-making. Gladys returns to Townsville this year after participating in the Advanced Winterschool at AFCM in 2010.

Gladys has been a musician at National Music Camp, the Australian International Summer Orchestral Institute, as well as a member of the University of Melbourne Symphony Orchestra, Melbourne Youth Orchestra and Australian Youth Orchestra. She has also performed in projects with the Melbourne Symphony Orchestra and Tasmanian Symphony Orchestra. In 2010 Gladys was a répétiteur intern at The Opera Studio Melbourne, studying under Andrea Katz, and was appointed Director of Music at Queen's College, The University of Melbourne. She began her studies at the Australian National Academy of Music, based in Melbourne, in 2011 and is studying with Timothy Young.

FAMILIES' CONCERT HOST



STEVE PRICE (AUSTRALIA)

Proudly supported by Southern Cross Austereo

Truly one of the greatest honours as a broadcaster, and a silly broadcaster at that, is to read a wonderful story with the music created by some of the greatest musicians in the world! And all this to the greatest audience in the world, the children. I love it. I have been in paradise for thirty mango

seasons and enjoy every moment thanks to the fun of radio and the magic of the stage. Join us in a festival celebrating life's orchestra, come and re-join the world of the young... And perhaps remain young at heart.

CHOIRS



BELGIAN GARDENS STATE SCHOOL CHOIR (AUSTRALIA)

Belgian Gardens State School is a great group of successful performers, known for their rich, warm vibrant sound. 2012 will be the third year that the choir have performed with the AFCM. The school is celebrating its 125th Anniversary this year.



ALLEGRETTO CHOIRS (AUSTRALIA)

Allegretto Choirs was founded by Kerry Rehn in 2003 with 13 singers and has now expanded to four choirs catering for singers aged from Year 3 to Year 12, young adults and the ageless! The choirs have performed at many Townsville community events, participated in many choral festivals and worked with notable Australian and international composers and conductors, here and elsewhere within Australia. Allegretto Petites (Years 3-7) is conducted by Sr. Valerie Huston and Allegretto Voices (Year 8-12) by Kerry Rehn. Members of the choirs enjoy singing a wide range of musical styles within an atmosphere of fun and enjoyment, while also developing musicianship and choral skills.

2012 PROGRAMME

THURSDAY 26TH JULY

6:30pm

Jupiters Townsville

Chefs in the North Dinner

Hosted by Maggie Beer and Damien Beaumont

Henryk WIENIAWSKI (1835-1880) Polonaise No.1 in D, Op.4

Ástor PIAZZOLLA (1921-1992) Oblivion

Atle Sponberg Kathryn Stott

The first of Wieniawski's two Polonaises dates from 1852, early in his career as an itinerant violin virtuoso, and was composed during his first extended stay in Russia. Like those of Chopin a generation earlier, Wieniawski's Polonaise takes the distinctive rhythm and phrase structure of the national dance and clothes it in breathtaking feats of bravura playing.

The tango was to Piazzolla as the polonaise was to Chopin: a form with a strongly national flavour that became the vehicle for the composer/performer's most personal expressions. *Oblivion* dates from 1962. GK.

Nikolai RIMSKY-KORSAKOV (1844-1908) arr. Serge RACHMANINOFF The Legend of Tsar Saltan: 'The Flight of the Bumblebee'

Jack FINA (1913-1970) Bumble Boogie Jonathan Plowright

In Rimsky-Korsakov's opera *The Tale of Tsar Saltan*, Guidon, the exiled young Tsarevich, saves a Swan Princess and is granted the power to turn himself into a bumblebee. In 'The Flight of the Bumblebee', Guidon returns home to sting his evil aunts who were responsible for his exile.

Rachmaninoff's version dates from 1929. American pianist and band-leader Jack Fina made his boogie-woogie version in 1948. GK.

Improvisation
William Barton

FRIDAY 27TH JULY

8:00pm
Townsville Civic Theatre
Opening Night - The Archduke



John IRELAND (1879-1962) Phantasy-Trio in A minor Jonathan Plowright Leo Phillips Howard Penny



John Ireland, who died fifty years ago, spent four years in the 1890s studying at the Royal College of Music in London under the fearsome Charles Villiers Stanford. In the new century he worked mainly as a church musician, but steadily built a reputation for secular music, notably through chamber works.

In 1905 Walter Wilson Cobbett and the Worshipful Company of Musicians established a prize for British composers, who were encouraged to submit a work for chamber ensemble. These had to be in a single movement, but made up of sections in contrasting speed and metre, and to last no longer than twelve minutes. Each work was to be designated 'Phantasy', an archaic spelling of 'fantasy' that evoked the sort of works for 'chests', or consorts, of viols in Tudor and Jacobean times.

This, Ireland's first piano trio, was entered in the 1907 competition, where it was placed equal second. It is a work still dominated by the Brahmsian idiom favoured by Stanford, but is beautifully constructed and written idiomatically for all three players. GK.

Nigel WESTLAKE (born 1958)

Sonata for Two Guitars (World Première)

Burning Point Mosstrooper Peak Nara Inlet Tangalooma Butterfly Bay Smoky Cape

Slava Grigoryan Leonard Grigoryan

The Sonata for Two Guitars is a development, devised especially for Slava and Leonard Grigoryan, of the Sonata for Solo Guitar (2010) commissioned by Timothy Kain. Based on an identical form as the original solo, the second guitar part has been added in order to amplify the resonances, augment the harmonic structure and share and ornament the melodies and textures, resulting in a tightly knit, intimate dialogue between the two instruments. Each movement is named after a remote location on the east coast of Australia, places that hold a special meaning for me, and that were visited during a huge time of upheaval in my life. They are locations of repose and meditation, and upon each site stands a shrine to the memory of my son Eli.

The work begins very tentatively, reflecting as it does the building of the first shrine at Burning Point. On a pristine white beach, in the twilight of a magical tropical sunset, a family gathers shells and small flowers. In silence they arrange their offerings around a small photo of the departed, lighting incense and candles, which burn late into the night.

Thus begins a practice of remembrance that will become a daily ritual over the coming months. On each occasion the shrines will become larger and more elaborate, and the places upon which they are built will become more remote and precarious. They are located within caves and crevices amongst peaceful inlets, tidal estuaries, coral beaches, and on rocky ridges upon the tropical islands overlooking the fringing reefs and deep blue waters of the Great Barrier Reef. Some of the shrines will be washed away by peak tides and cyclones, others will stand for hundreds of years.

The music is sometimes reflective, as is the case for the movements Burning Point, Nara Inlet and Butterfly Bay, and at other times more extrovert, invoking a sense of energy and movement, as if marking the journey to these remote locations, a process that sometimes involved several hours of challenging bush walking through tropical rainforest and dry creek beds and the scaling of treacherous mountain peaks. Nigel Westlake © 2012

Maurice RAVEL (1875-1937)
Introduction and Allegro
Lorna McGhee
Catherine McCorkill
Marshall McGuire
Dene Olding
Dimity Hall
David Harding
Julian Smiles

In 1904, the instrument-making firm of Pleyel commissioned Claude Debussy to compose a work for use in harp examinations at the Brussels Conservatoire. At the time Plevel had convinced the Belgian institution to adopt its unique model, a fully-chromatic harp differing from the usual smaller pedal harp in having a separate string for each note (12 per octave rather than 7). Apparently, Pleyel had hoped that a work from such an important composer as Debussy would help confirm the status of its relatively new instrument as a viable alternative, if not a replacement for the traditional model. The result was Claude Debussy's Danse sacrée et danse profane. Almost immediately, however, the rival firm of Erard - the manufacturer of 'standard' pedal harps - countered by commissioning Maurice Ravel (even then considered to be the next most important living French composer after Debussy) to write an examination piece for its major client, the Paris Conservatoire. This resulted in his Introduction and Allegro for harp accompanied by flute, clarinet and string quartet. Ravel began composing it in mid-1905, and continued work during a yachting trip to Holland. However, en route in Soissons, he left his manuscript folder in a

nautical outfitting shop where (ever on the lookout for eyecatching fashions) he was trying on sailors' hats! GS.

INTERVAL

Ludwig van BEETHOVEN (1770-1827)
Trio for piano, violin and cello in B flat, Op.97, 'The Archduke'
Allegro moderato
Scherzo: Allegro – Trio
Andante cantabile, ma pero con moto
Allegro moderato – Presto

Storioni Trio

Beethoven's last, and greatest, piano trio was composed at high speed in March 1811 (though sketched the year before). It is thus a companion piece to his Seventh and Eighth Symphonies and the G major Violin Sonata, Op.96. Its nickname refers to its dedicatee, the Archduke Rudolph, who was one of Beethoven's most important patrons from 1809. Rudolph, as Maynard Solomon notes, 'seems to have worshipped Beethoven' and made valuable collections of first edition, manuscripts and letter; Beethoven, for his part, dedicated no fewer than 15 pieces to Rudolph, and spoke of him 'with childlike reverence as he does [of] no other'.

Scholar William Kinderman places the Trio at 'dead-centre of Beethoven's creative development', as it reconciles the expansive serenity of such works as the Fourth Piano Concerto with the intense concentration of pieces like the 'Quartetto serioso', Op.95.

The first movement's opening theme unfurls over a 33-bar period, unruffled in its stately rhythm and radiant major tonality, though containing several strongly contrasting motifs out of which Beethoven spins a lengthy development section. To contrast with the stateliness and rich sonority of the first movement, Beethoven places the scherzo second. Here his gift for the elaboration of concentrated motivic material is to the fore, with the scherzo proper set off against a trio that alternates between, in Nigel Fortune's words, 'a mysterious chromatic fugato in B flat minor and a brilliant piece of salon music – really a waltz – in D flat.'

The slow movement (though as Beethoven's tempo marking makes clear, not *that* slow) is the most substantial of the four and is in the variation-form that so defines Beethoven's late period. Astonishingly, given the movement's breadth, there are only four variations on the disarmingly simple melody. Often described as hymn-like, the theme has, as Kinderman remarks, something of the sarabande to it, with its frequently accents second beats in a graceful triple metre.

Like the *Scherzo*, the finale acts as a foil to the rich elaborations of the previous movement. It, like the opening, is marked *Allegro moderato*, but its final *Presto*, genuinely funny in the manner of Haydn, completes the work in a rush of energy. GK.

SATURDAY 28TH JULY

10:00am

C2, Townsville Civic Theatre

Concert Conversations with Piers Lane 1

Piers chats with the Slava and Leonard Grigoryan, Bart van der Roer, Wouter and Marc Vossen.

Nigel WESTLAKE (born 1958) Songs from the Forest Leonard Grigoryan Slava Grigoryan

Songs from the Forest was commissioned by guitarist Timothy Kain for the Kain/Williams guitar duo in 1994. The commission followed from a collaboration involving Nigel Westlake and Timothy Kain in John Williams' Attacca band, which toured the UK and Australia in 1992. The popularity of Songs from the Forest amongst performers has resulted in a number of extended adaptations of the piece including a duo for guitar and percussion, and a trio for two guitars and double bass.

In a single movement, the work begins and ends with an energetic interplay between the two guitars as they engage in a playful dialogue, swapping melody and flamboyant rhythmic gestures. By contrast, the central section, marked 'free and expressive' is a lyrical interlude, somewhat wistful in nature.

Nigel Westlake © 2012

Felix MENDELSSOHN (1809-1847)
Piano Trio No.1 in D minor, Op.49
Molto allegro agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Storioni Trio

It was not until 1839, when Mendelssohn was ensconced in Leipzig that he wrote his first Piano Trio in D minor. He showed it to his colleague and boyhood friend Ferdinand Hiller, a student of Hummel who had gravitated towards the music of avant-garde composers, such as Berlioz, Chopin and especially Liszt. Mendelssohn and Liszt were friendly too, Liszt having appeared at the Gewandhaus, but it was Hiller who suggested that Mendelssohn consider enriching the piano part of his trio, more in line with the emerging style of Romantic pianism.

Robert Schumann called it 'the master trio of today... a lovely composition which years from hence will still delight grandand great-grand children'. In fact, apart from Beethoven and Schubert, there were comparatively few trios of any great note in the earlier nineteenth century, which gives Mendelssohn's the sense of a work that had solved certain problems. Among these may well be the changes to instruments wrought by technology: the piano, for one thing, was now a much louder and more resonant instrument than it had been for even the late eighteenth century.

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

3:00pm

The Cultural Centre

William Barton and Friends

Peter SCULTHORPE (born 1929) Earth Cry William Barton Goldner String Quartet

In 1985, Peter Sculthorpe said, 'Perhaps we now need to attune ourselves to this continent, to listen to the cry of the earth, as the Aborigines have done for many thousands of years.' For *Earth Cry*'s main theme, Sculthorpe used a Groote Island melody to which he had set an Arrernte chant about dawn light on the spinifex, collected by T G H Strehlow, *The Song of Tailitnama*. Sculthorpe describes the two sections of the work, originally for orchestra, thus:

'The first is ritualistic, its melody and accompaniment suggesting Aboriginal chant and the landscape itself. The second, in its broad melodiousness, brings the material of the first section to its consummation. In doing this, I affirm my belief in the possibility of future harmony on earth.' GK.

Elena KATS-CHERNIN (born 1954)
Fast Blue Village 1
The C
William Barton
Piers Lane

In 2007 I wrote a piece for 14 instruments called *Village Idiot*, inspired by a beautiful and moving poem of the same title by Graeme Doyle, a schizophrenic artist, which I heard him recite in 2006. Later, with the encouragement of a few musician friends I decided to make a couple of shorter versions of it for different ensembles. I took the essence of the original motoric piece in 10/8 metre and 'distilled' it into a 4-minute piece called *Fast Blue Village*. William Barton improvises the didjeridu part.

The C, commissioned by Prue Neidorf for the International Association of Music Librarians' Conference in Sydney in 2007, is written for didjeridu and piano and later I made a

version of it for bassoon and piano. Like *Fast Blue Village* it is based on repetitive rhythms and is in 5/4. This piece is, overall, optimistic and in a major key. Elena Kats-Chernin © 2012

Matthew HINDSON (born 1968) *Didjeribluegrass* William Barton Goldner String Quartet

As the title suggests, *Didjeribluegrass* incorporates some aspects of bluegrass music, in particular the fast 'fiddling' style of string playing that includes many open strings.

Bluegrass music is especially associated with regional areas, and this seemed good match with the first performances of this piece that took place in towns in western Queensland. The didjeridu sometimes works with this sound-world, but at other times either co-exists or seems to work against the string parts, taking over through improvisation and assume a more prominent role.

Didjeribluegrass was commissioned by the Australian Festival of Chamber Music with the financial assistance of the Australia Council, the Federal Government's arts funding and advisory body.

Matthew Hindson © 2012

5:00pm

Perc Tucker Regional Gallery

Rhythms of Light

A major exhibition of recent paintings by Di Bresciani. Reception with the artist and Piers Lane who will launch the book 'Di Bresciani: Compositions in Colour'.

LIVE Broadcast by

8:00pm Townsville Civic Theatre



Georg Philipp TELEMANN (1681-1767)

Concerto for two violas in G major (TWV 52:G3)

Lent Gai Large Vif

David Harding Barry Shiffman Camerata of St John's Caroline Almonte (Harpsichord)

Telemann once claimed that 'since the concerto form was never close to my heart it was indifferent to me whether I wrote a great many or not.' This was in 1718, relatively early in his long career, and he was referring to the type of Italian-style virtuoso concerto that his friend Sebastian Bach had recently taken up with such vigour after discovering the music of their only slightly older Venetian contemporary,

Antonio Vivaldi. In fact, Telemann's 'indifference' resulted in a good many more concertos than Bach ever composed, including almost fifty for one, two, three, or four solo violins. Bach and Telemann, nevertheless, share the laurels for composing the earliest surviving concertos featuring two solo violas, Bach's Brandenburg Concerto No.6, and this G major concerto by Telemann.

While showing the strong influence of Vivaldi in the brilliant second movement, Telemann's concerto is somewhat closer in style and design to the string concertos of another close friend, Handel. Telemann later remembered his first meeting with the 16-year-old Handel in 1701 as an occasion when he tasted 'the poison of music', which at that time for both of them was exemplified in the works of another Italian, Arcangelo Corelli. Whereas Bach's concertos tend to develop Vivaldi's model into sequences of long, contrapuntally intricate movements, Handel's and Telemann's follow Corelli in being constructed out of short pieces directly related to dance and other characteristic forms. In this concerto, the opening movement has the stately choreography of an operatic pastoral dance, in which the pair of violas are the principals; for all its Vivaldian figuration, the second movement is still essentially a bustling gigue; the third, a sombre lament; and the fourth a vigorous bourrée. Alternating slower and faster tempos, the overall result is balanced, elegant, and - unlike Bach - succinct. GS.

Joseph HAYDN (1732-1809) Concerto for Keyboard and Violin in F major, Hob. XVIII/6 Allegro moderato Largo

Presto Atle Sponberg Kathryn Stott

Camerata of St John's

of the harpsichord.

Late in life, Haydn remarked to his biographer that he had been 'no mean keyboard player and singer [and] could also perform a concerto on the violin'. Taken at face value, that is no more than we would expect from a professional composer of the late 18th century; Haydn was, however, being extremely modest, which makes it all the more tantalising that we don't know which, if either, of the two solo parts he might have played in this, his only double concerto. Nor do we know for sure when the piece was written. Haydn himself thought it had been composed in 1756 when Therese Keller, sister of his future wife and, by all accounts, the woman he would have preferred to have married, made her solemn profession as a nun. Haydn may have been confusing this work with his Concerto in C major Hob.XVIII:1, written originally for organ. The Double Concerto's keyboard part, while listed in Haydn's catalogue of 1766 as for harpsichord, also seems likely to have been conceived for organ – the simple, dogged chords in the early part of the slow movement, might benefit from the sustained quality of the organ, as against the sudden decay

SATURDAY 28TH JULY (CONT'D)

Charles Rosen has compared Mozart's and Haydn's piano trios, noting that while Mozart's give each performer more independence, Haydn's use of doubling the violin piano served to strengthen the melody and thus allow for more complex keyboard textures. That is frequently the case in the Double Concerto, especially in the extended first movement.

The *Largo* offers the violin freedom to soar at first, as the accompanying textures begin quite simply but gather complexity as the movement unfolds. The work is rounded off by a short, vibrant *Presto*. GK.

Benjamin BRITTEN (1913-1976)

Les Illuminations for high voice and string orchestra, Op.18

Merlyn Quaife

Camerata of St John's

Swiss soprano Sophie Wyss remembered how excited Britten was in 1938 when 'he had just read the most wonderful poetry by Rimbaud and was so eager to set it to music'. By March 1939 Britten had set two of the poems, *Being beauteous* and *Marine*, which Wyss premièred in Birmingham to great acclaim a month later. The remainder of the cycle was composed between then and October 1939, during which time Britten and singer Peter Pears were living in North America.

That a composer as fastidious as Britten should be so excited by a poet who cultivated the 'derangement of all the senses' seems odd at first. Arthur Rimbaud (1854-1891) wrote all of his influential poetry as a teenager, while scandalising French society by having a tumultuous, drug-fuelled love affair with the poet Paul Verlaine, ten years his senior and, until Rimbaud's arrival, happily married. Having survived addiction, homelessness and a gunshot wound inflicted by Verlaine, Rimbaud gave up literature at the age of 21 and spent many of his remaining sixteen years as a trader and gun-runner in East Africa. Britten had set Verlaine's poetry in the extraordinary Four French Songs composed when he was fifteen, but it was through Auden that he discovered the work of the younger Rimbaud in 1938.

Britten's obsession with the corruption of innocence and his powerfully ambivalent attitude to sexuality found resonance in Rimbaud's poetry. Paradoxically, though, here much of the melodic material is derived from the common major chord, as heard in the fanfares of the first section. Britten's writing for the voice – and despite his later stated preference for Pears' interpretation, it is a work which suits the soprano better – has a crystalline clarity, and the scoring for string orchestra has numerous touches of brilliance.

Fanfare

J'ai seul la clef de cette parade sauvage.

Britten takes this single line from *Parade*, the last poem in the cycle, using it as a point of reference several times during the piece: I alone have the key to this savage parade. In its first

appearance, Britten evokes the sound of brass instruments by having the strings play fanfares 'towards the bridge' of their instruments to produce a distinctly nasal sound.

Villes

Britten thought this poem a 'very good impression of chaotic modern city life'; it was probably inspired by Rimbaud's visit to London in the 1870s.

Phrase

This section, where the poet describes stretching 'cords from steeple to steeple, garlands from window to window and golden chains from star to star' leads straight into.

Antique

Britten, as Dorothy Parker said of Verlaine, was always chasing Rimbauds. *Antique* is dedicated to one, Wulff Scherchen, and describes a 'gracious son of Pan, crowned with flowers and berries... Your fangs show...your heart beats in the belly where sleeps the double sex'.

Royauté

In this poem we are back on the city streets, where a possibly mad, but happy couple announce that they wish to be king and queen. Their wish, or delusion, becomes reality – for a whole morning.

Marine

Marine is a tour-de-force of energy and evocative scoring, where Britten uses numerous inventive touches to bring to life Rimbaud's imagery of the constant motion of the sea and its 'whirlpools of light'.

Interlude

J'ai seul la clef de cette parade sauvage. This sober interlude was, according to Britten, 'a reproof for the exaggeratedly ecstatic mood of Marine'.

Being Beauteous

This is the most explicitly sexual song. With what Donald Mitchell has described as 'its feeling of spaciousness and long farewell', it is dedicated to Peter Pears, with whom Britten would spend the rest of his life.

Parade

Parade is distinctly sinister in its evocation of 'rogues, who have exploited your world'; the identification of sexuality with corruption and violence is clear.

Départ

The poet, and composer, have 'seen enough' and experienced enough of the world's noise, and resolve to depart in 'new affection'.

GK.

(For text translations see pages 54-55)

INTERVAL

Malcolm WILLIAMSON (1931-2003) Piano Concerto No.2 Allegro con brio Andante lento – (attacca) Allegro con spirito

Piers Lane Camerata of St John's

A pupil of Alexander Sverjensky and Eugene Goossens at Sydney Conservatorium, Malcolm Williamson realised a dream of many young Australian artists of the post-war era by moving to London. There his composing career was kick-started by Adrian Boult, who gave the première of his overture Santiago de Espada with the London Philharmonic in 1957. And in 1958, John Barbirolli conducted his First Piano Concerto at the Cheltenham Festival. Though having left Australia behind more-or-less permanently by 1953, Williamson believed his music retained one valuable native characteristic, 'the sort of brashness that makes Australians go through life pushing doors marked pull'. Yet despite his readiness to work - whether as nightclub pianist or church organist - 1960 found him struggling to support his wife and their first child. Late in the year he received news of a composition competition being offered by the new music department at the University of Western Australia:

The prize money was precisely one month's rent of the apartment where we were then living... In eight days I wrote this brief concerto and it won the prize. God gives us the gift to write music but money gives us the impetus... I do believe that some of the impulsiveness inherent in the outer movements was motivated by the hope of a prize.

