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## Contact Us

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# Festival at a Glance

## THURSDAY 25TH JULY

6:30pm  
Jupiters Townsville  
**Chefs in the North Dinner**

## FRIDAY 26TH JULY

8:00pm  
Townsville Civic Theatre  
**The James Cook University Opening Night Concert - *The Masked Ball***

## SATURDAY 27TH JULY

10:00am  
C2, Townsville Civic Theatre  
**Concert Conversations with Piers Lane 1**

2:30pm  
Riverway Arts Centre  
**Piano Lessons - Anna Goldsworthy**

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

## SUNDAY 28TH JULY

11:30am  
St Margaret Mary's Church  
**Three Wise Men**

3:00pm  
C2, Townsville Civic Theatre  
**The Virginia Chadwick Memorial Reef Talk**

5:00pm  
C2, Townsville Civic Theatre  
**AFCM Winterschool – Young String Ensemble Performance**

8:30pm  
Jupiters Townsville  
**Explorations – *It ain't necessarily so* Joe Chindamo and Zoë Black**

## MONDAY 29TH JULY

10:00am  
C2, Townsville Civic Theatre  
**Concert Conversations with Piers Lane 2**

1:00pm  
The Banquet Centre, The Brewery  
**Library Chat**

5:30pm  
Townsville Civic Theatre  
**Ray Golding Sunset Series - *Love Songs***

8:00pm  
Townsville Civic Theatre  
**Evening Series – *Fantasia***

## TUESDAY 30TH JULY

2:00pm  
Depart Breakwater Ferry Terminal  
**Music in Paradise - Radical Bay, Magnetic Island**

## WEDNESDAY 31ST JULY

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 1ST 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 - *Strings + one!***

8:00pm  
Townsville Civic Theatre  
**Evening Series - *Rhapsody in Blue***

## FRIDAY 2ND 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**

3:00pm  
The Banquet Centre, The Brewery  
**Gold Pass Q&A with Piers Lane**

5:30pm  
Townsville Civic Theatre  
**Ray Golding Sunset Series - *Schubertiade***

8:00pm  
Townsville Civic Theatre  
**Evening Series - *Three Sentiments***

## SATURDAY 3RD AUGUST

10:00am  
C2, Townsville Civic Theatre  
**Concert Conversations with Piers Lane 6**

1:00