According to Williamson, the concerto is 'in the key of F sharp' and 'monothematic'. But there is little closed or static about the tonality - at the outset, actually bitonal, F sharp for strings, F natural for piano; or about the thematic material, which begins with two repeated bar-long cells first, four notes falling scalewise, second, the piano's short arching phrase in octaves - but which quickly mutate into apparently new countermelodies and passagework patterns. An incidental piano counterpoint from the first movement, transplanted and transformed, becomes the slowly turning figure that generates the successive layers of the slow movement's ruminating string fugue. The piano also takes this up at first, but then veers offs into a rhapsodic cadenza-like commentary. A tonally unlikely trill lifts us back from distant D to home F-sharp for the finale, in which the slow movement 'theme' gains extra notes and grows into a four-bar piano riff. Though thrown off centre by occasional missing beats and cross-rhythm syncopation, this becomes the obsessive focus, barely relieved by the subtle return of the falling four-note scale from the very opening of the concerto, GS.

Nigel WESTLAKE (born 1958) Out of the Blue Camerata of St John's This single-movement work draws on the unity of a tightly knit small ensemble: a standard string orchestra featuring, from time to time a solo violin and solo viola. It gains its energy from displaced accents and a distinctive piling up of parallel or near parallel melodic parts to create a sense of propulsion.

The central section, by contrast, is fragmented and sparsely textured, lapsing into introspection and reflection – as if the players are pondering over the musical material. Motives are slowed down, spread out, and shared between parts. Dreamy tremolos and floating chords pave the way for a return to the opening ideas by way of a limping waltz. The concluding section once more features the riffs (melodic fragments) and rhythmic patterns derived from blues music. Nigel Westlake © 2012

Matthew HINDSON (born 1968)

The Rave and the Nightingale
Goldner String Quartet

Camerata of St. John's

What sort of music would Schubert have written if he had been born in the late twentieth century instead of the late eighteenth? Of course we will never know, but perhaps his love of writing songs might suggest he would stray towards writing popular music. Maybe we would have a prolific 'DJ Franz' writing techno-inspired electronica anthems for the clubs of Europe.

In The Rave and the Nightingale, these ideas are used as a starting point. The work was approached as if Schubert was granted a glimpse into the beginning of the twenty-first century, brought on by the syphilitic dementia he may have been suffering. The first four minutes of the piece are a direct quotation from Schubert's last quartet, D887 in G major. Upon the repeat of the exposition in the original quartet, the contemporary treatment begins and takes over, continuing until the end of the work. This 'contemporary' filtering of the piece is easily recognizable in most cases. There are many string techniques that were not used during Schubert's time, as well as a variety of rhythmic and harmonic figures that could be associated with aspects of popular music. However a lot of Schubert's material has been integrated into the music. Sometimes this is obvious, sometimes less so. The structure of *The Rave and the Nightingale* is also based upon Schubert's original quartet movement.

Schubert is also famed for his melodic writing. The role of the 'nightingale' has been assigned to this aspect of the original quartet movement. In truth, there is more 'rave' than 'nightingale' in this work, but the opposition between the two in intended to provide a degree of musical tension and contrast.

Matthew Hindson © 2012

SUNDAY 29TH JULY

11:00am

C2, Townsville Civic Theatre

Reef Talk

The Coral Sea: Conserving Coral Cathedrals that arise from the Deep Blue Sea

The Coral Sea represents one of the world's few remaining coral reef areas that still retain their natural populations of megafauna, fishes and corals.

The Coral Sea Commonwealth Marine Reserve was recently proposed by the Australian Government for special protection. This area of almost 1 million square kilometres contains large populations of whales, sharks, fishes and coral reefs that are largely intact. Also there are dramatic seamounts that are yet to be explored, along with many shipwrecks. Declaration of this area will make it the largest Marine Protected Area in the world. The AFCM Reef Talks will illustrate why this area is special for Australia and the world.

Dr. Daniela Ceccarelli formerly of James Cook University has recently reviewed the biology of the Coral Sea and will illustrate her talk with previously unseen images below the waters from geologist Dr. Robin Beaman of JCU Cairns. The talks will be introduced by Dr Clive Wilkinson, formerly of the Global Coral Reef Monitoring Network, who will focus on the high conservation values of the Coral Sea. Scientific content curated by Dr Clive Wilkinson.

Alphonse HASSELMANS (1845-1912) *La Source, Op.44* Marshall McGuire

Harpist and composer Adolphe Hasselmans is principally remembered as the teacher of great virtuosos like Laskine, Tournier and Salzedo, and the composer of this charming work, *La Source* (The well-spring) dating from 1898, in which a lilting melody rides on rippling figurations.

Claude DEBUSSY (1862-1918) La cathédrale engloutie Caroline Almonte

In this, the tenth Prelude from Book I, Debussy evokes the Breton legend of the city of Ys, which had been submerged beneath the Atlantic for its sins. Fishermen occasionally reported having caught their nets on the spires of the cathedral, and some heard the sounds of its bells from beneath the waves. Debussy responds with music that graphically portrays rolling waves, bells and sounds of the cathedral's music. GK.

Nigel WESTLAKE (born 1958) Entomology Lorna McGhee Cathy McCorkill Dene Olding Howard Penny Caroline Almonte Ian Brunskill

This work for ensemble also uses an accompanying recording of a collection of environmental sounds taken mainly from insects in the bushland of NSW. The recordings have been processed and sequenced to form a rhythmic and textural backdrop for the live performers and includes crickets, cicadas, grasshoppers, beetles, frogs, several kilos of live maggots, unidentified earth tunnelling creatures, gumboots in mud and an exploding device for rural crop protection.

Entomology was commissioned by the Seymour Group with generous financial assistance from the Performing Arts Board of the Australia Council.

Nigel Westlake © 2012

Claude DEBUSSY (1862-1918)

arr. for two pianos by André CAPLET (1878-1925)

La Mer – Three Symphonic Sketches

De l'Aube à midi sur la mer

(From dawn to noon on the sea)

Jeux de vagues (Play of waves)

Dialogue du vent et de la mer

(Dialogue of the wind and the sea)

Kathryn Stott Caroline Almonte

Debussy's music is never intended as visual imagery, or the soundtrack to some imaginary film, though the composer may have invited such misinterpretations: in subtitling the work 'Three symphonic sketches' he evokes the visual arts; moreover, he often used terms like 'colour' and 'shading' when discussing his music. But in 1903, when he began work on *La Mer*, Debussy wrote to a friend from the Burgundian countryside: 'You will say that the ocean does not exactly bathe the hills of Burgundy, and my seascapes may be studio landscapes, but I have an endless store of memories'.

The work, then, is about the *idea* of the sea rather than being a representation of it.

Debussy's genius for orchestration and subtle rhythmic organisation certainly make for a work where it is possible to imagine the crash of waves, the call of seagulls and the movement of light on water. The final climactic moments of the first movement, for instance, somehow create a sense of emerging from the deep into the light.

But *La Mer* is as much 'symphonic' as it is 'sketch'. In the first movement his careful development of short motifs is perfectly symphonic; the second movement, 'Play of Waves', is, among other things, a symphonic scherzo; and the third movement – which has one of the rare 'big finishes' of any work by this composer – is a symphonic finale. By a nice

paradox, Debussy's marvellous musical reflection on the constant flux of the sea is achieved by the most painstaking and careful calculation. Not for nothing did the published score carry the intricately designed woodcut *The Hollow Wave* by the Japanese artist Hokusai.

Composer André Caplet is well known for his orchestrations of such Debussy works as the *Children's Corner* Suite, but made a number of reductions of orchestral works, such as this version of *La Mer*, which dates from 1909. GK.

*Improvisation*William Barton

3:00pm

C2, Townsville Civic Theatre

AFCM Winterschool - Young String Ensemble Performance

2012 Winterschool Director Michele Walsh

4:00pm

Townsville Civic Theatre

Clair de Lune

Narrated by Damien Beaumont

Claude DEBUSSY (1862-1918)

'Pierrot'

'Pantomime'

'Clair de lune'

Merlyn Quaife

Caroline Almonte

Debussy, a 20-something composer in the 1880s, was fascinated by contemporary movements in art and literature, especially 'Symbolisme'. Certain literary motifs frequently recur in the poetry of the time, such as an interest in carnival or *commedia dell'arte* characters, and, of course, imagery of the moon. (Schoenberg's *Pierrot lunaire* set translations of poems, written by Albert Giraud in 1884, that bring such imagery together.)

Debussy set 'Pierrot' by Théodore Faullin de Banville (1823-1891) in 1882, depicting Pierrot by moonlight and referring to a well-known mime, Jean Gaspard Deburau. 'Pantomime' and 'Clair de lune' (of which Debussy made two versions) likewise explore *commedia* characters and the transfiguring power of the moon in poems from the *Fêtes galantes* of Paul Verlaine. 'Clair de lune' is, of course, also the title of one his best known piano pieces, from the *Suite bergamasque*.

Ariettes oubliées:

'C'est l'extase'

'Il pleure dans mon coeur'

Merlyn Quaife

Caroline Almonte

Later in the decade Debussy returned to Verlaine in a cycle composed in 1887, but revised for publication as *Ariettes oubliées* in 1903. 'C'est l'extase' describes post-coital languor,

while 'Il pleure dans mon coeur', by contrast, explores the languor of sadness.

(For text translations see pages 53-54)

Première Rhapsodie for clarinet and piano Catherine McCorkill

Piers Lane

Piano Trio in G minor (1880) I Andantino con moto allegro

Storioni Trio

Prélude à 'L'après-midi d'un faune' arr. for two pianos by André CAPLET (1878-1925) Kathryn Stott Jonathan Plowright

Images, Book I: 'Reflets dans l'eau'

Piers Lane

Petite Piece for clarinet and piano Catherine McCorkill

D: - - - 1 - - -

Piers Lane

Sonata for cello and piano in D minor

Prologue: Lent, sostenuto e molto risoluto Sérénade: Modèrèment animé

Finale: Animé

Julian Smiles

Jonathan Plowright

Debussy wrote the Première Rhapsodie in 1909 and orchestrated it two years later, giving the first performance of that version in Russia to a bemused audience. It falls into three main sections, beginning 'dreamily' and gathering speed for a rapturous finale.

As an 18 year-old pianist still enrolled at the Paris Conservatoire, Debussy had taken a summer job as piano tutor to the family of Nadezhda von Meck, the Russian widow of a railway tycoon and, more importantly, Tchaikovsky's patron. Meck and her large family spent much of each summer travelling across Europe.

In addition to a house pianist, she also included the violinist Vladislav Pachulski and cellist Pyotr Danilchenko in her entourage. Debussy soon composed his *Premier Trio en sol*, though never returned to the medium.

Dating from 1894, the *Prélude à 'L'Après-midi d'un faune'* was Debussy's breakthrough piece, and one that changed the course of Western music. A response to Stephane Mallarmé's *symboliste* poem, the music embodies the erotic, dreamy languor of the sleepy faun. Like *La Mer* the work was arranged for two pianos by Debussy's colleague and friend, composer André Caplet.

Debussy was always at pains to say that his music was not concerned with direct visual imagery. 'Reflets dans l'eau', from the first group of Images of 1905, however, uses the gently

SUNDAY 29TH JULY (CONT'D)

percussive nature of the piano, and its immense sustaining power to create a vivid sense of water and shimmering light.

Debussy returned to the clarinet and piano in 1910 with this 'Little piece' composed as a sight-reading exercise for students at the Conservatoire.

During the war to end all wars, Debussy began a projected set of six chamber pieces to be published as the work of 'Claude Debussy, French musician'; unusually for him, though, they would be sonatas, rather than pieces with descriptive titles. In 1915 he composed the first two works, the Cello Sonata and the Sonata for flute, viola and harp, but at the end of that year fell silent again owing to major surgery for cancer. After convalescence he worked again on his unfinished opera on Poe's *The Fall of the House of Usher* and completed the Violin Sonata in March 1917.

8:30pm Jupiters Townsville

Band of Brothers

Exciting and seductively exotic music with Band of Brothers - Slava and Leonard Grigoryan with Joseph and James Tawadros in concert under the stars.

MONDAY 30TH JULY

10:00am

C2, Townsville Civic Theatre

Concert Conversations with Piers Lane 2

Piers Lane chats with Howard Penny, Leo Phillips, Barry Shiffman, Brendan Joyce, and section leaders of Camerata of St John's: Jonny Ng (Principal Violin I), James Wannan (Principal Viola), Katherine Philp (Principal Cello) and Justin Bullock (Principal Bass).

Ludwig van BEETHOVEN (1770-1827) String Trio in E flat major, Op.3

Allegro con brio

Andante

Menuetto (Allegretto) - Trio

(sempre dolce, pizzicato) - Menuetto

Adagio

Menuetto (Moderato) - Minore - Menuetto

Finale (Allegro)

Leo Phillips

Barry Shiffman

Howard Penny

What he variously called a *Gran Trio* and *Terzetto* was one of the earliest of Beethoven's works to come to international attention. In 1793, when the piece was just months old and the composer only 23, William Gardiner in Leicester, England, was shown a manuscript copy of a work matching its description by a musical enthusiast from Cologne (next city to Beethoven's Bonn). Beethoven, in turn, seems to have composed the trio in response to another already well-travelled piece of music, Mozart's Trio-Divertimento (K

563), which must have arrived in Bonn hot off the press (first published in 1792, shortly after Mozart's death). Beethoven adopted three tell-tale features of Mozart's composition: (1) the string trio scoring; (2) the key, E flat; and (3) the six-movement layout. Elsewhere, however, Beethoven sought to give the viola, sometimes the 'pig-in-the-middle' in Mozart's piece, a little more autonomy, in the process offering extra solutions as to how to rescue the trio texture from an intrinsic sameness.

Since all three instruments have to be in play most of the time (in order, for instance, to form full 3-note chords), Beethoven creates extra interest by constantly shifting focus, which sees melodic and rhythmic interest pass freely between the three layers of the texture, or from familiar, well-articulated shapes into more abstract, even wayward gestures. Again following Mozart, there are two minuet movements. No 3 is so clipped and attenuated as to suggest little more than a dry sketch of the dance, while the contrastingly sweet trio is so luxuriously fleshed over that it almost glides rather than steps. As if to atone for his earlier abstraction, No.5 is exuberantly balletic, with the sort of oddly rustic minor-key trio that might almost have been penned by Haydn.

Often one instrument comes to the fore, though only the violin does so for prolonged passages; elsewhere, various couplings of two instruments stand out from an ongoing background provided by the third. Perhaps Beethoven's clearest innovation, however, comes in the way all three instruments are so often caught up into a single pervasive motion. This can happen subtly, as in the two slower movements - in the percussive staccato motion of the *Adagio*, and its smoother double in the luminous *Adagio* - or almost obsessively, as in the propulsive triplets at the center of the finale. GS.

Béla BARTÓK (1881-1945) Divertimento for Strings, BB118 Allegro non troppo Molto adagio Allegro assai Camerata of St John's

In the summer of 1939 Paul Sacher, the conductor and entrepreneur who had commissioned the *Music for Strings*, *Percussion and Celesta*, gave Bartók the use of his chalet in the Swiss Alps. Sacher had commissioned 'something for strings' for his Basle Chamber Orchestra and in these idyllic surrounds Bartók composed his Divertimento in a mere fifteen days.

The work is at once a continuation of Bartók's synthesis of folk-music from eastern Europe with his own advanced idiom, and a loving recreation of an aristocratic 18th century genre. As its name suggests, such a piece in the classical period would have been intended as 'diverting', rather than concerned with weighty formal elaboration, though Mozart and Bartók well knew how to create works that were both.

Bartók's is in three movements, and, in the manner of the Baroque *concerto grosso* makes frequent use of textural contrasts between a small 'concertino' group and the full compliment of strings.

The first movement recalls Hungarian folk-music in its chugging rhythm and slightly 'bluesy' modal melody. The chromatic implications of these modes lead to some astringent harmony that contrasts with occasional bright major triads and sudden unison. The slow movement is an example of Bartók's 'night music' idiom with its use of often eerie sounds; scholar Lajos Lezsnai believes its mood reflects Bartók's distress at hearing that his mother was seriously ill in Hungary. But despair is banished by the fast final movement, which recalls the *verbunkos* or 'recruiting dance' formerly used to lure young men into the army. GK.

1:00pm Flinders Street Library

Library Chat

"The relationship between live composer and performer".

Damien Beaumont will lead a discussion with Nigel Westlake, the Grigoryan Brothers and members of the Goldner String Quartet.

DELAYED Broadcast by

ABC

5:30pm Townsville Civic Theatre

Ray Golding Sunset Series - Shepherd on the Rock

Wolfgang Amadeus MOZART (1756-1791) *La clemenza di Tito*, K621: 'Parto, parto' Merlyn Quaife Catherine McCorkill Caroline Almonte

In Mozart's Vienna even aristocratic patrons were drawn to the flexible, realistic and funny genre of *opera buffa* ('comic opera'). But the coronation of the new Emperor Leopold as King of Bohemia demanded old-fashioned *opera seria* ('serious opera') in which Mozart could, in the words of Volkmar Braunbehrens 'combine praise for a sovereign with the depiction of exemplary rule under humane conditions – all in the context of ancient Roman grandeur.'The objects of Titus' clemency are Vitellia, daughter of the previous, deposed emperor, who feels entitled to marry Titus, and Sextus, who is hopelessly in love with her. Spurned by Titus, Vitellia conspires with Sextus to murder him. In this aria with its famous obbligato for basset clarinet, Sextus (originally sung by a castrato), passes 'from sentiment to determination', as Julian Rushton puts it. GK.

Franz SCHUBERT (1797-1828)

Der Hirt auf dem Felsen (The Shepherd on the Rock), D965

Merlyn Quaife
Catherine McCorkill
Caroline Almonte

Between August and October 1828 Schubert managed to complete three piano sonatas, the songs known as the

Schwanengesang, his String Quintet and the cantata *The Shepherd on the Rock*. Within a fortnight of completing the latter work, he had died at the age of 31. Such a prodigious output is par for the course for Schubert, though at this time he was critically ill and weak, and it is hard not to see this last flowering as the result of the knowledge of impending death.

And yet *The Shepherd on the Rock* is by no means pessimistic. The text, by Wilhelm Müller (the poet of *Die Schöne Müllerin*) with a few lines added by Helmina von Chezy (Schubert's librettist for ill-fated projects like *Rosamunde*) is a classic example of 'pastoral'. The shepherd on his rock bemoans the fact that his sweetheart lives far away in the valley below, but as he reaches the depths of despair is suddenly cheered by the arrival of spring and its renewal of all life. GK. (For text translations see pages XX - XX)

Ludwig van BEETHOVEN (1770-1827) String Quartet in D major, Op.18 No.3

Allegro

Andante con moto

Allegro

Presto

Goldner String Quartet

At the end of the 1790s Beethoven produced his first string quartets. He became friends with Prince Lichnowsky, patron of the quartet led by Ignaz Schuppanzigh which had worked closely with Haydn and others and was, as A W Thayer notes, 'a set of performers schooled to perfection by his great predecessors'.

Like both Haydn and Mozart, Beethoven grouped six quartets under this one opus number. He made no secret of his labours with the genre, but in December 1800, the Countess Josephine von Deym described a salon concert at which 'Beethoven, that real angel, let us hear his new quartets, which have not been engraved yet and are the greatest of their kind'.

The final order of opus 18 reflects Beethoven's overall dramatic conception of the set. The genial D major work was in fact the first written, but owing to its perhaps modest aims didn't require serious revision.

The first movement, as William Kinderman puts it is 'relaxed, even somewhat bland... but Beethoven resourcefully experiments with the audience's expectations.'That in essence is how Beethoven demonstrates his understanding, if not yet absolutely total mastery, of the musical language: it is the overall design which matters, rather than individual details, though it would be hard to dislike any of the material in this tuneful work. Interestingly, in the slow movement Beethoven chooses the key of B flat, where convention would suggest A major. In doing so he subtly heightens the tension between the keys, and therefore characters, of each movement, and the contrast between keys a third apart comes to occupy a fundamental position in his later music, such as the slow movement of the Ninth Symphony. The

MONDAY 30TH JULY (CONT'D)

slow movement here explores a variety of often complex textures; the dance movement which follows – significantly not identified as *menuetto* or scherzo, merely *allegro*, has as its contrasting middle section a simple but effective passage in the minor mode. The finale, in a boisterous 6/8, may reflect Beethoven's admiration for Mozart's Quintet K 593. Robert Simpson has pointed out that in fact Beethoven's theme (with something of the Mexican hat dance to it) is much more flexible and extensible than that of Mozart's finale, on which it might well be modelled. GK.

8:00pm Townsville Civic Theatre

LIVE Broadcast by

ABC

Classic FM

Evening Series – Come tango with me!

Claude DEBUSSY (1862-1918) Syrinx for solo flute Lorna McGhee

The title of Debussy's short piece for solo flute alludes to the story in Ovid *Metamorphoses* where the nymph, Syrinx, escapes the amorous intentions of the god Pan by being transformed into a clump of reeds out of which he makes a set of panpipes.

Debussy wrote the piece in 1912 as incidental music for *Psyche* a play by his colleague Gabriel Mourey. Psyche is beloved of Cupid, who visits her by night insisting that she never look on him. (Her curiosity has predictable consequences.) In Mourey's play *Syrinx* was played offstage as Pan died. GK.

Richard Rodney BENNETT (born 1936) Sonata after Syrinx

Molto moderato –
Presto (Scherzo 1) –
Alla habanera –
Cadenza (for viola and harp) –
Vivo (Scherzo 2) –
Poco adagio (solo harp) –
Adagio

Lorna McGhee David Harding Marshall McGuire

As one of Britain's most respected and versatile musicians, Bennett has produced over two hundred works for the concert hall, and fifty scores for film and television, as well as having been a writer and per former of jazz songs for fifty years. Studies with Boulez in the 1950s immersed him in the techniques of the European avant-garde, though in recent years, he has adopted an increasingly tonal idiom. He was knighted for Services to Music in 1998.

The composer writes:

This piece was written for the Nash Ensemble, for their concert to mark the composer's 50th birthday, given at

Wigmore Hall, London, in May 1986. It was composed during August 1985 in New York City, and is dedicated to Amelia Freedman.

Five recent works of mine have been based on Debussy's Syrinx (1912) for solo flute, and this is the third of the group. Debussy used the combination of flute, viola and harp if one of his late sonatas, and I have always wanted to write a work for these instruments. The work lasts about 13 minutes. Richard Rodney Bennett © 2012

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

Storioni Trio

Ravel was deeply upset by the outbreak of World War I, writing that 'this perpetual nightmare is too atrocious. I feel I shall go mad...' He was also determined to serve his country, despite being 39 years old, short and underweight. In September 1914 he was a volunteer, caring for the wounded; by the following March he was a military truck driver, and with his truck *Adelaïde* faced a number of potentially fatal dangers.

Ravel's small output is a result of his perfectionism; he had begun his Trio in the summer of 1913 and completed the first movement, characteristically, only by March 1914. He clearly found the piece challenging to write, but with the outbreak of the war and his determination to enlist drove him to complete it in, for him, record time.

The opening movement is an expansive sonata design based on the attractive simple theme announced by the piano at the start. Ravel described it as 'Basque in colour'; its rhythm, like much folk music, contains subtle irregularities (here each bar is initially divided into groups of 3+2+3 quavers) while the harmony is essentially simple and modal. The title of the second movement, Pantoum, refers to a style of Malay poetry (pantun) introduced into French letters by Victor Hugo and much used by Charles Baudelaire. Its form demands that that second and fourth line of one stanza become the first and third of next stanza. This doesn't 'translate' into musical form, of course, though we might hear echoes in Ravel's contrast of rhythmic groups of three and two, and in the way he alternates thematic material between strings and piano. The exotic brilliance of the *Pantoum* is in complete contrast to the celebrated passacaglia that follows. It is tempting to hear it as a kind of hymn to peace, as the poised theme passes from instrument to instrument as Ravel gradually elaborates the texture and then, after the movement's climax, gradually reduces it to its original state. The Finale is, as Myers says, exultant. Ravel uses typically Basque rhythmic devices, such as the alternation of five and seven beats to a bar, and the writing for all instruments is hugely virtuosic. One might suggest that for Ravel there was a kind of salvation from the imminent horrors of war in the virtues of classicism. GK.

INTERVAL

Ástor PIAZZOLLA (1921-1992)
Soledad
Lagrimas Negras
Oblivion
Milonga des mis amores
Escualo
La Partida
Tico Tico
Milonga del Angel
Libertango
Atle Sponberg
Camerata of St John's
Kathryn Stott

Piazzolla grew up in New York where, at the age of 8, his father gave him a button accordion, or bandoneón, to remind him of his Argentinian roots. The bandoneón was the traditional solo instrument of tango bands, and it was a sign of young Piazzolla's rebellious streak when he started playing Bach, Gershwin and jazz on it instead. Back in Buenos Aires in in the 1940s, the young bandoneonista teetered between the classical world of his composition teacher Alberto Ginastera, and that of his night job in the band of master-tangeuro, Aníbal Troilo. In 1953, the scales seemed to tip toward a classical career, when he won a composition prize, and went to study in Paris with Nadia Boulanger. But, to his surprise, Boulanger encouraged him not to turn his back on the tango. And so, in the late 1950s and early 1960s, Piazzolla began to cross-fertilise the tango with melodic, harmonic and rhythmic ideas from modern concert music. Fine early examples of his revolutionary synthesis are found in his 'Angel' series. The series stems from a fugue he wrote for a 1962 stage play Tango del Angel by Alberto Rodríguez Muñoz, in which an angel visits the slums of Buenos Aires. In Milonga del Angel, first released on a 1963 album, Piazzolla went on to salute his angelic visitor in the more popular vein of a sentimental nightclub number. GS.

TUESDAY 31ST JULY

2:00pm

Depart Breakwater Ferry Terminal

Orpheus Island Concert

Music to include:

Joseph Tawadros James Tawadros

Johann Sebastian BACH (1685-1750)

Partita in A minor for solo flute, BWV 1013

Allemande Corrente Sarabande Bourrée anglaise

Lorna McGhee

As with so much of Bach's solo instrumental music, there is little documentary evidence, let alone an autograph score, to indicate when, and for whom, the A minor Partita (and even the title is an editorial intervention) may have been written. Our best guess is that was composed some time after 1717, probably at Cöthen.

It is in four movements, rather than the six of other Partitas, but like them uses dance forms. The allemande, almost entirely in semiquavers, forms a substantial prelude and, as in the Cello Suites or works for solo violin, makes use of a virtual polyphony, created by sudden changes of register to underpin the harmony. On the page, the movement seems to require inhuman breath control, but in performance one realises that Bach has built breathing into the phrasing to further articulate the music's structure. The allemande's abstract texture contrasts with the lively triple-metre corrente and the expansive song-like beauty of the sarabande. Virtual polyphony is again to the fore in the final Bourrée anglaise (for continental Baroque composers, anglaise could be a synonym for rustic). GK.

Michael HEAD (1900-1976) 'The Singer' Merlyn Quaife

English composer Michael Head published a collection of Five Songs in 1939 including 'The Singer', to words by Bronnie Taylor. The work has an optional piano accompaniment, but its fresh, pentatonic inflections make for an attractive unaccompanied song. The narrator describes a chance meeting on a hill with an unprepossessing, down at heel, but somehow charismatic singer. As the singer passes, the narrator realises that she might have seen a fairy. GK.

*Improvisation*William Barton

WEDNESDAY 1ST AUGUST

10:00am

C2. Townsville Civic Theatre

Concert Conversations with Piers Lane 3

Piers Lane chats with Caroline Almonte, Catherine McCorkill, Barry Shiffman and Nigel Westlake.

Nigel WESTLAKE (born 1958) *Piano Trio* in three movements Storioni Trio

Veiled string melodies and flowing piano gestures form the basis for the opening of this work. This sustained lyricism rapidly gains momentum, becoming increasingly excitable and aggressive in nature for a brief period. The energy is quickly dissipated, pointing towards a calm, yet unresolved, ending. The second movement is music of a contemplative nature, providing a stark contrast to the extrovert energy of the two outer movements. The piano supports a dialogue

WEDNESDAY 1ST AUGUST (CONT'D)

between violin and cello, underpinning the colour and intensity of the melodic contours with repetitive accompaniment figures and chordal gestures.

The final movement is a challenging and virtuosic scherzo featuring a dazzling display of furious semiquaver passages, aggressive rhythmic devices and whimsical, jazz influenced melodies.

Commissioned by The Macquarie Trio (resident at Macquarie University) for its 2003 National Subscription Series with generous financial assistance from the Australia Council. Nigel Westlake © 2012

Jean FRANÇAIX (1912-1997) Trio for clarinet, viola and piano

> Preludio: Largo Allegrissimo Scherzando

Largo

Presto

Catherine McCorkill Barry Shiffman Caroline Almonte

Famously praised as a child by Ravel, who said to the boy's father, 'among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity', Françaix was duly encouraged, and became one of the most prolific composers of the twentieth century, with some 200 works to his name. These include numerous operas, ballets and film scores, and a huge amount of instrumental music all unapologetically written in a neoclassical, tonal idiom: Françaix' aim, according to Muriel Bellier, was 'to give pleasure'. Performers would agree, as his many instrumental works are agreeable to play and cheerful in effect. This is certainly the case in his Trio, dating from 1992, that uses the 'Kegelstatt' line-up of clarinet, viola and piano. Its five short character-piece movements explore the relatively warm colours afforded by the ensemble, but find room for much characteristic wit. GK.

1:00pm

Perc Tucker Regional Gallery

AFCM Winterschool – Advanced Public Masterclass 1

5:30pm Townsville Civic Theatre

Ray Golding Sunset Series
- Bach by Candlelight 1

Johann Sebastian BACH (1685-1750) Concerto for three violins (after BWV 1064)

Allegro Adagio

Allegro

Atle Sponberg

DELAYED Broadcast by

ABC
Classic FM

Leo Phillips Brendan Joyce Camerata of St John's Caroline Almonte (Harpsichord)

A pessimist might imagine that Bach's comparatively small corpus of surviving concertos (less than 20, if duplicates are counted only once) represent only part of a once much larger body of music, a great deal of which is now irrevocably lost. However, American musicologist Joshua Rifkin has argued that 'the very intensity with which Bach recycled his instrumental works tells us precisely the opposite – that he in fact wrote only a limited number... which he then had constantly to adapt to ever new situations'.

This, indeed, has long been the suspicion of Bach scholars, who have found among his dozen keyboard concertos in particular compelling evidence of further non-keyboard originals. Important clues include tiny copying errors, of exactly the sort that Bach would be expected to make arranging the music from one instrument to another, or transposing it from one key to another. Even where the putative original has disappeared, it can be more or less proved - for instance - that Bach arranged the D minor Harpsichord Concerto, also to be heard shortly, from a lost violin concerto.

There have usually been several competing attempts at such conjectural reconstructions. The task is complicated by the fact that the keyboard versions almost certainly contain a good deal that is new - including new usually left-hand material, and other polyphonic figuration to replace the original monophonic violin figures. Often, moreover, the modern editor has no sure indication which of two equally viable options Bach's putative original might have followed. This is especially so in this case of so-called invertible counterpoint, where one part might just as easily fit below a countermelody as above it. In the opening of this 'reconstructed' concerto, for instance, quite a different sonority is achieved when the solo violins play their part in unison up an octave, like a descant above the tutti violins, whereas in Bach's later version, the keyboard soloists play in octaves under the tutti violins, as if providing an optional second bass part.

Yet it is amazing how little the integrity of the conception is affected, no matter which alternative Bach (or a modern editor) chooses to follow, almost as if, from the very first, the composer knew he would later recast the music with different solo instruments. A similar substitution of violins, for instance, would be unimaginable for Mozart's 3-piano concerto (K 242)! GS.

George Frideric HANDEL (1685-1759)
Samson, HVW 57: 'Let the Bright Seraphim'
Merlyn Quaife
Sarah Wilson
Camerata of St John's
Caroline Almonte (Harpsichord)

Handel composed his oratorio Samson in 1742-3, just after Messiah. A perennial favourite, the oratorio depicts the Hebrew Bible's story of the Israelite hero who is betrayed by Delilah but brings down the temple of the false god, Dagon, in a last burst of strength. As the oratorio comes to a close, 'an Israelitish woman' sings this celebrated apotheosis. GK.

Johann Sebastian BACH (1685-1750) Piano Concerto in D minor, BWV 1052

> Allegro Adagio

Allegro

Jonathan Plowright Camerata of St John's Caroline Almonte (Harpsichord)

'Concertos, broadly speaking, are gatherings and concerts... more strictly, pieces for string band, composed so that each part in turn comes into prominence and vies, as it were, with the other parts... or where among several violins one, called Violino concertino, stands out on account of its especially rapid playing.' This definition, published by his Hamburg friend Johann Mattheson in 1713, was anyway pretty much identical with that upon which Sebastian Bach modelled what is thought to have been his own very first violin concerto, possibly composed in Weimar in the very same year. No score having survived, its existence can only be imputed, rather than firmly proved. However, its musical substance - so the almost (but not quite) consensus musicological theory goes - was reliably preserved by Bach himself in this much later Leipzig arrangement, in which he reworked the original solo Violino concertino for keyboard. Back in 1713, he appears to have modelled his original conception closely on a couple of Vivaldi's violin concertos. Bach also made faithful organ arrangements of both of them, and both, like his new concerto, are characterised by long, elaborate solo cadenzas that bring their fast outer movements to climax.

At the outset of each of the two Allegro movements there is an orchestral ritornello, literally a 'returning passage' that recurs to introduce or punctuate each major section and highlight key-points of the ensuing musical argument. These memorable, carefully-balanced ritornelli from the full string band - with flashy scale passages and crisp cadences borrowed directly from Vivaldi's concerto style - quickly become familiar, and help to create maximum contrast with the more unpredictable rhapsodic episodes featuring the soloist. Never really crystallising into fully-developed melodies, the soloist's music consists of a dazzling succession of pattern-making, lightly accompanied, but always intensifying to a climactic return of the tutti.

The central Adagio movement - like a shadowy nocturne wafting straight off a Venetian canal (so consummately does Bach conjure Vivaldi here) - contrasts in key (G minor) and construction, having a more pervasive ritornello, which is constantly repeated by the bass instruments, thereby underpinning the entire movement. Above this, the soloist weaves a series of progressively more extravagant melodic variations, before finally the ritornello is restored to its unadorned unison focus. GS.

LIVE Broadcast by

Classic FM

8:00pm Townsville Civic Theatre

Evening Series -Bach by Candlelight 2

BACH (attributed) Sonata in G minor, BWV 1020

Adagio

Allegro

Lorna McGhee Marshall McGuire



Here is a Bach instrumental work of even more than usually uncertain status. Not only is the instrumentation in question (was the solo part for flute or violin?), but also the composer. Because of conflicting manuscript evidence, and some stylistic oddities, it was only tentatively attributed to Sebastian when first published in the Bach collected edition in 1860. Later, following the ascription given one of the earliest manuscript sources, it was generally assumed to have been composed by his son Carl Philipp Emanuel, though while still under his father's tutelage, and therefore dateable to before he left the family home in Leipzig late in 1734. Recently, however, Peter Wollny, editor of a new complete edition of C.P.E. Bach's music, has also rejected the work, on the grounds that it is as uncharacteristic of the son as of the father. One thing remains certain, however; it was written by someone within the elder Bach's circle, a student probably (or even another family member), and Sebastian may well have had a direct hand in dictating some of its content, maybe providing a skeleton of themes and bass-lines, and perhaps later correcting and improving on the pupil's first attempt.

So where does this uncertainty leave the casual listener? Better than usually placed, perhaps, to appreciate the work - regardless of composer or instrumentation - on its intrinsic merits. In authentic Bachian fashion, the sonata is scored in a trio format, in which, in this performance, the flautist and the harpist's right hand carry the two more-orless paired upper parts, and the harpist's left hand the bass. A distinctive feature of the first movement is that flute and the harp each have separate themes, at first heard only in alternation, though they later become contrapuntally more interdependent. While one could reasonably expect the middle movement to be in a major key, the choice of E flat major (rather than, in G minor piece, the more likely B flat) is again a little unusual. Nevertheless, from the flute's longsustained opening note, this lovely piece in three beats to a bar (each beat further divided into triplets) remains perfectly

WEDNESDAY 1ST AUGUST (CONT'D)

poised between the melodic and contrapuntal tendencies of its simple material. In the finale, however, the contrapuntal impetus is triumphant, drawing all three 'voices' of the actual duo - but 'virtual trio' - into a closely woven texture of brilliantly deployed statement, counterstatement, extension, elaboration, and restatement.

GS.

BACH

'Goldberg' Variations, BWV 988: Aria with Several Variations In 32 short movements:

1	Aria (a3)
2	Variatio 1 (a2)
3	Variatio 2 (a3)
4	Variatio 3 Cano

4 Variatio 3 Canone all'Unisono (a3)

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5 Variatio 4 (a4)
6 Variatio 5 (a2)
7 Variatio 6 Cand
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Variatio 6 Canone alla Seconda (a3)

8 Variatio 7 al tempo di Giga (a2) 9 Variatio 8 a 2 (a2)

10 Variatio 9 Canone alla Terza (a3)

11 Variatio 10 Fughetta (a4)

12 Variatio 11 (a2)

13 Variatio 12 Canone alla Quarta (a3)

14 Variatio 13 *(a3)* 15 Variatio 14 *(a2)*

Variatio 15 Canone alla Quinta. Andante (a3 minore)

17 Variatio 16 Ouverture (a3)

18 Variatio 17 (a2)

19 Variatio 18 Canone alla Sesta (a3)

20 Variatio 19 (a3)21 Variatio 20 (a2)

22 Variatio 21 Canone alla Settima (a3 minore)

23 Variatio 22 Alla breve (a4)

24 Variatio 23 (a2-4)

25 Variatio 24 Canone all'Ottava (a3)

26 Variatio 25 Adagio (a3 minore)

27 Variatio 26 (a3)

Variatio 27 Canone alla Nona (a2)

29 Variatio 28 (*a2-4*) 30 Variatio 29 (*a2-4*)

31 Variatio 30 Quodlibet (a4)

32 Aria Da capo e Fine

Caroline Almonte

28

One of the few Bach compositions published during his lifetime, this great variation set appeared in print, probably during 1741, as the fourth book of his *Clavier-Übung* (or 'Keyboard Exercise') with the simple title 'Aria with Several Variations'. Johann Gottlieb Goldberg (1727-1756), after

whom it has since been unofficially named, was then a 14-year-old musical prodigy under the protection of count Keyserlingk, Russian ambassador in Dresden. Keyserlingk had sent Goldberg for lessons with Bach's son, Wilhelm Friedemann, and later - so the story goes - commissioned the variations from Bach himself as a showpiece for the young musician. The count duly rewarded the composer with a goblet full of gold coins when Bach delivered the work to him, personally, in Dresden in November 1741. According to Bach's biographer, Forkel: 'The Count always called them 'my Variations' and was never weary of hearing them. For long afterwards, when he could not sleep, he would say, 'Play me one of my Variations, Goldberg." As published in Nuremberg, the Variations were elegantly engraved by Balthasar Schmid (1705-1749), and Bach's own copy survives to show that, on the whole, he was happy with the printed result (his handwritten corrections being relatively few).

The variations take their impetus from the first 8 bass notes of the theme, or Aria (the Fundamental-noten as Bach called them: G-F sharp-E-D-B-C-D-G). This bass pattern was a common property among composers of Bach's era (in England, Purcell also used it), but he extended it to 32 notes, one note deployed in each of the Aria's 32 bars. This 32-note bass, and not the *Aria* melody (which Purcell also partially pre-imagined), is the true 'theme'. Its division in two equal 16-note/bar strains is observed in all the variations. Bach also mirrors its structure in the layout of the entire set, which consists of 32 sections: namely the Aria, 30 variations, and a closing repeat of the Aria. Meanwhile, Bach grouped the 30 variations themselves into ten smaller sets of three, concluding each set with a contrapuntal 'puzzle' piece or Canon, or, in the case of the last set, a Quodlibet (Variation 30), a contrapuntal medley combining scraps of melody borrowed from as many as five German folksongs (one of them previously theme of a similar 32-movement variation set by Buxtehude). The canons are ingeniously arranged in ascending intervals, from a unison to a ninth. GS.

INTERVAL

BACH

Cantata: Jauchzet Gott in allen Landen, BWV 51

Aria (with obbligato trumpet, strings and continuo):

Jauchzet Gott in allen Landen! (Rejoice in God all lands!)

Recitativo (with strings and basso continuo):

Wir beten zu dem Tempel an (We offer our prayers in the temple)

Aria (with basso continuo):

Höchster, mache deine Güte (O God, renew your goodness)

Chorale (with 2 obbligato violins and basso continuo):

Sei Lob und Preis mit Ehren (Laud and praise with honour be)

Alleluja

Merlyn Quaife

Sarah Wilson

Leo Phillips

Michele Walsh

Barry Shiffman Howard Penny Max McBride Caroline Almonte (Harpsichord)

Bach began his tenure as director of church music in Leipzig with the performance on 30 May 1723 of his first new Sunday cantata (BWV 75). In the ensuing year, in rotation at the two main churches, St Nicholas's and St Thomas's, Bach treated his new employers to an unrelenting flow of new choral music, including new cantatas for most Sundays, the first version of the Magnificat for Christmas Day 1723, and the St John Passion on Good Friday 1724. Upon completing the first annual cycle of fifty or so cantatas, he immediately began a second cycle in mid-1724. With the third cycle, begun in 1725, his work-rate decreased, and an incomplete fourth cycle was begun around 1728. Not all of the cantatas in these later cycles were new, earlier works also being slotted whole into the scheme. Nevertheless, by the end of the decade, this huge roll call of cantatas contained, quite literally, almost all the vocal music Bach would ever need to write. A practical man, he knew that thereafter he could rest on his laurels. Accordingly, in the Christmas Oratorio and the Mass in B minor he all but ceased to compose new vocal music from scratch. Instead, taking on the role of reviser of his own music, the second of these great works is almost entirely re-cycled, much of it from cantatas.

The cantata Jauchzet Gott is unusual for at least two reasons. First, it is one of only a handful of thoroughly new church cantatas thought to date from after 1729. A psalm-based praise cantata, Bach inscribed it as suitable either 'for the 15th Sunday after Trinity' (in mid-Autumn) or 'for all times'. Second, it is one of only a few sacred cantatas scored for just one solo voice. Of its 5 sections, the first and last are virtuoso display pieces in which the solo soprano is spectacularly paired with obbligato trumpet. No.2 begins as a dramatic recitative with a full accompaniment of pulsating string chords, giving way, from mid-point, to a heavily ornamented arioso with continuo accompaniment alone. The instrumental bass is again the main accompaniment in the meditative central aria (No.3); while in No.4, the wide-ranging 3-part instrumental interplay of 2 solo violins and bass contrasts markedly with the smooth traditional chorale tune (the only non-original music in the work) sung by the soprano. GS.

(For text translations see page 55)

BACH

'Brandenburg' Concerto No.3, BWV 1048

[Allegro]

Adagio -

Allegro

Dene Olding

Dimity Hall

Michele Walsh Irina Morozova

Barry Shiffman

David Harding

Julian Smiles Howard Penny Marc Vossen Max McBride Caroline Almonte (Harpsichord)

Bach's 'Brandenburg' concertos were dedicated and sent to the Margrave of Brandenburg in May 1721. They were probably composed during the years 1718-1721, when Bach was in the service of the Prince of Anhalt-Cöthen (who favoured instrumental music and had larger musical resources) since they vary widely in their scoring and require forces not available in the Margrave's orchestra.

The third concerto, the most 'symphonic' of the Brandenburgs, also harks back to the traditions of consort music, with its continual 'conversation' between the string groups. Although the strings are arranged in three groups of equal strength, the writing for each instrument is virtuosic at times (and may have been conceived to be played one to a part). The themes are continually tossed between the three sections, above the steady basso continuo. While Brandenburg No.3 can be considered either as a concerto grosso or as a more old-fashioned work for three string choirs, it points forward to the exploration of the contrasting string sections found in the works for string orchestra of Romantic composers such as Dvořák and Tchaikovsky. The two Adagio chords linking the outer fast movements probably call for an improvised cadenza, either from the continuo harpsichordist or from the leader of the violins GK

THURSDAY 2ND AUGUST

10:00am

C2. Townsville Civic Theatre

Concert Conversations with Piers Lane 4

Piers Lane chats with Jonathan Plowright, Atle Sponberg, Kathryn Stott and Merlyn Quaife.

Frederick DELIUS (1862-1934) 'La Lune blanche'

'Cradle Song'

'Twilight Fancies'

John IRELAND (1879-1962)

'Love and Friendship'

'Spring Sorrow'

'I Have Twelve Oxen'

Merlyn Quaife

Caroline Almonte

Born a century ago, Delius was an English composer of German parentage who grew oranges in Florida in his youth and, in his maturity, made frequent trips to Norway as a close friend of Edvard Grieg; his cosmopolitan background is reflected in his songs. *La lune blanche* is one of four settings of poetry by Paul Verlaine (1844-1896), which was published in 1910. Its imagery is of the exquisite, erotic mystery of the moonlight forest.

THURSDAY 2ND AUGUST (CONT'D)

'Cradle Song' and 'Twilight Fancies' are from a set of Seven Songs from the Norwegian composed in 1889-90. 'Cradle Song' is based on a text by Ibsen that depicts a mother watching over her sleeping child, Haakon; 'Twilight Fancies', to a poem by Bjørnstjerne Bjørnson, is the song of a princess deeply ambivalent in her feelings towards a shepherd.

Ireland was also a prolific songwriter. His 1926 song, 'Love and Friendship' sets poetry by Emily Brontë (1818-1848), which compares the deciduous rose of love to friendship, the evergreen garland of holly. 'Spring Sorrow', composed in 1918 to a poem by Rupert Brooke (1887-1915), describes how, after the numbness of winter, spring causes dormant grief to grow alongside the flowers and birds.

The boisterous, and anonymous, 'I have twelve oxen' has a setting that, much as he would have denied it, prefigures some of the folk-song settings of Britten. GK.

(For text translations see page 55)

Fritz KREISLER (1875-1962) Variations on a Theme by Corelli in the style of Tartini

Wolfgang Amadeus MOZART (1756-1791) trans. KREISLER Serenade in D major, K250/248b, 'Haffner' IV Rondo: allegro

KREISLER
Schön Rosmarin
La Gitana
Polichinelle (Serenade)
Syncopation
Caprice Viennois
Atle Sponberg
Kathryn Stott

Kreisler was a brilliant violinist who migrated from the Old World to the New, settling in the USA in time to escape the rise of Nazism in his native Austria. A little like Liszt, he moved into 'serious' composition via transcriptions of popular classics, designed to show off his technical brilliance. In addition to this virtuosity and innovative use of vibrato for a now much-emulated sound, he is celebrated for numerous original works. Some of these he passed off as newly discovered works of the 'old master'. The Variations on a theme of Corelli (from the latter's *L'arte del arco*) is Kreisler impersonating Tartini.

Mozart composed his Serenade in D for the wedding festivities in Salzburg of the daughter of the Mozarts' friend Siegmund Haffner. The Rondo, thanks to Kreisler, is one of the best known of the work's eight movements.

Schön Rosmarin (1910) is the finale of Three Old Viennese Melodies and was attributed, by Kreisler, to the forgotten composer Josef Lanner as a joke. La Gitana (1917) is

apparently 'after an old gypsy song'. Syncopation (1926) and Caprice viennois (1910) are self-confessedly original works.

When asked to provide originals for some of his 'discoveries', Kreisler confessed to critic Olin Downes:

The entire series labelled 'classical manuscripts' are my original compositions with the sole exception of the first eight bars from the Couperin Chanson Louis XIII, taken from a traditional melody. Necessity forced this course on me thirty years ago when I was desirous of enlarging my programmes. I found it expedient and tactless to repeat my name endlessly on the programmes. GK.

1:00pm

Perc Tucker Regional Gallery

AFCM Winterschool – Advanced Public Masterclass 2

5:30pm

St Joseph's Church

Ray Golding Sunset Series - Beneath the Midnight Sun

Claude DEBUSSY (1862-1918)
Sonata for flute, viola and harp
Pastorale (Lento, dolce rubato)
Interlude (Tempo di menuetto)
Finale (Allegro moderato ma resoluto)

Lorna McGhee David Harding Marshall McGuire

The Sonata for flute, viola and harp was one of a projected series of six works for different, often unusual chamber combinations of which Debussy only lived to complete three. He was at the time seriously ill with the cancer that killed him, and it was during the First World War. He described this work as being 'the music of a Debussy I no longer know... I don't know whether one should laugh or cry or both.'The scoring of the piece is a stroke of genius in itself: there is no shortage of flute and harp duets, but adding the viola, which can sing like a wind instrument or be plucked like the harp adds a whole new dimension in sonority.

Each of the three movements is faster than its predecessor, which gives the piece an improvisatory sense of gradual unfolding. The opening is deliberately rhapsodic (Debussy makes a point of marking it *rubato*). The central *menuetto* introduces more structure rhythmic ideas leading into the at times emphatic finale. GK.

Nigel WESTLAKE (born 1958) Beneath the Midnight Sun Leo Phillips Marshall McGuire

In 1991 I was invited by filmmaker John Weiley to compose the score for his film, *Antarctica*. Filmed in Imax (for cinemas fitted with a super-sized screen), it was shot over a three-year period, and involved 20,000 kilometres of travel around the polar ice cap by helicopter, truck, boat and dog sled. It is a film about the spirit of enquiry, about looking beyond the known - past the edge of everything.

My brief was to compose music that captured the awe-inspiring grandeur, beauty, desolation and harshness of the images. I started by sketching some ideas for solo guitar and orchestra, but unfortunately last minute changes to the film resulted in several time constraints: I had to abandon the idea of a guitar-based score, although the fragments of guitar music still remaining in the score were performed by Timothy Kain on the film's soundtrack. Some of the music was used for *Antarctica*, a concert suite for guitar and orchestra; *Under the Midnight Sun*, for violin and harp, is derived from the theme associated with the ill-fated explorer, Robert Falcon Scott.

Nigel Westlake © 2012

Wolfgang Amadeus MOZART (1756-1791) String Quintet in C major, K515

> Allegro Menuetto Andante Allegro

Leo Phillips Michele Walsh David Harding Barry Shiffman Howard Penny

We know little about Mozart's professional life from mid-1787 apart from his return to Prague in October, where he had spent four happy weeks during the winter for the première of his new opera Don Giovanni. In the early part of the year he wrote a number of instrumental works including two of his most infamous ('Eine kleine Nachtmusik' and 'A musical joke'), the String Quintets K515 and K516 and the Violin Sonata in A major. We do know that he was hit hard emotionally by the death of his father Leopold in May of that year; also, that his financial circumstances were increasingly tight, in no small part thanks to the futile war against the Ottoman Empire waged from 1787 by the Emperor Joseph II, which caused numerous potential patrons to leave Vienna. In 1788, in a desperate attempt to raise cash he offered the Quintets, along with a third (K406 in C minor, arranged from an extant work for winds), for sale by subscription; humiliatingly, he had to publicly withdraw the sale as 'the number of subscribers was very small' and not economically viable.

Though a work of great emotional richness, the C major quintet has an Apollonian serenity. The opening movement stresses and unruffled C major with its lightly pulsing chords and bass that ascends from the cello's lowest note before the first violin introduces the first theme. The development section, which explores some serious minor-key territory, shows Mozart's supreme ability to make complex counterpoint sound effortlessly graceful. Mozart makes full use of the warmth of sound provided by an ensemble with

two violas in the *menuetto* that follows on from the first movement; the central trio section, in F, further develops the movement's theme.

Mozart placed the *menuetto* second to allow for a slow – or at *andante*, slowish – movement of similar scale and weight to the first. It is a binary design featuring significant duet writing for violin and viola. Balancing the relatively lightweight is the finale, essentially a cheerful rondo. GK.

LIVE Broadcast by

8:00pm Townsville Civic Theatre

Evening Series - Variations on a theme

Ludwig van BEETHOVEN (1770-1827) Variations on 'Ich bin der Schneider Kakadu' for Piano Trio, Op.121a Adagio assai - allegretto Storioni Trio

In a letter of 1816 Beethoven referred to a set of variations that 'belong to my earlier work, but they are not poor stuff.' At around the same time, he was trying to interest performers in a 'new' trio, but was apparently referring to the 'Kakadu Variations' in both instances.

Wenzel Müller's musical play, *Die Schwestern von Prag*, was a hit in 1794 with its farcical plot involving a beautiful young woman, recalcitrant father, thwarted suitors, male servants disguised as the heroine's sister and a series of serenades.

Beethoven may well have used the show's popular tune, 'Ich bin der Schneider Kakadu', for his set of ten variations as early as 1803. And they are not, by any means, 'poor stuff'; Beethoven, as often, takes a simple comic tune and produces variations of a huge range of moods. But the work also contains a slow introduction of considerable weight, whose style is much more like the Beethoven of the 18-teens. In a solemn G minor, it provides a foil to the simplicity of the 'Kakadu' theme. It is likely too that Beethoven revised the variations at this time, and newly composed the final coda. GK.

Nigel WESTLAKE (born 1958)

String Quartet No.2 in four movements
Goldner String Quartet

My String Quartet no.2 was composed for the Goldner String Quartet to commemorate the 90th birthday of one of Australia's most prominent musical philanthropists, Kenneth Tribe AC, and is dedicated to him.

Leaning towards more traditional forms of structure, the work is divided into four contrasting movements that encompass a wide range of emotional expression. The musical language is simply based on the building of musical resonances, melodic contours and rhythmic impetus.

My past experience with the members of the quartet (we all played together in the Australia Ensemble from 1987–92) served as a touchstone in the writing of this work. The first

THURSDAY 2ND AUGUST (CONT'D)

movement opens with a series of fragmented gestures, fluctuating in tempo and dynamic, the music taking a moment to find its feet before settling into a driving exploration of changing metres, polyrhythms, displaced accents and percussive devices. It ends with a free form viola solo that is underpinned by an accompaniment of repeated cello semiquavers and displaced violin pizzicato ostinatos.

Predominantly in a lilting feel of five eight, the 2nd movement acts as a short interlude of whimsical character, separating the serious determination of the 1st movement and the subdued lyricism of the 3rd movement.

In contrast to the rest of the quartet, the 3rd movement consists of music of a slow and sustained nature.

It is characterised by long extended melodies that gather momentum, reaching a peak of intensity about halfway through, that then subside and fade to nothing over an unresolved sustain.

A 'preamble' marked 'freely with expression - quasi improvisatorial' opens the 4th movement and serves as a bridging mechanism. A series of free form violin phrases are echoed by muted cello, supported by a sustained drone of the middle voices. The mood is broken by a sudden 'attacca' that launches the final section of the work, a manic and unrelenting scherzo characterized by feverish semiquaver activity, percussive string writing and rhythmic invention. Nigel Westlake © 2012

INTERVAL

Witold LUTOSŁAWSKI (1913-1994) Variations on a Theme by Paganini Piers Lane Kathryn Stott

Lutosławski's piece is based on the same Paganini Caprice as is Rachmaninoff's Rhapsody and is playful in tone, just like the original – indeed, Lutosławski's is much closer in tone to Paganini's original than Rachmaninoff's.

Nevertheless in this, the original form for two pianos (an orchestral version dates from the 1970s), the piece was first performed by Lutosławski and another fine composer, Andrzrej Panufnik, as café music in Nazi-occupied Warsaw. Musicians who had not been transported to concentration camps had little opportunity to work in Poland at this time except in such circumstances - the Variations is the only surviving work of about 200 such pieces that Lutosławski wrote at the time. The slightly madcap nature of the piece thus seems less like engaging frivolity and more like a heroic transcendence of a hellish time and place. We should bear in mind that Lutosławski was one of many Polish intellectuals marked out for extermination by the Nazis. He was fortunate and escaped this fate. Others were not, and did not, GK.

Johann Nepomuk HUMMEL (1778-1837) Septet No.2 in C major, Op.114 ('Military')

> Allegro con brio Adagio

Menuetto: allegro

Finale: vivace

Jonathan Plowright

Atle Sponberg

Howard Penny

Sarah Wilson

Lorna McGhee

Catherine McCorkill Max McBride

A protégé of Mozart the young Hummel was subjected to the life of a child prodigy until the age of fifteen, after which he became a student of Salieri, Albrechtsberger and Haydn, and rival of Beethoven in Vienna. He held various court positions, including, with Haydn, one in the Esterházy household. From 1814 he was based in Weimar where he was Kapellmeister to the Grand Duke and a friend of Goethe. From 1820 he began touring as a pianist again, but this was only to last a decade as his reputation was eclipsed by that of Beethoven and the rising 'Romantic Generation'.

His Second Septet dates from 1829 and demonstrates Hummel's considerable gifts and at the same time suggests a reason for his fall from grace. European music during the long upheavals of the French Revolution and Napoleonic Wars had often incorporated the marches, drum beats and fanfares of military music: one thinks of Haydn's Mass in time of War and rather less elevated offerings such as Beethoven's execrable Battle Symphony: Wellington's Victory (in which Hummel played percussion in 1814). Beethoven's work was at least written in the wake of the victories over Napoleon and the reestablishment of conservative rule by the Congress of Vienna in 1813. By 1829, however, 'military' music in classical form was well on the way to being out-dated. That said, Hummel's is a beautifully crafted piece that – no mean feat – creates a society of equals out of a group of seven very different instruments, and manages to use the trumpet in such as way as not to drown out the rest of the ensemble.

The first movement establishes the 'military' mood with the leaping octaves and open fifths of most trumpet calls, using the piano – his instrument – as a counterweight. The lovely slow movement does not risk using the trumpet, which cools it hells until the middle of the *menuetto*, before a brisk finale. Here, Hummel produces some truly magical colours from the wind instruments in particular, before a surprisingly, non-militaristic ending. GK.

FRIDAY 3RD AUGUST

10:00am

C2, Townsville Civic Theatre

Concert Conversations with Piers Lane 5

Piers Lane chats with Ian Brunskill, David Harding, Lorna McGhee, Marshall McGuire, Michele Walsh and Sarah Wilson.

DELAYED Broadcast by

ABC

Peggy GLANVILLE-HICKS (1912-1990) Harp Sonata in three movements Marshall McGuire

Melbourne-born but mainly expatriate composer Peggy Glanville-Hicks wrote her Sonata for harp for Nicanor Zabaletta who gave its first performance at New York's Museum of Modern Art on 19 March 1952. In three movements, it displays a deep understanding of the intricacies of the harp, and a compelling use of the many timbres to be found on this instrument. Of its first performance, Virgil Thomson commented: 'In a repertory lacking music of much depth, her sonata stands forth for neat poetry and elegance of statement.'

Rebecca CLARKE (1886-1979) *Dumka* Kathryn Stott Michele Walsh David Harding

Clarke was born in Britain to a German mother and American father and studied viola and composition at both the Royal Academy and Royal College of Music. She was active as an orchestral musician in London, and as a touring soloist between 1916 and 1924 when she returned to London until the outbreak of World War II. From then she remained in the United States until her death. Her compositional output is small, owing to the various obstacles to a woman composer of her generation – she was obliged, for instance, to take work as a nanny from 1942, but she had an excellent technique and produced substantial works including a Violin Sonata and Piano Trio. Her *Dumka* for violin, viola and piano uses the same folk-based structure as Dvořák's pieces of the same name, and her use of compound metres shows her thorough knowledge of contemporaries like Bartók. GK.

Jacques IBERT (1890-1962) Impromptu for trumpet and piano Sarah Wilson Bart van der Roer

Ibert, who died 50 years ago, was something of an outsider in French music. Astoundingly, he won the Prix de Rome in 1919 immediately after four years of active service in World War I. He was a successful freelance composer and conductor but, when his music was banned by the Vichy Government, spent much of World War II in Switzerland and rural France, only returning to Paris 1944.

Like Françaix, he held the clear neoclassical forms and idiom of Chabrier in high regard. His 1950 *Impromptu* with its fantastic fanfares and erratic rhythms evokes the carnival atmosphere of much French neoclassicism.

*Aria*Lorna McGhee
Bart van der Roer

Ibert's Aria dates from 1927 when it appeared as a trio,

but in 1930 he made arrangements of it for various solo instruments and piano. A nice contrast with the trumpet work, it consists of long, hypnotically simple melodies and gently harmony.

Le Jardinier de Samos: Suite

Ouverture Air de danse Prélude du 2e acte Prélude du 4e acte Prélude du 5e acte

Lorna McGhee Catherine McCorkill Sarah Wilson Leo Phillips Howard Penny Ian Brunskill

Le Jardinier de Samos is a farce by Charles Vildrac (1882-1971) in which it transpires that an elderly gardener, summoned before the Roman Senate for some infraction, improbably turns out to be the father of all the senators. The play was written in 1924, and Ibert composed incidental music for it. The première, however, was delayed till 1932, so in 1926 Ibert arranged this short suite, whose music matches the whimsical nature of Vildrac's story, for sextet. GK.

1:00pm Perc Tucker Regional Gallery

AFCM Winterschool – Advanced Public Masterclass 3

5:30pm Townsville Civic Theatre

Ray Golding Sunset Series
- A Little Night Music

Wolfgang Amadeus MOZART (1756-1791) Violin Sonata in B flat major, K378/319d Allegro moderato Andantino sostenuto e cantabile Rondeau (allegro)

Atle Sponberg Kathryn Stott

Early in 1781 the Prince-Archbishop of Salzburg's chamberlain, Count Arco, kicked Mozart out of his office – quite literally. The composer's increasingly acrimonious relationship with his employer finally over, he was determined to stay in Vienna (which the archbishop and his retinue were visiting). To supplement his living, Mozart took in piano students, one of whom was Josepha von Auernhammer, who appears to have fallen in love with Mozart and encouraged rumours that they had been married in secret. To forestall inevitable fury from his father Leopold, Mozart wrote to him describing Auernhammer's looks, morals and personal hygiene in graphically slanderous terms. But in fact Auernhammer, who went on to have a successful career as pianist and composer herself, was

FRIDAY 3RD AUGUST (CONT'D)

clearly a valued colleague and friend. She corrected proofs for Mozart, appeared in concert with him, and received the dedication of six 'Sonatas for Harpsichord or Piano with the Accompaniment of a Violin', which, when published by Artaria in Vienna as Mozart's opus 2, helped launch his career there. One critic raved that 'These sonatas are unique; they are rich in invention, well suited to each instrument, and give evidence of the composer's great musical genius.'

The B flat major sonata, probably written in Salzburg in 1779-1780 makes a strong case for the equality of the instrumental partners as at the start where the violin subtly accompanies the piano's opening theme, before taking it up. In the central andante both share the songlike melodies, and both require considerable virtuosity in the finale. GK.

Frederick DELIUS (1862-1934)

Sonata for cello and piano in one movement
Howard Penny
Piers Lane

Delius wrote comparatively little chamber music, but much of it – a string quartet and violin sonata – dates from the years of World War I; 1916 saw the composition of the Cello Sonata and Violin Concerto. The Sonata was premièred at Wigmore Hall in 1918 by Beatrice Harrison, for whom Delius also wrote his Cello Concerto, and Hamilton Harty.

The work is not a sonata in any classical sense. In one movement it is full of what Delius' biographer Eric Fenby calls long 'flights of melodic prose'. The opening section is dominated by a long-spanned, melancholy melody from the cello, which is alluded to in the work's final moments; the central section is a free set of variations. GK.

Franz SCHUBERT (1797-1828)

Notturno in E flat major, D897

Storioni Trio

Dancenorth - Choreographed by Raewyn Hill

The origin of this stand-alone movement for piano trio is still something of a mystery. It is generally thought to have been written in late 1826 or 1827, and perhaps as a slow movement for the B flat major Trio D898. It is, after all in E flat, the same key as the Trio's *Andante*, and has the A-B-A form that Schubert preferred in his slow movements. The A section, a melancholy, lyrical tune given out first by the strings in parallel motion contrasts with a central passage whose theme, legend has it, Schubert overheard being sung by a group of workers at a spa town. In any event, the title *Notturno* is not Schubert's but was added by a publisher after the composer's death. GK.

8:00pm
Townsville Civic Theatre
Evening Series - Rare and Russian



Wolfgang Amadeus MOZART (1756-1791) Piano Quartet in G minor, K478

> Allegro Andante

Rondo: allegro moderato

Jonathan Plowright Leo Phillips Barry Shiffman Howard Penny

In November 1785 Mozart wrote to his fellow composer and Freemason Franz Anton Hoffmeister:

I turn to you in my distress and beg you to help me out with some money, which I need very badly at the moment.

Until this time Mozart had enjoyed several years' success as performer and entrepreneur. The staggering number of piano concertos from the early to mid 1780s bears this out – he was in great demand. Things changed in 1785 for reasons which are not entirely clear. His activity as a piano virtuoso practically ceased, leading to a rumour, (still current, but by no means proved) that repeated attacks of rheumatic fever had damaged the joints of his fingers. In any case, he threw himself into the composition of instrumental works for publication.

Mozart had become friendly with Hoffmeister (1754-1812) earlier that year and the elder man had recently set up his own publishing house (which, after several reincarnations would become the famous firm of C.F. Peters). Hoffmeister offered subscriptions to his catalogue, 'an entire library of original music over the course of several years', which included works by Mozart, Haydn, Pleyel and Hoffmeister himself. A month before receiving Mozart's plea for a loan, Hoffmeister had published Mozart's Piano Quartet in G minor, a work which the public found a little abstruse. (Even three years later a reviewer in Weimar noted that 'this product of Mozart's is, however, scarcely bearable if it is performed by mediocre, dilettante hands and sloppily presented...What a difference, when this much discussed work of art was played in a quiet room by four skilled musicians who have studied it well').

It is certainly a work of great seriousness, in a key that Mozart reserved for such moods. The first movement is substantial, with strong tension between the piano and string groups. The slow movement is, naturally, replete with melody, stated first by the piano but soon flowering in elegant passages of counterpoint; the final rondo requires concerto-style mastery from the pianist, contrasting with the popular style of the main theme. GK.

Nigel WESTLAKE (born 1958) Rare Sugar Catherine McCorkill Max McBride Gladys Chua Goldner String Quartet

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FRIDAY 3RD AUGUST (CONT'D)

Rare Sugar was commissioned by Mrs Helga Angyal and the Australia Ensemble in honour of Emeritus Professor Stephen Angyal. Its title is a light-hearted reference to his research into the chemistry of rare sugars at the University of New South Wales. Essentially it is a miniature concertino for the Australia Ensemble's resident clarinettist, Cathy McCorkill who, like me, spent many years studying the clarinet with my father Donald and I feel that Cathy has most accurately captured the essence of his teachings and embraced his philosophy of sound production and phrasing.

The clarinet writing in *Rare Sugar* is technically very demanding and is coloured by a general tone of cheeky playfulness, almost a jazzy quality, as so perfectly realised in the tradition of Benny Goodman's collaborations with such composers as Bernstein (*Prelude, Fugue and Riffs*), Copland (Clarinet Concerto), Morton Gould (*Derivations* for clarinet and band) and Stravinsky (*Ebony Concerto*). It is no coincidence then that a vinyl disc of those very pieces was amongst the most commonly played recordings in our household as I was growing up.

In an interview, Professor Angyal described his study of the energy of different molecular shapes; this seemed to me to have musical application, particularly in relation to the idea of rhythmic cells (or patterns) containing the energy of forward momentum in music. Thus, a fantasy of the research scientist in the lab began to evolve in my imagination. Images of sparkling crystalline elements glinting under the microscope, colliding molecules, fantastic chemical exchanges, the scientist obsessively collating data and the thrill of scientific discovery became a catalyst for the compositional process, informing the work as it evolved.

Even the harmonic language of the piece could be said to contain the perceived 'sweetness' of major triads, blues and whole tone scales with a predominance of intervals of thirds and tenths and, as Cathy commented when I first played her some of my ideas for the piece, 'there is the slightly dizzying feeling of quick harmony changes, as though you are looking at a new discovery from different perspectives.'

In a single movement spanning three parts, the two outer sections are essentially a scherzo characterized by mercurial clarinet passages that are supported by a restless 'engine' of agitated, percussive repetition for the piano and strings. The piano part is generally written for the extremities of the instrument, being percussive and dense in character, in a sense the antithesis of Debussy's 'piano without hammers' where the 'fingers should penetrate the notes'.

The opening rhythmic pattern played by pizzicato strings consists of two sets of five quavers nested within a bar of five crotchet beats. Much of the work is an exploration of the permutations and subdivisions of rhythmic cells based upon these groupings of five.

The contrasting middle section is an interlude of tranquil, slow moving melody and repeated bell-like piano chords.

A clarinet cadenza precedes the final section, which is a further exploration of the rhythmic groupings stated in the first part of the piece. The music at this point takes on an obsessive and persistent quality, as if driven by an agenda, building momentum to a conclusive finish.

I am very grateful to Cathy McCorkill for her feedback and assistance in bringing this new piece to life and also to Mrs Helga Angyal for her unerring support of my work over many years and for providing me with the opportunity to write this work.

Nigel Westlake © 2012

INTERVAL

Sergei PROKOFIEV (1891-1953) Sonata for flute and piano in D major, Op.94

Moderato Scherzo: Presto Andante Allegro con brio

Lorna McGhee Kathryn Stott

After many years' expatriation, Prokofiev found life in Moscow less comfortable than expected. While he hadn't - yet suffered the denunciations that plaqued Shostakovich, his music was often either too 'formalist' (read: Western) or 'naive' (read: failed to grasp the style the Stalin liked). But, with works like Peter and the Wolf and Romeo and Juliet Prokofiev's stocks revived. During the early 1940s he received the Stalin Prize several times and was evacuated to safety when the Soviet Union entered World War II in 1942. As British journalist James Meek notes, Prokofiev had 'a good war': this period saw such masterpieces as Cinderella, the Fifth Symphony and the Flute Sonata, written while Prokofiev was safely in the eastern city of Perm during 1943. In stark contrast to these life-affirming works, the emotionally excoriating Violin Sonata in F minor occupied Prokofiev on and off for some years from 1938 (the climactic year of Stalin's purges). The dedicatee of that work, David Oistrakh, suggested to Prokofiev that, would work well as a violin sonata.

In the 1920s Prokofiev had performed in the USA with French-born Georges Barrère, who had been the flautist at the première of Debussy's *Prélude a L'après-midi d'un faune* and, in the 1920s, had inaugurated his new platinum flute with *Density 21.5* by Edgard Varèse. By the 1940s, and inside the Soviet Union, Prokofiev could only remember Barrère's opulent sound, but the piece's French provenance explains the echoes of composers like Poulenc in the first and third movements, with their slightly melancholy themes supported by unexpected chord progressions and deceptively simple figurations. The second and fourth movements, by contrast, inhabit the world of Prokofiev's ballets with their strong rhythmic profiles and sometimes mordant wit. GK.

Anton Stepanovich ARENSKY (1861-1906) Piano Quintet in D Major, Op.51

Allegro moderato

Variations: Andante - Tempo di valse

- Allegro molto - Tempo I

Scherzo: Allegro vivace

Finale (Fuga): Allegro moderato

Piers Lane

Goldner String Quartet

When Arensky died at the age of 45 he had enjoyed an impressive career as a teacher, composer and performer, having been appointed to a professorship at the Moscow Conservatory soon after graduating from the St Petersburg Conservatory in 1882. In 1895 he was appointed director of music at the Imperial Chapel in his hometown of St Petersburg, a position he held until 1901, when he left to devote himself to composition and performance. As a student he had impressed Rimsky-Korsakov, though in later years his old teacher felt that Arensky's music had been harmed by the composer's love of alcohol and gambling and would 'disappear'. In Moscow, Arensky became a close friend of Tchaikovsky and Taneyev.

His Piano Quintet of 1900 is a characteristic work. In the classical four-movement design it opens with an allegro dominated at first by magisterial piano writing (that recalls, Tchaikovsky's Piano Trio) that develops into Lisztian cascades matched by the energetic string writing. The slow movement is a set of variations on a little triple-metre theme announced by the strings and taken up by the piano. A boisterous scherzo follows, cleansing the palate for a somewhat Germanic fugal finale. GK.

SATURDAY 4TH AUGUST

9:00am

C2, Townsville Civic Theatre

Portraits of a Piano

A talk presented by Ara Vartoukian from Theme & Variations Piano Services

10:00am

Townsville Civic Theatre

Families' Concert

with 4TOFM radio announcer Steve Price

Robert Brucknor and Mike Brewer

O re mi

A Nigerian Highlife Song

Trad arr. Peter Hunt

Swing Low Sweet Chariot

A gospel arrangement of the beautiful traditional spiritual

Harley Mead

Coming Home

Dedicated to the men and women of the Australian

Defence Force

Paul Jarman and Debbie O'Shea

Fishin off the bridge

Memories from childhood

Frank Loesser arr. Mac Huff

Inch Worm

An old favourite that encourages us to notice the

beauty all around us

Trad. Lyrics by Lincoln Askey-Doran

Harpy Eagle

A traditional Hebrew canon set to text by Lincoln, one of the

Allegretto Petites

Nigel Westlake

When you taught me how to dance

From the film "Miss Potter", arr. for Allegretto Voices

Allegretto Petites and Allegretto Voices

Gladys Chua

Camille SAINT-SAËNS (1835-1921)

Carnival of the Animals: Grand Zoological Fantasy

Introduction and Royal March of the Lion

Hens and Roosters

Hémiones (Speedy Animals)

Tortoises

The Elephant

Kangaroos

Aquarium

Personages with Long Ears

The Cuckoo in the Depths of the Forest

Aviary

Pianists

Fossils

The Swan

Grand Finale

Kathryn Stott

Piers Lane

Lorna McGhee

Catherine McCorkill

Ian Brunskill

Dene Olding

Michele Walsh

David Harding

Howard Penny

Max McBride

Gladys Chua

Saint-Saëns had joked about writing a Grand Zoological Fantasy for his young students at the École Niedermeyer in the early 1860s but only produced the *Carnival of the Animals*, for large ensemble, in 1886. He quite rightly suspected that the piece could become so popular as to eclipse the rest of his output, so refused to publish it and permitted performances of only one movement during his lifetime: this was 'The Swan', composed to honour a veteran cellist, Lebouc.

French composers, especially in the Baroque and classical periods, often imitated nature in their music; Haydn disparaged the 'Frenchified trash' of the frogs in his own

SATURDAY 4TH AUGUST (CONT'D)

oratorio *The Creation*. Saint-Saëns"Carnival' is full of such onomatopoeia, the roaring of the lion in the piano in the opening section, the clucking of chickens in the next, the braying of the personages with long ears, the sounds of birds and cuckoos; and the musical depiction of the movement of wild asses or 'Speedy animals,' slightly-too-speedy Kangaroos (maybe Saint-Saëns saw silent movie footage rather than the real thing), the eerie textures of the Aquarium and graceful glide of the Swan.

The 'Carnival' is also full of musical in-jokes: most obvious, perhaps, is the inclusion of practising 'Pianists' as animals, but the Tortoise's music is, of course, the can-can from Offenbach's *Orpheus in the Underworld*, played excruciatingly

slow and the Elephant briefly quotes some of the lightest music by Berlioz (the 'Dance of the Sylphs') and Mendelssohn (the fairies' Scherzo from *A Midsummer Night's Dream*). In 'Fossils', Saint-Saëns uses the rattling xylophone to send up his own *Danse macabre* as well as several folk-tunes. In the finale the whole menagerie joins in. GK.

1:00pm C2, Townsville Civic Theatre

AFCM Winterschool - Advanced Concert

3:00pm Townsville Civic Theatre

Songs of the Southern Skies

Katie Noonan and Karin Schaupp in Concert

Traditional/Peter Sculthorpe arr. K. Schaupp Maranoa Lullaby/Koori Dreaming

Princess Ta Rangi Pai arr. R. Charlton Hine e Hine

Andrew Georg
Bora Ring*

Elena Kats-Chernin
NFW WORK*

Richard Charlton
Southern Cross Dreaming

Nick Cave arr. R. Charlton Into My Arms

Vince Jones/Paul Grabowsky arr. D de Vries Rainbow Cake

Katie Noonan arr. R. Charlton Emperor's Box

Iva Davies arr. R. Charlton Man of Colours

Mae Brahe arr. R.Charlton Bless This House

Gotye arr. J. Rodgers My Heart's a Mess

Performed with the Belgian Gardens State School Choir

Harry Vanda/George Young arr. R. Charlton *Friday On My Mind*

* Premiére

NB: Programme and order of performance may be subject to change.

8:00pm Townsville Civic Theatre Festival Farewell - A Jamboree!



Wolfgang Amadeus MOZART (1756-1791)

Piano Sonata in A, K331

III Rondo alla Turca

arr. Timothy K Murray for four pianists at two pianos

Piers Lane Kathryn Stott Bart van der Roer Jonathan Plowright

Mozart's famous sonata is full of dance music, beginning with *siciliana*, then a *menuetto* and finally a march that evokes the sounds of Turkish janissary music (also found, of course, in *Die Entfûhrung aus dem Serail*). Perfect for a riotous eight-hand arrangement.

Antonín DVOŘÁK (1841-1904) arr. Fritz Kreisler Symphony in E minor, Op.95, From the New World Il Largo Leo Phillips Piers Lane

Dvořák believed that the United States' classical music should embrace the songs and dances of Native and African Americans. When sung to the words 'Goin' Home', the Largo from the 'New World' Symphony certainly recalls the 'spiritual'; in fact it is an original tune inspired, Dvořák said, by his reading of Longfellow's *The Song of Hiawatha*, especially the burial of Minehaha. Kreisler's arrangement needs no introduction.

Franz SCHUBERT (1797-1828) arr. John Gardner *Marche militaire* D733 No.1 Bart van der Roer Jonathan Plowright

Schubert's three *Marches militaires* for one piano, four hands, were probably composed in 1818. The first, famously borrowed by Stravinsky for his *Circus Polka*, has been arranged for numerous ensembles. Here, the late British composer John Gardner has arranged the work for two pianos.

Heitor VILLA-LOBOS (1887-1959)

Valsa da Dor, W316 Kathryn Stott

Villa-Lobos is said to have collected some 1000 Brazilian folk-tunes, and 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 also maintained a great love of salon music, as we hear in this short waltz from 1932.

Jules MASSENET (1842 – 1912) Thaïs: Act II Meditation

Vittorio MONTI (1868-1922) Csárdás Atle Sponberg Kathryn Stott

The legend of Thaïs, an Alexandrian courtesan who is converted to Christianity by Athanaël, a monk, dates from the 10th century. It was turned into a novel, by Anatole France, on which Massenet based his opera in 1894. The famous 'Meditation' for solo violin and an orchestra represents the turning point of the story, as Thaïs silently considers and accepts the Christian promise of eternal life.

Ironically, perhaps, the most famous concert *csárdás* is that of Neapolitan composer and violinist, Vittorio Monti. A spectacular showpiece for violin and piano, it maintains the spirit and idiom of the Hungarian dance, the *verbunkos*, on which it is based. It falls into seven sections, beginning slowly, in the minor key. The overall trajectory of the piece is towards its glittering, frenetic conclusion, but the five internal sections maintain the alternation of slow and fast.

Ástor PIAZZOLLA (1921-1992) Bordel 1900 Lorna McGhee Karin Schaupp

Máximo Diego PUJOL (born 1957)

Tangata de Agosto Allegro Andante Allearo ritmico

Karin Schaupp Goldner String Quartet

For notes about Piazzolla SEE PAGE 35

Pujol is one the most prominent Argentinian composers of his generation, writing particularly prolifically for guitar, his own instrument. Almost inevitably his style owes something to the artistic cultivation of tango by Piazzolla. 'Tangata' is Pujol's coinage for a work that embraces aspects of both tango and the classical sonata, as in its use of a three-movement design. In Karin Schaupp's words, the work is 'by turns full of fire, languid, sultry and energetic.' GK.

INTERVAL

Manuel de FALLA (1876-1946) arr. Marshall McGuire *La vida breve*: Spanish Dance

Isaac ALBÉNIZ (1860-1909) arr. Karin Schaupp España: Seis hojas de Album, Op.165 Il Tango Karin Schaupp Marshall McGuire

Falla's first opera *La vida breve* ('Life is short') was actually performed in French, at Nice in 1913. A local lad, Paco, has promised he will marry a gypsy girl, Salud, but of course marries someone of his own background. The Spanish Dance is one of two that occur during the wedding festivities, at which Salud appears and dies of grief.

Composer and pianist Isaac Albéniz ended his days in France rather than Spain; dying at the age of 49 in 1909 after a career which took him to London and Paris for extended periods. Much of his prodigious output is for solo piano, including his masterpiece *Iberia*. Much of his work, however, has been transcribed, notably for guitar, or orchestrated. His suite, *España: Seis hojas de album*, Op.165, was published in London in 1890 and contains six dances of Iberian or other Hispanic origin. The Tango is the second movement. GK.

Art TATUM (1909-1956) Runnin' Wild

Morton GOULD (1913-1996) Boogie Woogie Étude

Jonathan Plowright

A musical prodigy from about the age of three, Tatum, despite near blindness and ill-health, developed what Gunther Schuller called simply 'an awesome technique' as a pianist: he had an amazing touch, evenness of toneand virtuosity that has been described as sounding like two pianists.

Also pianist, arranger and programmer, Morton Gould was one of the finest composers of his generation in America with a gift, as he put it, for 'putting types of familiar jazz vernacular to more classical, formalistic uses'. That fact that Shura Cherkassy liked to play *Boogie Woogie Étude* as an encore is but one measure of Gould's success. GK.

Katie NOONAN (born 1977) and Paul GRABOWSKY (born 1958) Bluebird Love's My Song for You Katie Noonan Goldner String Quartet

These are two songs from Katie Noonan's album *Skin*, with the Sydney Scoring Orchestra under Paul Grabowsky, which

SATURDAY 4TH AUGUST (CONT'D)

appeared in 2007. It was, as she explains, 'my first album without my beloved band behind me, my first album as a solo artist, my first album as a married woman and all recorded between the time of 3 and 8 months pregnant... I was a madly in love newlywed experiencing the miracle of pregnancy - it was quite a trip to document! Inspired by Donny Hathaway, Aretha Franklin, Stevie Wonder and our own great Vince Jones this album was all about exploring groove for me.'

Katie Noonan © 2012

Richard WAGNER (1813-1883) arr. Paul HINDEMITH (1895-1963) *The Flying Dutchman*: Overture Goldner String Quartet

Actually, that should read: Overture to The Flying Dutchman as Played at Sight by a Second-Rate Concert Orchestra at the Village Well at 7 oʻclock in the Morning. Enough said. GK.

Rodion SHCHEDRIN (born 1932)

Three Funny Pieces for piano trio Conversation: Rubato recitando Let's Play an Opera by Rossini: Recitative - Allegro assai Humoreske: Sostenuto assai

Storioni Trio

Shchedrin wrote his 3 Vesyoliye p'yesi' (which can also be translated Three Merry Pieces), in 1997 basing them on three pieces from his Tetrad' dlya yunoshestva (Notebook for Young People) of 1981. Of a generation spared the Stalinist excesses that so affected Shostakovich and Prokofiev (among others), Shchedrin has enjoyed a successful career both at home and abroad, composing music that engages with western European idioms without alienating broader audiences. A particularly wacky humour is a feature of much of his music, such as the Ozorniye chastushki (Naughty Limericks) and the present work. GK.

Dudley MOORE (1935-2002) Beethoven Parody Piers Lane

And a surprise to end with!

SUNDAY 5TH AUGUST - CAIRNS

3:00pm Cairns Civic Theatre

Meditation and Masterworks

Johann Sebastian BACH (1685-1750)

Suite No.3 in C major for cello solo, BWV 1009

Prelude Allemande Courante Sarabande Bourrée I & II

Gigue Julian Smiles



Like Bach's violin partitas and other purely instrumental works, the six Suites for solo cello were probably composed during his tenure at Cöthen. As the original score is lost, there is some dispute about their authorship, with scholars like the Australian conductor Martin Jarvis, suggesting that they were written by Bach's wife. The general consensus is that Bach composed them around 1720 for one his colleagues, Christian Bernhard Linike or C F Abel. Some scholars, nevertheless, regard the fifth and sixth suites as being written independently of the first four. The sixth, after all, actually requires a slightly different instrument, and both are, as Malcolm Boyd notes, more difficult to play.

For Bach, a suite always consisted of a string of contrasting stand-alone movements, each with the strong metrical profile of a particular dance form. Here, after a *Prelude*, there is in *Allemande* (or 'German' dance), *Courante* (originally a 'running' dance though in triple metre) and a *Sarabande* (a gracious slower dance also 'in 3'). Each paior of Suites has a different dance at this point: the third and fourth have a faster, duple time *Bourrée* (the first and second have minuets, the fifth and sixth, gavottes) and finally a *Gigue* (or 'jig', in a faster compound metre). GK.

Jules MASSENET (1842 – 1912) *Thaïs:* Act II Meditation SEE PAGE 49

Vittorio MONTI (1868-1922) Csárdás

Atle Sponberg Kathryn Stott SEE PAGE 49

INTERVAL

Johannes BRAHMS (1833-1897)

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

Allegro non troppo - Poco sostenuto - Tempo I

Andante, un poco Adagio

Scherzo: Allegro

Finale: Poco sostenuto - Allegro non troppo

- Tempo I – Presto non troppo

Piers Lane Atle Sponberg Dimity Hall Barry Shiffman Julian Smiles

Brahms suffered terrible performance anxiety. Keenly aware of Beethoven's legacy, he famously wrote that he would 'never get a symphony written. You've no conception of what it's like to hear a giant's footsteps marching behind you'. For similar reasons, Brahms' diffidence meant that his first official string quartets, Op.51, only appeared when he was 40. In fact Brahms had written and destroyed several quartets. He had also written numerous works for other chamber combinations, including some undisputed masterpieces, but was often dissatisfied with the result. Certain works appeared in various incarnations before achieving their final form: a

string quintet (like Schubert's, with two cellos) written in the early 1860s became a Sonata for two pianos and ultimately the Piano Quintet in F, Op.34.

Brahms was extremely fortunate to have friends like Clara Schumann and Joseph Joachim, both composers as well as virtuosos on piano and violin respectively, to whom he would routinely send scores of newly completed works and receive frank and fearless advice in return. Brahms sent the original string guartet version of the work to them in the early 1860s and received positive responses about the work's musical qualities. Joachim, however, played through it and felt that the density of texture and thematic elaboration made for a work that would be overly taxing to play. Brahms then rewrote it as the Sonata for two pianos Op.34b, in which version the piece is still performed today, although Clara Schumann and the conductor Hermann Levi felt that it still had not quite achieved an ideal union of form and content. Only when Brahms rescored the piece for piano quintet were both his friends satisfied; as Brahms scholar Karl Geiringer puts it, 'the full effect of this magnificent compositions is realized only in its final setting for two contrasting types of instrument (piano and strings).'

The Quintet is arguably the peak of Brahms' early maturity. His apparent difficulty in finding a satisfying form for the piece reflects, perhaps, those years immediately before his move to Vienna, when Brahms has no permanent base or position, but equally it is a piece in which we see him gradually making some major discoveries. The piece is in the standard classical four-movement layout, and makes use of standard classical forms such as sonata design. But for all its expansive scale and melodic breadth, the piece is in fact incredibly economical in its invention. Brahms, who contrary to popular belief, was a great fan of Wagner, uses a technique found in the latter's operas known as thematic transformation, where themes retain their recognizable attributes while subject to changes of speed, mood and scoring. And, perhaps taking a cue for Beethoven's String Quartet Op.131, certain details in the melodies are reflected (if not consciously heard) in the larger scale structure; the D flats in the opening melody, for instance, are reflected in the episodes, throughout the piece, where the music moves into the relatively remote key of C sharp (effectively D flat) minor.

MONDAY 6[™] AUGUST - CAIRNS

10:00am Whitfield House

Concert Conversations with Piers Lane

Piers Lane chats with Atle Sponberg, Kathryn Stott, Barry Shiffman, Dimity Hall and Julian Smiles.

Wolfgang Amadeus MOZART (1756-1791) trans. KREISLER *Serenade in D major, K250/248b, 'Haffner'* IV Rondo: allegro

Fritz KREISLER (1875-1962) Schön Rosmarin

Fritz KREISLER (1875-1962) Variations on a Theme by Corelli in the style of Tartini Atle Sponberg Kathryn Stott SEE PAGE 40

Johannes BRAHMS (1833-1897) Sonata in F minor, Op.120 No.1 III Allegretto grazioso IV Vivace

Barry Shiffman Piers Lane

In 1891, the 58 year-old Brahms began to feel that he had completed his life's work; he would write no more orchestral music, and had brought his chamber music to a pinnacle in the String Quintet, Op.111; he began to put his personal affairs in order, and to consider the content and shape of his musical legacy.

That year he visited the city of Meiningen, and on this occasion was struck by the excellent sound and technique of Richard Mühlfeld, the orchestra's principal clarinettist, who had played for Brahms at the request of conductor Fritz Steinbach. The rest, as they say, is history, and, as well as composing the Clarinet Trio and Quintet for Mühlfeld, Brahms in 1895 wrote his final chamber works the two Clarinet Sonatas Op.120.

At his publisher's request, Brahms made versions for viola, as well. Fittingly, perhaps, as in 1894 Brahms had lost one of his dearest friends and patrons, Theodor Billroth, a doctor who was also a fine violist. GK.

Heitor VILLA-LOBOS (1887-1959) Valsa da Dor, W316 Kathryn Stott SEE PAGE 49

Zoltán KODÁLY (1882-1967) Duo for Violin and Cello, Op.7 III Maestoso e largamente, ma non troppo lento - presto Dimity Hall Julian Smiles

Like Ravel's Sonata for Violin and Cello, Kodály's Duo is a substantial and serious work; it was composed in 1914, a time when he and Bartók were engaged in their collection and publication of Hungarian folk song. Of Kodály's original work, Bartók wrote that 'everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its raison d'être as yet'.

The final movement of the Duo begins with quasiimprovisatory flourishes and other arresting gestures that display a glittering array of instrumental timbres. That section leads into a busy *presto*, with rare moments of unison playing, which ends the work. GK.

Dudley MOORE (1935-2002) Beethoven Parody Piers Lane

END OF PROGRAMME

Notes © 2012 by Gordon Kerry and Graeme Skinner unless otherwise stated.

TRANSLATIONS

Governor's Gala - 28 July 8:00pm

Les Illuminations words by Arthur Rimbaud (1854-1891) music by Benjamin Britten (1913-1976)

1. Fanfare

J'ai seul la clef de cette parade sauvage.

2. Villes

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghanys et ces Libans de rêve! Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux...Des cortèges de Mabs en robes rousses, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue...Le paradis des orages s'effondre...Les sauvages dansent sans cesse la fête de la nuit...

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

3a. Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

3b. Antique

Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent. Tachées de lies brunes, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton cœur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

4. Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique: "Mes amis, je veux qu'elle soit reine!" "Je veux être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre.

En effet ils furent rois toute une matinée où les tentures carminées se relevèrent sur les maisons, et toute l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

5. Marine

Les chars d'argent et de cuivre —
Les proues d'acier et d'argent —
Battent l'écume, —
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des tourbillons de lumière.
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les piliers de la jetée,
Dont l'angle est heurté par des tourbillons de lumière.

6. Interlude

J'ai seul la clef de cette parade sauvage.

7. Being Beauteous

Devant une neige un Être de Beauté de haute taille. Des sifflements de morts et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré: des blessures écarlates et noires éclatent dans les chairs superbes. Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la Vision, sur le chantier. Et les frissons

1. Fanfare

I alone have the key to this savage parade.

2. Town

These are towns! This is a people for whom these dreamlike Alleghanies and Lebanons arose. Chalets of crystal and wood move on invisible rails and pulleys. The old craters, girdled with colossi and copper palm trees, roar melodiously in the fires...Processions of Mabs in russet and opaline dresses climb from the ravines. Up there, their feet in the waterfall and the brambles, the stags suckle Diana. Suburban Bacchantes sob and the moon burns and howls. Venus enters the caves of the blacksmiths and the hermits. From groups of bell-towers the ideas of peoples sing out. From castles of bone the unknown music sounds...The paradise of storm collapses...The savages dance ceaselessly the festival of the night...

What kind arms, what fine hour will give me back this country from which come my slumbers and my smallest movements?

3a. Sentence

I have stretched ropes from steeple to steeple; garlands from window to window; golden chains from star to star, and I dance.

3b. Antique

Graceful son of Pan! About your brow crowned with small flowers and berries move your eyes, precious spheres. Stained with brown dregs, your cheeks grow gaunt. Your fangs glisten. Your breast is like a cithara, tinglings circulate in your blond arms. Your heart beats in this belly where sleeps the dual sex. Walk, at night, gently moving this thigh, this second thigh, and this left leg.

4. Rovaltv

One fine morning, amongst a most gentle people, a magnificent couple were shouting in the square: "My friends, I want her to be queen!" "I want to be queen!" She was laughing and trembling. He spoke to friends of revelation, of trial ended. They were swooning one against the other.

As a matter of fact they were royal one whole morning, when the crimson hangings were draped over the houses, and all afternoon, when they progressed towards the palm gardens.

5. Seascape

The chariots of silver and copper —
The prows of steel and silver —
Beat the foam —
Raise the bramble stumps.
The streams of the moorland
And the huge ruts of the ebb-tide
Flow eastward in circles
Towards the shafts of the forest,
Towards the columns of the pier
Whose corner is struck by eddies of light.
And the huge ruts of the ebb-tide
Flow eastward in circles
Towards the shafts of the forest,
Towards the shafts of the forest,
Towards the columns of the pier
Whose corner is struck by eddies of light.

6. Interlude

I alone have the key to this savage parade.

7. Being Beauteous

Against a snowfall a Being Beauteous, tall of stature. Whistlings of death and circles of muffled music make this adored body rise, swell and tremble like a spectre; wounds, scarlet and black, break out in the magnificent flesh. The true colours of life deepen, dance and break off around the Vision, on the site. And shivers rise and groan, and the frenzied flavour of these effects, being heightened by the deathly

s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, — elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

**

O la face cendrée, l'écusson de crin, les bras de cristal! Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

8 Parade

Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoins, et peu pressés de mettre en oeuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blêmis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! Il y a quelques jeunes...

O le plus violent Paradis de la grimace enragée!...Chinois, Hottentots, bohémiens, niais, hyènes, Molochs, vieilles démences, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles." Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique...

J'ai seul la clef de cette parade sauvage.

9. Départ

Assez vu. La vision s'est rencontrée à tous les airs. Assez eu. Rumeurs de villes, le soir, et au soleil, et toujours. Assez connu. Les arrêts de la vie. O Rumeurs et Visions!

Départ dans l'affections et le bruit neufs!

whistlings and the raucous music which the world, far behind us, casts on our mother of beauty, — she retreats, she rears up. Oh! our bones are reclothed by a new, loving body.

**>

O the ashen face, the shield of hair, the crystal arms! The cannon on which I must hurl myself through the jumble of trees and buoyant air!

8. Parade

Very secure rogues. Several have exploited your worlds. Without needs, and in no hurry to set their brilliant faculties and their experience of your consciences to work. What mature men! Eyes dulled like a summer night, red and black, tricolored, like steel spangled with gold stars; distorted features, leaden, pallid, burned; their playful croakings! The cruel bearing of tawdry finery! There are some young ones...

Oh the most violent Paradise of the furious grimace!...Chinese, Hottentots, gypsies, simpletons, hyenas, Molochs, old madnesses, sinister demons, they mingle popular, motherly tricks with brutish poses and caresses. They would interpret new plays and "respectable" songs. Master jugglers, they transform the place and the people and make use of magnetic comedy...

I alone have the key to this savage parade.

9. Leavino

Seen enough. The vision was met with everywhere.

Had enough. Sounds of towns, in the evening, and in sunlight, and always. Known enough. The setbacks of life. O Sounds and Visions!

Leaving amid new affection and new noise! English translation by George Hall © 1983

It is the langorous ecstasy,

Clair de lune - 29 July 4:00pm

Claude Debussy

C'est l'extase (Paul Verlaine)

C'est l'extase langoureuse, C'est la fatigue amoureuse, C'est tous les frissons des bois Parmi l'étreinte des brises, C'est vers les ramures grises Le choeur des petites voix. O le frêle et frais murmure! Cela gazouille et susurre, Cela ressemble au cri doux Que l'herbe agitée expire... Tu dirais, sous l'eau qui vire, Le roulis sourd des cailloux. Cette âme qui se lamente En cette plainte dormante C'est la nôtre, n'est-ce pas?

Clair de Lune (Paul Verlaine)

La mienne, dis, et la tienne,

Par ce tiède soir, tout bas?

Dont s'exhale l'humble antienne

Votre âme est un paysage choisi Que vont charmant masques et bergamasques, Jouant du luth et dansant, et quasi Tristes sous leurs déguisements fantasques! Tout en chantant sur le mode mineur L'amour vainqueur et la vie opportune. Ils n'ont pas l'air de croire à leur bonheur, Et leur chanson se mêle au clair de lune, Au calme clair de lune triste et beau, Qui fait rêver, les oiseaux [dans] 1 les arbres, Et sangloter d'extase les jets d'eau, Les grands jets d'eau sveltes parmi les marbres.

It is the fatigue after love, It is all the rustling of the wood, In the embrace of breezes; It is near the grey branches: A chorus of tiny voices. Oh, what a frail and fresh murmur! It babbles and whispers, It resembles the soft noise That waving grass exhales. You might say it were, under the bending stream, The muffled sound of rolling pebbles. This soul, which laments And this dormant moan, It is ours, is it not? Is it [not] mine[?] -- tell [me] -- and yours, Whose humble anthem we breathe On this mild evening, so very quietly? © Emily Ezust

Your soul is a chosen landscape charmed by masquers and revellers playing the lute and dancing and almost sad beneath their fanciful disguises!
Even while singing, in a minor key, of victorious love and fortunate living they do not seem to believe in their happiness, and their song mingles with the moonlight, the calm moonlight, sad and beautiful, which sets the birds in the trees dreaming, and makes the fountains sob with ecstasy, the tall slender fountains among the marble statues!

© 2000 by Peter Low

Il pleure dans mon Coeur (Paul Verlaine)

Il pleure dans mon coeur Comme il pleut sur la ville ; Quelle est cette langueur Qui pénètre mon coeur? Ô bruit doux de la pluie, Par terre et sur les toits! Pour un coeur aui s'ennuie. Ô le chant de la pluie! Il pleure sans raison Dans ce coeur qui s'écoeure. Ouoi! nulle trahison?... Ce deuil est sans raison. C'est bien la pire peine, De ne savoir pourquoi Sans amour et sans haine Mon coeur a tant de peine!

Pantomime (Paul Verlaine)
Pierrot, qui n'a rien d'un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique, entame un pâté.
Cassandre, au fond de l'avenue,
Verse une larme méconnue
Sur son neveu déshérité.
Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.
Colombine rêve, surprise
De sentir un coeur dans la brise
Et d'entendre en son coeur des voix.

Pierrot (Théodore Faullin de Banville)
Le bon Pierrot, que la foule contemple,
Ayant fini les noces d'Arlequin,
Suit en songeant le boulevard du Temple.
Une fillette au souple casaquin
En vain l'agace de son oeil coquin;
Et cependant mystérieuse et lisse
Faisant de lui sa plus chère délice,
La blanche lune aux cornes de taureau
Jette un regard de son oeil en coulisse
À son ami Jean Gaspard Deburau.

Tears fall within my heart Like the rain on the town; When did this langour start To take over my heart? O sweet noise of the rain, on the earth and the roofs! For a heart that's in pain, O the noise of the rain! It rains without a cause In this heart that's grown cold. What -- shouldn't it give you pause? This grief is without cause. The worst of it is the sadness And the not knowing why, Without love's or hate's madness. My heart is full of sadness. © 2012 Leonard Lehrman

Pierrot, who is nothing like Clitandre, empties a bottle without ado, and, ever practical, cuts into a pâté. Cassandre, at the end of the avenue, sheds an concealed tear for his disinherited nephew. That impertinent Harlequin schemes the abduction of Columbine and whirls around four times. Columbine dreams, surprised at feeling a heart in the breeze and at hearing voices in her heart. © 2007 by Laura Claycomb

Good old Pierrot, at whom the crowd gapes, having concluded Harlequin's wedding, walks along the Boulevard du Temple, lost in thought. A girl in a supple garment vainly teases him with a mischievous look; And meanwhile, mysterious and smooth, taking her sweetest delight in him, the white moon, bull-horned, throws a furtive glance at her friend Jean Gaspard Deburau. © 2006 by Bertram Kottmann

Sunset Series - Shepherd on the Rock - 30 July 5:30pm

W.A Mozart Sesto's Aria from La Clemenza di Tito (Pietro Metastasio)

Parto, ma tu ben mio, Meco ritorna in pace; Saro qual piu ti piace; Quel che vorrai fato. Guardami, e tutto oblio, E a vendicarti io volo; A questo sguardo dolo Da me si pensera. Ah qual poter, oh Dei! Donaste alla belta.

Franz Schubert Der Hirt auf dem Felsen, D 965

(text after Wilhelm Müller's poem "The mountain shepherd")

Wenn auf dem höchsten Fels ich steh, ins tiefe Thal herneider seh, und singe, und singe, fern aus dem tiefen, dunkeln Thal schwingt sich empor der Wiederhall, der Wiederhall der Klüfte.

Je weiter meine Stimme dringt, Je heller sie mir wiederklingt, von unten, von unten. Mein Liebchen wohnt so weit von mir, drum sehn ich mich so heiß nach ihr hinüber. hinüber.

In tiefem Gram verzehr' ich mich, mir ist die Freude hin, auf Erden mir

I go, but, my dearest, make peace again with me. I will be what you would most have me be, do whatever you wish. Look at me, and I will forget all

and fly to avenge you; I will think only of that glance at me. Ah, ye gods, what power you have given beauty!

The Shepherd on the Rock, D 965

When on the highest cliff I stand, gaze down into the deep valley and sing, the echo from the ravines floats upwards from the dark valley far away

The further my voice travels, the clearer it returns to me from below. So far from me does my love dwell that I yearn for her more ardently over there.

With deep grief I am consumed, my joy is at an end; all hope on

die Hoffnung wich, ich hier so einsam bin, ich hier so einsam bin. So sehnend klang im Wald das Lied, so sehnend klang es durch die

Nacht, die Herzen es zum Himmel zieht mit wunderbarer Macht. Der Frühling will kommen, der Frühling meine Freud, nun mach ich mich fertig zum Wandern bereit.

Bach by Candlelight 2 - 1 August 8:00pm

Johann Sebastian Bach

Cantata 51 Jauchzett Gott in allen Landen

1 Arie S

lauchzet Gott in allen Landen! Was der Himmel und die Welt An Geschöpfen in sich hält, Müssen dessen Ruhm erhöhen. Und wir wollen unserm Gott

Gleichfalls itzt ein Opfer bringen, Daß er uns in Kreuz und Not

Allezeit hat beigestanden.

2. Rezitativ S

Wir beten zu dem Tempel an,

Da Gottes Ehre wohnet,

Da dessen Treu,

So täglich neu, Mit lauter Segen lohnet.

Wir preisen, was er an uns hat getan.

Muß gleich der schwache Mund von seinen Wundern lallen,

So kann ein schlechtes Lob ihm dennoch wohlgefallen.

Höchster, mache deine Güte Ferner alle Moraen neu.

So soll vor die Vatertreu

Auch ein dankbares Gemüte Durch ein frommes Leben weisen.

Daß wir deine Kinder heißen.

4. Choral S

Sei Lob und Preis mit Ehren

Gott Vater, Sohn, Heiligem Geist!

Der woll in uns vermehren,

Was er uns aus Gnaden verheißt.

Daß wir ihm fest vertrauen.

Gänzlich uns lass'n auf ihn,

Von Herzen auf ihn bauen,

Daß uns'r Herz, Mut und Sinn

Ihm festiglich anhangen;

Drauf singen wir zur Stund: Amen, wir werdn's erlangen, Glaub'n wir aus

Herzensgrund.

5. Arie S

Alleluja!

Concert Conversations with Piers Lane 4 - 2 August 10:00am

Frederick Delius La Lune Blanche (Paul Verlaine)

La lune hlanche

Luit dans les bois :

De chaque branche

Part une voix

Sous la ramée...

Ô bien aimée.

L'étang reflète, Profond miroir,

La silhouette

Du saule noir Où le vent pleure...

Rêvons, c'est l'heure.

Un vaste et tendre Apaisement

Semble descendre Du firmament

Oue l'astre irise...

C'est l'heure exquise.

earth has left me; I am so lonely here, I am so lonely here.

So longingly sounded the song in the wood, so longingly it sounded through the night, drawing hearts heavenwards with wondrous power.

Spring is coming, Spring, my joy; now I will make ready to go journeying. (Translation: Lionel Salter)

1. Aria S

Exult in God in every land!

Whatever creatures are contained

by heaven and earth

must raise up this praise,

and now we shall likewise

bring an offering to our God,

since He has stood with us

at all times during suffering and necessity.

Recitative S

We pray at your temple,

where God's honour dwells,

where this faithfulness.

daily renewed,

is rewarded with pure blessing.

We praise what He has done for us.

Even though our weak mouth must gape before His wonders, our meagre praise is still pleasing to Him.

3. Aria S

Highest, renew Your goodness

every morning from now on.

Thus, before this fatherly love,

a thankful conscience shall display,

though a virtuous life,

that we are called Your children.

Glory, and praise with honour

be to God the Father, Son, and Holy Spirit!

He will increase in us

what He has promised us out of grace,

so that we trust fast in Him,

abandon ourselves completely to Him.

rely on Him within our hearts,

so that our heart, will, and mind

depend strongly on Him:

therefore we sing at this time:

Amen, we shall succeed, if we believe from the depths of our

hearts

5. Aria S

Alleluial

The white moon shines in the woods. From each branch springs a voice beneath the arbour. Oh my beloved...

Like a deep mirror the pond reflects

the silhouette

of the black willow

where the wind weeps.

Let us dream! It is the hour...

A vast and tender calm seems to descend

from a sky made iridescent by the moon.

It is the exquisite hour!



Albéniz, Isaac

P49 *Tango* Saturday 4th August 8:00pm

Arensky, Anton Stepanovich

P47 Piano Quintet in D Op.51 Friday 3rd August 8:00pm

Askey-Doran, Lincoln

P47 Harpy Eagle Saturday 4th August 10:00am

Bach, Johann Sebastian

P35 Partita in A minor for solo flute Tuesday 31st July

P36 Concerto for three violins, trans. from BWV 1064

P37 Piano Concerto in D minor BWV 1052 Wednesday 1st August 5:00pm

P39 Brandenburg Concerto No.3 in G P38 Cantata 51 *Jauchzett Gott in allen Landen*

P38 'Goldberg' Variations BWV 988

P37 Sonata in G minor BWV 1020 Wednesday 1st August 8:00pm

P50 Cello Suite No.3 in C major, BWV 1009 Sunday 5th August 3:00pm

Band of Brothers

P32 Sunday 29th July 8:30pm

Bartók, Béla

P32 Divertimento for Strings Sz113 Monday 30th July 10:00am

Barton, William

P31 Improvisation Sunday 29th July 11:00am

 $\textbf{P35} \ \text{Improvisation Tuesday} \ 31^{\text{st}} \ \text{July}$

Beethoven, Ludwig van

P25 Piano Trio No.7 in B flat Op.97 (the 'Archduke') Friday 27th July 8:00pm

P32 String Trio No.1 in E flat major Op.3 Monday 30th July 10:00am

P33 String Quartet No.3 in D major Op.18 No.3 Monday 30th July 5:30pm

P41 Variations on 'lch bin der Schneider Kakadu' for Piano Trio, Op.121a Thursday 2nd August 8:00pm

Bennett, Richard Rodney

P34 Sonata after Syrinx Monday 30th July 8:00pm

Brahe, May arr R. Charlton

P48 Bless This House Saturday 4th August 3:00pm

Brahms, Johannes

P50 Piano Quintet in F minor Op. 34 Sunday 5th August 3:00pm P51 Sonata in F minor Op.120 Monday 6th August 10:00am

Britten, Benjamin

P28 Les Illuminations Saturday 28th July 8:00pm

Brucknor, Robert & Mike Brewer

P47 *O re mi* Saturday 4th August 10:00am

Cave, Nick arr R. Charlton

P48 Into My Arms Saturday 4th August 3:00pm

Charlton, Richard

P48 Southern Cross Dreaming Saturday 4th August 3:00pm

Clarke, Rebecca

P43 Dumka Friday 3rd August 10:00am

Davies, Iva arr. R. Charlton

P48 Man of Colours Saturday 4th August 3:00pm

Debussy, Claude

P31 Ariettes oubliées : 'C'est l'extase', 'll pleure dans mon coeur'

P31 'Clair de lune'

P31 Images, Book I: 'Reflets dans l'eau'

P31 'Pantomime'

P31 Petite Piece for clarinet and piano

P31 Piano Trio in G minor, I Andantino con moto allegro

P31 'Pierrot'

P31 Première Rhapsodie for clarinet and piano

P31 Sonata for cello and piano in D minor

Sunday 29th July 4:00pm **P30** La Cathedrale Engloutie Sunday 29th July 11:00am

P40 Sonate en trio for flute, viola and harp L137

Thursday 2nd August 5:30pm

P34 Syrinx Monday 30th July 8:00pm

Debussy, Claude trans. Caplet

P30 La Mer for two pianos Sunday 29th July 11:00am

P30 *Prélude à 'L'après-midi d'un faune'* Sunday 29th July 4:00pm

Delius, Frederick

P39 Songs: *La Lune blanche, Cradle Song, Twilight Fancies* Thursday 2nd August 10:00am

P44 Sonata for cello and piano Friday 3rd August 5:30pm

Dvořák, Antonín/ Kreisler, Fritz

P48 Largo from Symphony in E minor Op.95 From the New World Saturday 4th August 8:00pm

Falla, Manuel de

P56 'Spanish Dance' from *La vida breve* Saturday 4th August 8:00pm

Fina, Jack

P24 Bumble Boogie Thursday 26th July 6:30pm

Françaix, Jean

P36 Trio for clarinet, viola and piano Wednesday 1st August 10:00am

Georg, Andrew

P48 Bora Ring (première) Saturday 4th August 3:00pm

Glanville-Hicks, Peggy

P43 Harp Sonata Friday 3rd August 10:00am

Gotye

P48 My Heart's a Mess Saturday 4th August 3:00pm

Gould, Morton

P49 Boogie Woogie Étude Saturday 4th August 8:00pm

Handel, George Friederic

P36 Let the Bright Seraphim' Wednesday 1st August 5:00pm

Hasselmans Alphonse

P30 La Source Sunday 29th July 11:00am

Haydn, Joseph

P27 Double Concerto for Violin and Piano in F major Hob. XVIII/6 in F major Saturday 28th July 8:00pm

Head, Michael

P35 The Singer Tuesday 31st July

Hindson, Matthew

P27 Didjeribluegrass Saturday 28th July 10:00am P29 The Rave and the Nightingale Saturday 28th July 8:00pm

Hummel, Johann Nepomuk

P42 Septet in C major Op.114 ('Military') Thursday 2nd August 8:00pm

Ibert, Jacques

P43 Aria

P43 Impromptu for trumpet and piano **P43** *Le Jardinier de Samos –* Suite Friday 3rd August 10:00am

Ireland, John

P24 Phantasie-Trio in A minor Friday 27th July 8:00pm

P39 Songs: Love and Friendship, Spring Sorrow, I Have Twelve Oxen Thursday 2nd August 10:00am

Jarman, Paul and Debbie O'Shea

P47 Fishin off the bridge Saturday 4th August 10:00am

Jones, Vince /Grabowsky, Paul arr D. de Vries

P48 *Rainbow Cake* Saturday 4th August 3:00pm

Kats-Chernin, Elena

P26 Fast Blue Village 1 The C Saturday 28th July 10:00am **P48** New Work

Saturday 4th August 3:00pm

Kodály, Zoltán

P51 Duo for Violin and Cello Op. 7 *III Maestoso e largamente, ma non troppo lento - presto*

Kreisler, Fritz

P40 & 51 Schön Rosmarin, La Gitana, Polichinelle (Serenade), Syncopation, Caprice Viennois

Thursday 2nd August 10:00am Monday 6th August 10:00am

P40 & 51 Variations on a Theme by Corelli in the style of Tartini Thursday 2nd August 10:00am Monday 6th August 10:00am

Loesser, Frank Arr. Mac Huff

P47 Inch Worm

Saturday 4th August 10:00am

Lutosławski, Witold

P42 Variations on a Theme by Paganini Thursday 2nd August 8:00pm

Massenet, Jules

P49 & 50 *Thais:* 'Meditation' Saturday 4th August 8:00pm, Sunday 5th August 3:00pm

Mead, Harley

P47 Coming Home Saturday 4th August 10:00am

Mendelssohn, Felix

P26 Piano Trio No.1in D minor, Op.49 Saturday 28th July 10:00am

Monti, Vittorio

P49 & 50 *Csárdás* Saturday 4th August 8:00pm, Sunday 5th August 3:00pm

Moore, Dudley

P50 & 51 Beethoven Parody Saturday 4th August 8:00pm, Monday 6th August 10:00am

Mozart, Wolfgang Amadeus

P33 La Clemenza di Tito: 'Parto, parto' Monday 30th July 5:30pm

P41 String Quintet No.3 in C major K515 Thursday 2nd August 5:30pm

P43 Sonata in B flat major for violin and piano K 378/319d

Friday 3rd August 5:30pm **P44** Piano Quartet No.1 in G minor K478 Friday 3rd August 8:00pm

Mozart, Wolfgang Amadeus trans

P40 & 51 Serenade in D major, K.250/248b, 'Haffner': *IV Rondo: allegro* Thursday 2nd August 10:00am, Monday 6th August 10:00am



Mozart, Wolfgang Amadeus trans TK Murray

P48 Piano Sonata in A, K331: III Rondo alla Turca for four pianists at two pianos Saturday 4th August 8:00pm

Noonan, Katie arr. R. Charlton

P48 Emperor's Box Saturday 4th August 3:00pm

Noonan, Katie/ Grabowsky, Paul

P49 Bluebird, Love's My Song for You Saturday 4th August 8:00pm

Piazzolla, Ástor

P24 Oblivion Thursday 26th July 6:30pm P35 Soledad, Lagrimas Negras, Oblivion, Milonga des mis amores, Escualo, La Partida, Tico Tico, Milonga del Angel, Libertango Monday 30th July 8:00pm P49 Bordel 1900

Princess Ta Rangi Pai arr. R. Charlton

P48 *Hine e Hine* Saturday 4th August 3:00pm

Saturday 4th August 8:00pm

Prokofiev, Sergie

P46 Sonata for flute and piano in D Op.94 Friday 3rd August 8:00pm

Pujol, Maximo Diego

P49 *Tangata de Agosto* Saturday 4th August 8:00pm

Ravel, Maurice

P25 Introduction and Allegro Friday 27th July 8:00pm P34 Piano Trio in A minor Monday 30th July 8:00pm

Rimsky-Korsakov, Nikolai/ Rachmaninov, Serge

P24 The legend of Tsar Saltan: 'The Flight of the Bumblebee' Thursday 26th July 6:30pm

Saint-Saëns, Camille

P47 Carnival of the Animals Saturday 4th August 10:00am

Schubert, Franz

P33 Shepherd on the Rock Monday 30th July 5:30pm P44 Notturno in E flat major D 897 Friday 3rd August 5:30pm

Schubert, Franz / Gardner, John

P48 Marche militaire Op.51 No.1 Saturday 4th August 8:00pm

Sculthorpe, Peter

P26 Earth Cry Saturday 28th July 10:00am

Sculthorpe, Peter arr. K Schaupp

P48 Maranoa Lullaby/Koori Dreaming Saturday 4th August 3:00pm

Shchedrin, Rodion

P50 Three Funny Pieces for piano trio Saturday 4th August 8:00pm

Tatum, Art

P49 *Runnin' Wild* Saturday 4th August 8:00pm

Tawardros brothers

P35 Tuesday 31st July

Telemann, Georg Philipp

P27 Concerto for two violas in G major TWV 52:G3 Saturday 28th July 8:00pm

Trad arr. Peter Hunt

P47 Swing Low Sweet Chariot Saturday 4th August 10:00am

Vanda, Harry/George Young arr. R.Charlton

P48 Friday On My Mind Saturday 4th August 3:00pm

Villa-Lobos, Heitor

P49 & 51 Valsa da Dor Saturday 4th August 8:00pm, Monday 6th August 10:00am

Wagner, Richard/ Hindemith, Paul

P50 Overture to *The Flying Dutchman* Saturday 4th August 8:00pm

Westlake, Nigel

P24 Sonata for two guitars (World Première) Friday 27th July 8:00pm P26 Songs of the Forest Saturday 28th July 10:00am P29 Out of the Blue Saturday 28th July 8:00pm P30 Entomology Sunday 29th July 11:00am P35 Piano Trio Wednesday 1st August 10:00am **P40** Beneath the Midniaht Sun Thursday 2nd August 5:30pm P41 String Quartet No.2 Thursday 2nd August 8:00pm P44 Rare Sugar

Friday 3rd August 8:00pm **P47** Allegretto

from the film 'Miss Potter' Saturday 4th August 10:00am

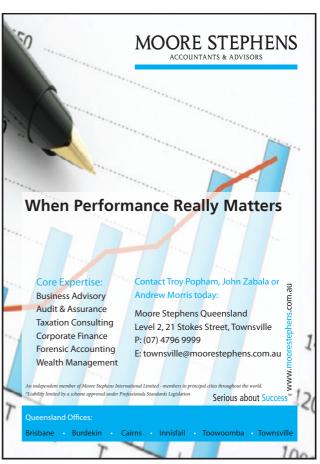
Wieniawski, Henryk

P24 Polonaise in D Thursday 26th July 6:30pm

Williamson, Malcolm

P28 Piano Concerto No.2 Saturday 28th July 8:00pm





SPECIAL EVENTS



CHEFS IN THE NORTH DINNER

6:30pm, Thursday 26th July Jupiters Townsville

Hosted by Maggie Beer and Damien Beaumont Presenting Partner – Jupiters Townsville



Fine food, fine music and a lyrical tropical setting – it's no wonder that over the years Chefs in the North has become one of the most sought-after events of the year!

Held on the night before the Opening of the Australian Festival of Chamber Music, this seventh Chefs in the North dinner will showcase North Queensland's outstanding local produce accompanied by the best Australian wines in a superb degustation menu prepared by some of Australia's finest chefs. Set on the lawns of Jupiters Casino overlooking Magnetic island, chamber music performances programmed by Piers Lane and performed by Festival guest artists complete an unforgettable night under the stars.

"My first experience of the festival was the Chefs in the North dinner: Food and Music; Music and Food... nothing could be better! What a night to remember; the food engineered by the chefs from all corners of Australia supported by the tireless locals fed us beautifully and the music took the evening to an even higher plain. I couldn't believe my luck and asked to be asked again!" Maggie Beer

Chefs

Maggie Beer MC for the evening (Adelaide) *Proudly sponsored by Pacific Marine Group*

David Pugh 2012 Chefs in the North Executive Chef Head Chef and Owner of Restaurant Two (Brisbane) Proudly sponsored by Butcher on Bundock

Riccardo Momesso Executive Chef and Owner Sarti (Melbourne)

Tony Kelly Head Chef Stokehouse (Brisbane) *Proudly sponsored by Simon George & Sons*

Shane Bailey Executive Chef Berardo's Restaurant & Bar and Berardo's Bistro on the Beach (Noosa) *Proudly sponsored by M&J Chickens*

Geoff Lindsay Owner and Head Chef Dandelion (Melbourne)

Adam Gower Head Chef Jam Corner (Townsville) *Proudly sponsored by Harbourside Distributors*

Stuart Hosken Sous Chef A Touch of Salt (Townsville) *Proudly sponsored by Smith & Elliott*

Braden Honnery Chef de partie Michel's (Townsville) *Proudly sponsored by Classic Coffee*

Adrian Winoto Demi Chef Jupiters Essence (Townsville)







TRIP TO ORPHEUS ISLAND*

Tuesday 31st July

Surrounded by the Coral Sea this breathtakingly beautiful island is a Barrier Reef jewel. This concert is an opportunity to experience enchanting music on this remote and otherwise inaccessible island paradise. On the Festival'day off' SeaLink will transport the audience to the uninhabited end of Orpheus Island. Arriving in the late afternoon there is time to look around before enjoying a beach concert featuring Festival artists William Barton (didjeridu), Lorna McGhee (flute), Merlyn Quaife (voice) and the Tawadros Brothers (oud and req), concluding at sunset. Afternoon tea will be served on the boat on the way out and a catered meal with wine will be served on the return trip to Townsville. Ticket includes cruise, concert, afternoon tea, dinner and wine.

*A high level of mobility is required. Dress is casual. In the unlikely event of cancellation due to bad weather tickets will be refunded in full.

BAND OF BROTHERS

8:30pm, Sunday 29th July Jupiters Townsville

Enjoy a night under the stars as Jupiters' poolside is transformed into a tropical outdoor nightclub. Majestic lights will illuminate the

tropical surrounds as you enjoy the charismatic and outrageously talented Slava and Leonard Grigoryan with Joseph and James Tawadros aka Band of Brothers. Delicious canapés and wine are the finishing touch.

WILLIAM BARTON AND FRIENDS

3:00pm, Saturday 28th July The Cultural Centre

A rare chance to hear William Barton with Piers Lane and the Goldner Quartet performing works specially written for William. An evocative mix of Didjeridu, piano and strings.





Whether you are visiting Townsville for business, catching up with friends and relatives or exploring the lush rainforests and Great Barrier Reef, The Grand Hotel Townsville is the perfect place to stay.

Located in the heart of Townsville's popular restaurant precinct, and just a short walk from the CBD, The Strand and the Marina, The Grand Hotel Townsville is not only convenient, but also offers a range of accommodation options to suit your individual requirements.

Stylish One and Two-bedroom apartments are equipped with kitchen facilities. Alternately our Studio Rooms

GRAND HOTEL TOWNSVILLE

8–10 Palmer St South Townsville Queensland 4810 P 07 4753 2800 | **E** enquiries@grandhoteltownsville.com.au

www.grandhoteltownsville.com.au

may be more suitable to your requirements. Our accommodation options ensures your comfort and convenience. WiFi is available throughout the Hotel, and the fully equipped gym is available for use to make your stay as convenient as possible.

With an emphasis on quality service in a stylish environment our friendly, knowledgeable staff are ready to assist you with all requirements during your stay.

Stay with us, for an unforgettable time in tropical Townsville.





REEF TALK

11:00am, Sunday 29th July C2, Townsville Civic Theatre

The Coral Sea: Conserving Coral Cathedrals that arise from the Deep Blue Sea

The Coral Sea represents one of the world's few remaining coral reef areas that still retain their natural populations of megafauna, fishes and corals.

Dr. Daniela Ceccarelli formerly of James Cook University has recently reviewed the biology of the Coral Sea and will illustrate her talk with previously unseen images below the waters from geologist Dr. Robin Beaman of JCU Cairns. See page 30 for more information.



FAMILIES' CONCERT

10:00am, Saturday 4th August **Townsville Civic Theatre**

Join 4TOFM radio announcer Steve Price as he introduces young listeners to the wonderful world of chamber music. Featuring Saint-Saens' Carnival of the Animals and a performance by Allegretto Choirs Townsville. A creative and entertaining weekend activity for the whole family! Oh and don't forget to check out the Animal Artwork inspired by Carnival of the Animals in the foyer of the Civic Theatre created by students at St Joseph's School Mundingburra.

CAIRNS

An exciting addition to the AFCM this year will be two concerts in Cairns, Artistic Director Piers Lane and festival artists will present a Sunday afternoon concert at the Cairns Civic Theatre and a Concert Conversations the following morning at Whitfield House.

Meditation & Masterworks 3:00pm Sunday 5th August **Cairns Civic Theatre**



FIND OUT WHY 97% OF PIANO SOLOISTS WORLDWIDE **CHOOSE STEINWAY & SONS**

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VLADE





Concert Conversations with Piers Lane 10:00am Monday 6th August **Whitfield House**

CAMERATA IN AYR Joyce Crooks Memorial Concert

7:00pm Tuesday 31st July

Good Samaritan Centre, Edward Street, Ayr

General admission. Adults, \$28. Students, \$13. Tickets from the Burdekin Theatre. Ph 07 4783 9880 or visit www.burdekintheatre.com.au

RHYTHMS OF LIGHT RECEPTION

5:00pm, Saturday 28th July

Perc Tucker Regional Gallery YOU ARE INVITED!

A major exhibition of recent paintings by Di Bresciani. Reception with the artist and Piers Lane who will launch the book 'Di Bresciani: Compositions in Colour'.

LIBRARY CHAT

1:00pm, Monday 30th July Flinders Street Library FREE EVENT

The relationship between live composer and performers. Damien Beaumont will lead the discussion with Nigel Westlake, the Grigoryan Brothers and the Goldner String Quartet.

PORTRAITS OF A PIANO

9:00am, Saturday 4th August

C2, Townsville Civic Theatre FREE EVENT

A talk presented by Ara Vartoukian from Theme & Variations Piano Services.

PERC TUCKER Regional Gallery

Until 2 September 2012

An Australian War Memorial Travelling Exhibition



eX de Medici, Bullpup, 2009, watercolour on paper, 114 x 181.5 cm, AWM OL00610.003



Jon Cattapan eX de Medici















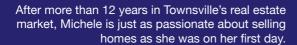




TOWNSVILLE CITY COUNCIL

The Australian Festival of Chamber Music is a truly wonderful event for Townsville - it's a magnificent display of talent, it's rich with culture and it's great entertainment.

Michele Hyde



Michele would love to speak to you about how her team can help with your next real estate transaction.

> Michele Hyde Marketer of Quality Property 0403 345 543



We don't just strive for excellence, we achieve it.



AFCM WINTERSCHOOL

Director Michele Walsh



ADVANCED MASTERCLASS PROGRAMME

Saturday 28th July - Saturday 4th August

The AFCM Advanced Masterclasses provide pre-professional individuals and ensembles access to six days of coaching with national and international artists. Successful applicants participate in a programme of masterclasses and coaching sessions as well as performing in the 'Advanced Concert'.

ADVANCED PUBLIC MASTERCLASSES

1:00pm, Wednesday 1st – Friday 3rd August Perc Tucker Regional Gallery

Watch as acclaimed national and international Festival Artists coach emerging young musicians in hour-long public masterclasses. These are FREE events!

ADVANCED CONCERT

1:00pm, Saturday 4th August Perc Tucker Regional Gallery

Experience Australia's finest emerging talent perform in concert. This is a FRFF event!

YOUNG STRING ENSEMBLE WORKSHOP

Saturday 28th - Sunday 29th July

The AFCM Young String Ensemble Workshop provides local high school musicians with the opportunity to attend a weekend of professional workshops. Students will enjoy four sessions of first-rate musical coaching by Winterschool Director Michele Walsh, Head of Strings, Queensland Conservatorium of Music Griffith University.

YOUNG STRING ENSEMBLE WORKSHOP

3:00pm, Sunday 29th July

C2, Townsville Civic Theatre

The Young String Ensemble perform in concert. This is a FREE event!

USEFUL INFORMATION

BOOKINGS

For information about purchasing tickets for any Festival event please call the TicketShop on 07 4727 9797 or visit www.patronbase.com/_AFCM/Productions or www.afcm.com.au.

FOOD OPTIONS

Chamber Cuisine

A selection of meals will be offered prior to each evening concert being held at the Townsville Civic Theatre. To streamline service we suggest that you make your choices in advance by calling the TicketShop on 07 4727 9797. Your pre-ordered meal tickets will be available for collection from TicketShop located at the Theatre. Meal tickets may not be refunded after purchase.

The dining area will be upstairs in the Balcony Bar and Terrace. Chamber Cuisine is courtesy of the Townsville Civic Theatre - BOOKINGS ARE ESSENTIAL.

Chamber Cuisine Theatre and will be available:

FRIDAY 27 JULY 7.00PM
SATURDAY 28 JULY 7.00PM
MONDAY 30 JULY 6.30PM
WEDNESDAY 1 AUGUST 6.30PM
THURSDAY 2 AUGUST 7.00PM
FRIDAY 3 AUGUST 6.30PM
SATURDAY 4 AUGUST 7.00PM
Cost = \$25.50 per meal

Concert Conversations

Ticket price includes morning tea.

Orpheus Island

Ticket price includes afternoon tea on the way out, and dinner with a complimentary glass of wine on the way back. Bar available

Band of Brothers

Ticket price includes canapés and a complimentary glass of wine. Bar available.

St Joseph's Church

Yongala Lodge (11 Fryer Street) across the road from St Joseph's Church will be serving wine and cheese before and after the 5:30pm Ray Golding Sunset Series concert - *Beneath the Midnight Sun*.

TIMINGS

Concert Conversations (starting at 10am) Approx. 2 hrs including one 20 minute interval

Sunset Series (starting at 5:30pm) Approx. 1 hr with no interval

Evening Series (starting at 8pm)

& Meditation and Masterworks (Cairns) Approx. 2½ hrs including one 15 minute interval

Winterschool Concerts and Masterclasses

Approx. 1 hr with no interval

William Barton and Friends, Reef Talk & Families Concert Approx. 75 minutes with no interval

Clair de Lune

Approx. 75 minutes with no interval

Band of Brothers & Songs of Southern Skies

Approx. 90 minutes

2013 FESTIVAL 26TH JULY - 3RD AUGUST

TOWNSVILLE GRAMMAR SCHOOL



Proud to host the
Australian Festival of
Chamber Music
Winterschool Young
String Ensemble
Workshop
and honoured sponsor
of Julian Smiles.

Apply now for

125th Anniversary

Music Scholarships

for entry into

Year 8, 9, 10, 11 or 12,

in 2013.

Applications close 31 October, 2012.

For enquiries phone Kristell on 4722 4973.

Supporting the arts in North Queensland since 1888.





Townsville is the largest tropical city in Australia. It enjoys 300 days of sunshine each year which leads to an abundance of exciting outdoor activities.

Explore the Queens Gardens and Anzac Park; enjoy the wonderful views from the top of Castle Hill; stroll along the Strand or visit Palmer and Gregory Street for exclusive boutique shopping and open-air café dining. On the outskirts of the city, get close to nature at Billabong Sanctuary - hold a koala, hug a wombat, wrap a python around your neck or stop by the crocodile enclosure at feeding time for a photographic opportunity unlike any other.

Attractions located in Townsville's city heart are easily explored by foot. Reef HQ Aquarium is the world's largest living coral reef aquarium and is your opportunity to visit the reef without getting wet. Just next door, visitors of all ages can discover the natural and cultural heritage of North Queensland as well as learn about the HMS Pandora at the Museum of Tropical Queensland. Other historical centres well worth discovering include the National Trust Heritage Centre and the Maritime Museum.

The Townsville Cultural Centre offers an authentic indigenous experience showcasing regional artists with performances of dance, music and storytelling.

Magnetic Island ('Maggie' as it's affectionately known) is Townsville's tropical island paradise, situated only 8km from the mainland. With pristine uncrowded beaches, fringing coral reefs, abundant wildlife and a friendly community atmosphere, it's easy to see why the attraction really is 'magnetic'. Maggie is the perfect base for you to enjoy the AFCM, visit on a day tour or just pop over and explore.

With 23 beaches and bays, Maggie has the natural beauty and serenity of an untouched paradise, as well as all the luxuries of today's modern cities. Nestled in the middle of the Great Barrier Reef Marine Park and surrounded by fringing reefs, Maggie is well equipped for a range of water activities. You could also spend your time sampling the fine local art, keeping an eye out for the koalas that live on the Island, discovering one of the many wonderful restaurants or, of course, relaxing on the glorious beaches. With two thirds protected National Park, Maggie is home to some amazing experiences guaranteed to draw you back again and again.

SeaLink Queensland, the ferry passenger service to Magnetic Island, offers up to 18 return services daily in state-of-the-art, high speed catamarans that can have you in paradise in just 20 minutes. With services running from 5.30am to 12.00am, visiting Magnetic Island has never been easier.





Experience the magic of Magnetic Island this festival season

Visit Magnetic Island or tour Townsville this July and August during your stay for the Australian Festival of Chamber Music 2012 and experience life in the Tropics.

Ferry Tickets

Returns: Adult \$29 | Concession \$14.50 Weekly returns from \$85

Magnetic Island Tours from \$28pp Champagne breakfast with the koalas 3 Hour Eco Orientation Stretch Jeep Tour Tall Ship Lunch, Afternoon or Sunset Sail Tropic Highlights Tour | Island Car Hire

Townsville Tours from \$50pp Heritage & Highlights City Sights Tour Ghosts of Gold in the Outback Tour

To book your North Queensland experience call our friendly team on \$\,\cdot\1300 MAGGIE\$ (1300 624 443)





Meet with friends over a glass of wine or a bite to eat at this year's Festival Bar, located in one of Townsville's oldest and most interesting landmarks, The Brewery. Its central location, premium wines and late night supper menu ensure a warm welcome for all visitors, while also providing the opportunity to rub shoulders with Festival artists and company. The Townsville Brewery proudly offers all Gold Pass holders a 20% discount off their total bill in Malt Restaurant at The Brewery for themselves and their partner. Please visit the website to view the full list of menus and specials on offer for all guests to the AFCM.

252 Flinders Street, Townsville QLD 4810 www.townsvillebrewery.com.au

Townsville Civic Theatre C2, Townsville Civic Theatre

41 Boundary Street, South Townsville

Jupiters Townsville

Sir Leslie Thiess Drive, Townsville

St Joseph's Church

8 Fryer Street, North Ward

Perc Tucker Regional Gallery

Cnr Denham & Flinders Streets, Flinders Mall, Townsville

The Cultural Centre

2-68 Flinders Street East. Townsville

Flinders Street Library

Level 1, Northtown on the Mall 280 Flinders Mall, Townsville

Orpheus Island

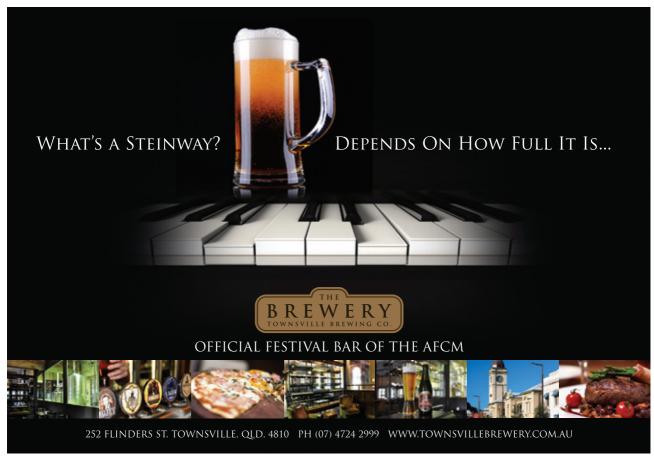
Departing from Breakwater Ferry Terminal Sir Leslie Thiess Drive, Townsville

Cairns Civic Theatre

Cnr Sheridan & Florence Streets, Cairns

Whitfield House

50 Collins Avenue, Edge Hill, Cairns





The festival provides a bus service between local accommodation to performance venues for most concerts.

Tickets are \$5 per person each way and can be purchased from the Driver. Gold Pass Holders travel free upon presentation of their pass to the Driver.

TOWNSVILLE CIVIC THEATRE	27th July ■ Eve	ning Series - Opening Night - 8pm Frid	lay 27th Ju
ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-U
Seagulls Resort Bus Stop	6.00 pm	Tobruk Pool Bus Stop	6.00 pr
Opp. QCWA Kissing Point	6.03 pm	Jupiters Casino	6.07 pr
Opp. Aquarius	6.06 pm	Opp. City Oasis Inn 143 Wills St.	6.14 pr
Longboard Bar & Grill Bus Stop	6.09 pm	QCWA Denham St.	6.17 pr
Quest Hotel Palmer St.	6.12 pm	Holiday Inn - Flinders St.	6.20 pr
Civic Theatre	6.22 pm	Flinders St West (Near cnr Stanley St)	6.23 pr
		Q Resort - Flinders St. West	6.25 pr
NB Return trip is reverse pick up		Civic Theatre	6.38 pr
C2 TOWNSVILLE CIVIC THEA	TRE 28th July	Concert Conversations - 10am Saturda	ay 28th Jul
Seagulls Resort Bus Stop	8.30 am	Tobruk Pool Bus Stop	8.30 ar
Opp. QCWA Kissing Point	8.33 am	Jupiters Casino	8.37 ar
Opp. Aquarius	8.36 am	Opp. City Oasis Inn 143 Wills St.	8.44 ar
Longboard Bar & Grill Bus Stop	8.39 am	QCWA Denham St.	8.47 ar
Quest Hotel Palmer St.	8.43 am	Holiday Inn - Flinders St.	8.50 ar
Civic Theatre	8.52 am	Flinders St West (Near cnr Stanley St)	8.53 ar
		Q Resort - Flinders St. West	8.55 ar
NB Return trip is reverse pick up		Civic Theatre	9.08 ar
OWNSVILLE CIVIC THEATRE 2	8th July = Even	ing Series - Governor's Gala - 8pm Satu	rday 28th J
Seagulls Resort Bus Stop	6.00 pm	Tobruk Pool Bus Stop	6.00 pr
Opp. QCWA Kissing Point	6.03 pm	Jupiters Casino	6.07 pr
Opp. Aquarius	6.06 pm	Opp. City Oasis Inn 143 Wills St.	6.14 pr
Longboard Bar & Grill Bus Stop	6.09 pm	QCWA Denham St.	6.17 pr
Quest Hotel Palmer St.	6.12 pm	Holiday Inn - Flinders St.	6.20 pr
Civic Theatre	6.22 pm	Flinders St West (Near cnr Stanley St)	6.23 pr
		O Resort - Flinders St. West	6.25 pr

C2 TOWNSVILLE CIVI			
ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-U
Seagulls Resort Bus Stop	10.00 am	Tobruk Pool Bus Stop	9.50 am
Opp. QCWA Kissing Point	10.03 am	Jupiters Casino	9.57 am
Opp. Aquarius	10.06 am	Opp. City Oasis Inn 143 Wills St.	10.04 an
Longboard Bar & Grill Bus Stop	10.09 am	QCWA Denham St.	10.07 an
Quest Hotel Palmer St.	10.12 am	Holiday Inn - Flinders St.	10.20 an
Civic Theatre	10.22 am	Flinders St West (Near cnr Stanley St)	10.23 an
		Q Resort - Flinders St. West	10.25 an
NB Return trip is reverse pick up		Civic Theatre	10.35 an
TOWNSVILLE CIVIC T	HEATRE 29th Ju	ly ■ Clair de lune - 4pm Sunday 29th J	uly
Seagulls Resort Bus Stop	2.30 pm	Tobruk Pool Bus Stop	2.30 pm
Opp. QCWA Kissing Point	2.33 pm	Jupiters Casino	2.07 pm
Opp. Aquarius	2.36 pm	Opp. City Oasis Inn 143 Wills St.	2.14 pm
Longboard Bar & Grill Bus Stop	2.39 pm	QCWA Denham St.	2.17 pm
Quest Hotel Palmer St.	2.42 pm	Holiday Inn - Flinders St.	2.20 pm
Civic Theatre	2.52 pm	Flinders St West (Near cnr Stanley St)	2.23 pm
	ļ	Q Resort - Flinders St. West	2.25 pm
NB Return trip is reverse pick up		Civic Theatre	2.38 pm
JUPITERS CASINO	29th July ■ Band	d of Brothers - 8.30pm Sunday 29th July	/
Seagulls Resort Bus Stop	7.30 pm	O Resort - Flinders St. West	7.30 pm
Opp. QCWA Kissing Point	7.33 pm	Stanley St. (cnr Flinders St.)	7.34 pm
Opp. Aquarius	7.36 pm	Holiday Inn - Flinders St.	7.38 pm
Longboard Bar & Grill Bus Stop	7.30 pm	QCWA Denham St.	7.36 pm
Quest Hotel Palmer St.	7.42 pm	Opp. City Oasis Inn 143 Wills St.	7.41 pm
Jupiters Casino	7.50 pm	Tobruk Pool Bus Stop	7.44 pm
Jupiters Casino	7.30 pm	Jupiters Casino	7.47 pm 7.50 pm
NB Return trip is reverse pick up		supricis casillo	7.00 p.1
C2 TOWNSVILLE CIVIC THEA	TRE 30th July	Concert Conversations - 10am Monda	ov 3∩th July
			8,30 am
Seagulls Resort Bus Stop	8.30 am	Tobruk Pool Bus Stop	
Opp. QCWA Kissing Point	8.33 am	Jupiters Casino	8.37 am
Opp. Aquarius	8.36 am	Opp. City Oasis Inn 143 Wills St.	8.44 am
Longboard Bar & Grill Bus Stop	8.39 am	QCWA Denham St. Holiday Inn - Flinders St.	8.47 am
Quest Hotel Palmer St.		Holiday Inn - Flinders St	
C T	8.43 am	,	8.50 am
Civic Theatre	8.43 am 8.52 am	Flinders St West (Near cnr Stanley St)	8.50 am 8.53 am
		Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West	8.50 am 8.53 am 8.55 am
NB Return trip is reverse pick up	8.52 am	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre	8.50 am 8.53 am 8.55 am 9.08 am
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t	8.52 am	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M	8.50 am 8.53 am 8.55 am 9.08 am
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop	8.52 am h July ■ Sunset S 4.30 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point	8.52 am h July ■ Sunset S 4.30 pm 4.33 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius	8.52 am h July ■ Sunset S 4.30 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	8.52 am h July ■ Sunset S 4.30 pm 4.33 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm 4.46 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St.	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm 4.46 pm 4.50 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St.	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St)	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.40 pm 4.43 pm 4.46 pm 4.50 pm 4.55 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm 4.46 pm 4.50 pm 5.00 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm 4.46 pm 4.50 pm 5.00 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of WNSVILLE CIVIC THEATRE 30tl Seagulls Resort Bus Stop	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm Evening Series July Evening 6.00 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre Series - Come Tango with Me - 8pm Mo	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.46 pm 4.50 pm 4.55 pm 5.00 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of WNSVILLE CIVIC THEATRE 30tl Seagulls Resort Bus Stop Opp. QCWA Kissing Point	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm Evening Series July Evening 6.00 pm 6.03 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre Series - Come Tango with Me - 8pm Mo Tobruk Pool Bus Stop Jupiters Casino	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.46 pm 4.50 pm 4.55 pm 5.00 pm conday 30th 6.00 pm 6.07 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of WNSVILLE CIVIC THEATRE 30tl Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm Evening Series 1 July Evening 6.00 pm 6.03 pm 6.06 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre Series - Come Tango with Me - 8pm Mo Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.46 pm 4.50 pm 4.55 pm 5.00 pm 5.00 pm 6.07 pm 6.14 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of WNSVILLE CIVIC THEATRE 30tl Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm Evening Series 1 July Evening 6.00 pm 6.03 pm 6.06 pm 6.09 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre Series - Come Tango with Me - 8pm Mo Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm 4.46 pm 4.50 pm 5.00 pm 5.00 pm 6.07 pm 6.14 pm 6.17 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of WNSVILLE CIVIC THEATRE 30tl Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St.	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm Evening Series 1 July Evening 6.00 pm 6.03 pm 6.06 pm 6.09 pm 6.12 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre Series - Come Tango with Me - 8pm Mo Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St.	8.50 am 8.53 am 8.55 am 9.08 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm 4.46 pm 4.50 pm 5.00 pm 5.00 pm 6.07 pm 6.14 pm 6.17 pm 6.20 pm
NB Return trip is reverse pick up WNSVILLE CIVIC THEATRE 30t Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre NB Bus to return patrons at conclusion of WNSVILLE CIVIC THEATRE 30tl Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	8.52 am h July Sunset S 4.30 pm 4.33 pm 4.36 pm 4.40 pm 4.45 pm 4.50 pm Evening Series 1 July Evening 6.00 pm 6.03 pm 6.06 pm 6.09 pm	Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre eries - Shepherd on the Rock - 5.30pm M Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre Series - Come Tango with Me - 8pm Mo Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St.	8.50 am 8.53 am 8.55 am 9.08 am onday 30th 4.30 pm 4.35 pm 4.40 pm 4.43 pm 4.46 pm 4.50 pm 5.00 pm 5.00 pm 6.07 pm 6.14 pm 6.17 pm

		t July ORPHEUS ISLAND 2pm Tuesd	, ,
ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-U
Seagulls Resort Bus Stop	12.30 pm	Q Resort - Flinders St. West	12.30 pm
Opp. QCWA Kissing Point	12.33 pm	Stanley St. (cnr Flinders St.)	12.35 pm
Opp. Aquarius	12.36 pm	Holiday Inn - Flinders St.	12.45 pm
Longboard Bar & Grill Bus Stop	12.39 pm	QCWA Denham St.	12.48 pm
Quest Hotel Palmer St.	12.45 pm	Opp. City Oasis Inn 143 Wills St.	12.52 pm
SeaLink Terminal	12.55pm	Tobruk Pool Bus Stop	1.00 pm
ND C		SeaLink Terminal	1.10 pm
NB Return trip is reverse pick up			
		Concert Conversations - 10am Wednes	
Seagulls Resort Bus Stop	8.30 am	Tobruk Pool Bus Stop	8.30 am
Opp. QCWA Kissing Point	8.33 am	Jupiters Casino	8.37 am
Opp. Aquarius	8.36 am	Opp. City Oasis Inn 143 Wills St.	8.44 am
Longboard Bar & Grill Bus Stop	8.39 am	QCWA Denham St.	8.47 am
Quest Hotel Palmer St.	8.43 am	Holiday Inn - Flinders St.	8.50 am
Civic Theatre	8.52 am	Flinders St West (Near cnr Stanley St)	8.53 am
		Q Resort - Flinders St. West	8.55 am
NB Return trip is reverse pick up		Civic Theatre	9.08 am
OWNSVILLE CIVIC THEATRE 1st	t August = Sunse	et Series - Bach by Candlelight - 5.30pm V	Ved 1st Aug
Seagulls Resort Bus Stop	4.30 pm	Tobruk Pool Bus Stop	4.30 pm
Opp. QCWA Kissing Point	4.33 pm	Jupiters Casino	4.35 pm
Opp. Aquarius	4.36 pm	Opp. City Oasis Inn 143 Wills St.	4.40 pm
Longboard Bar & Grill Bus Stop	4.40 pm	QCWA Denham St.	4.43 pm
Quest Hotel Palmer St.	4.45 pm	Holiday Inn - Flinders St.	4.46 pm
Civic Theatre	4.50 pm	Flinders St West (Near cnr Stanley St)	4.50 pm
Civic medic	1.50 pm	Q Resort - Flinders St. West	4.55 pm
NB Bus to return patrons at conclusion of	Evening Series	Civic Theatre	5.00 pm
WNSVILLE CIVIC THEATRE 1st	: August = Fven	ing Series - Bach by Candlelight - 8pm \	
Seagulls Resort Bus Stop	6.00 pm	Tobruk Pool Bus Stop	6.00 pm
Opp. QCWA Kissing Point	6.03 pm	Jupiters Casino	6.07 pm
Opp. Aquarius	6.06 pm	Opp. City Oasis Inn 143 Wills St.	6.14 pm
Longboard Bar & Grill Bus Stop	6.09 pm	QCWA Denham St.	6.17 pm
Quest Hotel Palmer St.	·	Holiday Inn - Flinders St.	6.20 pm
	6.12 pm		
Civic Theatre	6.22 pm	Flinders St West (Near cnr Stanley St)	6.23 pm
ND D		Q Resort - Flinders St. West	6.25 pm
NB Return trip is reverse pick up		Civic Theatre	6.38 pm
		Concert Conversations - 10am Thursd	, 3
Seagulls Resort Bus Stop	8.30 am	Tobruk Pool Bus Stop	8.30 am
Opp. QCWA Kissing Point	8.33 am	Jupiters Casino	8.37 am
Opp. Aquarius	8.36 am	Opp. City Oasis Inn 143 Wills St.	8.44 am
Longboard Bar & Grill Bus Stop	8.39 am	QCWA Denham St.	8.47 am
Quest Hotel Palmer St.	8.43 am	Holiday Inn - Flinders St.	8.50 am
Civic Theatre	8.52 am	Flinders St West (Near cnr Stanley St)	8.53 am
		Q Resort - Flinders St. West	8.55 am
NB Return trip is reverse pick up		Civic Theatre	9.08 am
OSEPH'S ON THE STRAND 2nd <i>F</i>	August = Sunset S	eries - Beneath the Midnight Sun - 5.30pm	Thurs 2nd Au
Seagulls Resort Bus Stop	4.30 pm	Jupiters Casino	4.20 pm
Opp. QCWA Kissing Point	4.33 pm	Opp. City Oasis Inn 143 Wills St.	4.27 pm
Opp. Aquarius	4.36 pm	QCWA Denham St.	4.30 pm
Longboard Bar & Grill Bus Stop	4.39 pm	Holiday Inn - Flinders St.	4.35 pm
Quest Hotel Palmer St.	4.53 pm	Flinders St West (Near cnr Stanley St)	4.38 pm
ST JOSEPH'S ON THE STRAND	5.00 pm	Q Resort - Flinders St. West	4.45 pm
	3.00 pm	ST JOSEPH'S ON THE STRAND	4.55 pm

ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-U
ST JOSEPH'S ON THE STRAND Civic Theatre	6.30 pm	ST JOSEPH'S ON THE STRAND	6.30 pm
CIVIC Theatre	7.00 pm	Longboard Bar & Grill Bus Stop	6.33 pm
		Opp. Aquarius	6.36 pm
		Opp. QCWA Kissing Point	6.39 pm
		Seagulls Resort Bus Stop	6.43 pm
		Jupiters Casino	6.55 pm
NB Return trip is reverse pick u	·	City Motels as directed	7.05 pm
Bach by Candlelight 8pm Wednesda	y 1 August	Quest Hotel Palmer St.	7.10 pm
C2 TOWNSVILLE CIVIC THEAT	TRE 3rd August ■	Concert Conversations - 10am Friday	3rd Augus
Seagulls Resort Bus Stop	8.30 am	Tobruk Pool Bus Stop	8.30 am
Opp. QCWA Kissing Point	8.33 am	Jupiters Casino	8.37 am
Opp. Aquarius	8.36 am	Opp. City Oasis Inn 143 Wills St.	8.44 am
Longboard Bar & Grill Bus Stop	8.39 am	OCWA Denham St.	8.47 am
Quest Hotel Palmer St.	8.43 am	Holiday Inn - Flinders St.	8.50 am
Civic Theatre	8.52 am	Flinders St West (Near cnr Stanley St)	8.53 am
Civic medic	0.52 4111	Q Resort - Flinders St. West	8.55 an
NB Return trip is reverse pick up		Civic Theatre	9.08 am
	d August 🔳 Sunse	t Series - A Little Night Music - 5.30pm	n Fri 3rd Au
Seagulls Resort Bus Stop	4.30 pm	Tobruk Pool Bus Stop	4.30 pm
Opp. QCWA Kissing Point	4.33 pm	Jupiters Casino	4.35 pm
Opp. Aquarius	4.36 pm	Opp. City Oasis Inn 143 Wills St.	4.40 pm
Longboard Bar & Grill Bus Stop		QCWA Denham St.	
	4.40 pm		4.43 pm
Quest Hotel Palmer St.	4.45 pm	Holiday Inn - Flinders St.	4.46 pn
Civic Theatre	4.50 pm	Flinders St West (Near cnr Stanley St)	4.50 pm
110.0	· · · · · ·	Q Resort - Flinders St. West	4.55 pm
NB Bus to return patrons at conclusion of		Civic Theatre	5.00 pm
		ning Series - Rare and Russian - 8pm F	<u> </u>
Seagulls Resort Bus Stop	6.00 pm	Tobruk Pool Bus Stop	6.00 pm
Opp. QCWA Kissing Point	6.03 pm	Jupiters Casino	6.07 pm
Opp. Aquarius	6.06 pm	Opp. City Oasis Inn 143 Wills St.	6.14 pm
Longboard Bar & Grill Bus Stop	6.09 pm	QCWA Denham St.	6.17 pm
Quest Hotel Palmer St.	6.12 pm	Holiday Inn - Flinders St.	6.20 pm
Civic Theatre	6.22 pm	Flinders St West (Near cnr Stanley St)	6.23 pm
		Q Resort - Flinders St. West	6.25 pm
NB Return trip is reverse pick up		Civic Theatre	6.38 pm
C2 TOWNSVILLE CIVIC THE	ATRE 4th August	Advanced Concert - 1pm Saturday	4th August
Seagulls Resort Bus Stop	11.30 pm	Tobruk Pool Bus Stop	11.30 ar
		Jupiters Casino	11.37 ar
	11.33 pm	Juditeis Casilio	
Opp. QCWA Kissing Point	11.33 pm 11.36 pm	•	
Opp. QCWA Kissing Point Opp. Aquarius	11.36 pm	Opp. City Oasis Inn 143 Wills St.	11.44 ar
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	11.36 pm 11.39 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St.	11.44 ar 11.47 ar
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St.	11.36 pm 11.39 pm 11.45 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St.	11.44 ar 11.47 ar 11.50 ar
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	11.36 pm 11.39 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St)	11.44 ar 11.47 ar 11.50 ar 11.53 ar
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre	11.36 pm 11.39 pm 11.45 pm 11.55pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St.	11.44 ar 11.47 ar 11.50 ar 11.53 ar 11.55 ar
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs	11.36 pm 11.39 pm 11.45 pm 11.55pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre	11.44 ar 11.47 ar 11.50 ar 11.53 ar 11.55 ar 12.08 ar
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs	11.36 pm 11.39 pm 11.45 pm 11.55pm s of the Southern Skies August • Evenin	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre g Series - Festival Farewell - 8pm Satu	11.44 ar 11.47 ar 11.50 ar 11.53 ar 11.55 ar 12.08 ar
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs WNSVILLE CIVIC THEATRE 4th Seagulls Resort Bus Stop	11.36 pm 11.39 pm 11.45 pm 11.55pm s of the Southern Skies August Evenin 6.00 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre g Series - Festival Farewell - 8pm Satu Tobruk Pool Bus Stop	11.44 ar 11.47 ar 11.50 ar 11.53 ar 11.55 ar 12.08 ar rday 4th Au 6.00 pn
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs WNSVILLE CIVIC THEATRE 4th Seagulls Resort Bus Stop Opp. QCWA Kissing Point	11.36 pm 11.39 pm 11.45 pm 11.55pm s of the Southern Skies August Evenin 6.00 pm 6.03 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre g Series - Festival Farewell - 8pm Satu Tobruk Pool Bus Stop Jupiters Casino	11.44 ar 11.47 ar 11.50 ar 11.53 ar 11.55 ar 12.08 ar rday 4th Au 6.00 pn 6.07 pn
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs WNSVILLE CIVIC THEATRE 4th Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius	11.36 pm 11.39 pm 11.45 pm 11.55pm s of the Southern Skies August • Evenin 6.00 pm 6.03 pm 6.06 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre g Series - Festival Farewell - 8pm Satu Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St.	11.44 ar 11.47 ar 11.50 ar 11.53 ar 11.55 ar 12.08 ar rday 4th Au 6.00 pn 6.07 pn 6.14 pn
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs WNSVILLE CIVIC THEATRE 4th Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	11.36 pm 11.39 pm 11.45 pm 11.55pm s of the Southern Skies 1 August Evenin 6.00 pm 6.03 pm 6.06 pm 6.09 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre g Series - Festival Farewell - 8pm Satu Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St.	11.44 ar 11.47 ar 11.50 ar 11.55 ar 12.08 ar rday 4th Au 6.00 pn 6.07 pn 6.14 pn 6.17 pn
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs WNSVILLE CIVIC THEATRE 4th Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St.	11.36 pm 11.39 pm 11.45 pm 11.55pm s of the Southern Skies 1 August Evenin 6.00 pm 6.03 pm 6.06 pm 6.09 pm 6.09 pm 6.12 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre g Series - Festival Farewell - 8pm Satu Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St.	11.44 ar 11.47 ar 11.50 ar 11.55 ar 12.08 ar rday 4th Au 6.00 pn 6.07 pn 6.14 pn 6.17 pn 6.20 pn
Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop Quest Hotel Palmer St. Civic Theatre Bus to return patrons at conclusion of Songs WNSVILLE CIVIC THEATRE 4th Seagulls Resort Bus Stop Opp. QCWA Kissing Point Opp. Aquarius Longboard Bar & Grill Bus Stop	11.36 pm 11.39 pm 11.45 pm 11.55pm s of the Southern Skies 1 August Evenin 6.00 pm 6.03 pm 6.06 pm 6.09 pm	Opp. City Oasis Inn 143 Wills St. QCWA Denham St. Holiday Inn - Flinders St. Flinders St West (Near cnr Stanley St) Q Resort - Flinders St. West Civic Theatre g Series - Festival Farewell - 8pm Satu Tobruk Pool Bus Stop Jupiters Casino Opp. City Oasis Inn 143 Wills St. QCWA Denham St.	11.44 ar 11.47 ar 11.50 ar 11.55 ar 12.08 ar rday 4th Au 6.00 pn 6.07 pn 6.14 pn 6.17 pn



In 1990, former Vice Chancellor of James Cook University, the late Professor Ray Golding, and conductor Ted Kuchar set about establishing an annual festival to enhance Townsville's cultural environment by presenting internationally acclaimed chamber musicians to audiences from Townsville, around Australia and overseas.

Celebrating its 22nd season this year, the Australian Festival of Chamber Music is now globally recognised for the quality of its programming and performances as well as for its unique tropical winter setting.

Like all good stories there have been ups and downs and survival is dependent on a mix of box office income, support from all three levels of government, as well as from the business community and generous individuals.

Would you like to help the AFCM continue?

There are a number of ways to do so:

MEMBERSHIP

Joining the Festival family is an ideal way to show your support while enjoying many benefits.

It's easy - you can renew your membership or become a member at the TicketShop or online.

Annual membership fees are just \$65 (plus \$10 for first time members), and you will enjoy an excellent range of benefits including discounted tickets.

For a full list of membership benefits or to join today, please visit www.afcm.com.au/membership or call the Festival Office on 07 4771 4144.

DONATIONS

Donations of all sizes provide much needed financial support for the Festival.

Donors of \$200 or more are recognised in the programme book and on our website. We also thank those able to donate \$1000 or more with personal invitations to exclusive events.

Donations of \$2 or more are tax deductible and support the artistic programme as well as initiatives such as the AFCM Winterschool and new commissions.

ARTIST SPONSORSHIP

AFCM guest artists come from all over the world and all states of Australia. Sponsoring an artist helps cover the costs of bringing them to Townsville, provides a direct relationship for you with some of the world's finest musicians and adds a very special level of engagement to your Festival experience.

CORPORATE SPONSORSHIP

We offer a range of partnership and sponsorship opportunities to companies who recognise the value of being closely associated with our unique and much-loved Festival.

We also believe in working collaboratively with our sponsors to ensure that a mutually beneficial relationship is created. There are opportunities in cash, or in kind, at Bronze, Silver, Gold and Platinum levels.

BEQUESTS

If the Australian Festival of Chamber Music has played an important part in your life, then including the AFCM in your long-range financial plans ensures that you can be a part of the Festival's continuation in the decades ahead.

A bequest to the AFCM is a contribution to the future of chamber music in Australia.

To discuss, in confidence, supporting the Festival please contact:

Sophia Elliott – Development Manager sophia.elliott@afcm.com.au Phone 07 4771 4144, PO Box 5871, Townsville QLD 4810

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The harpsichord we are using this year is a Flemish Single harpsichord made by Carey Beebe and kindly provided by Kaye Gersch.

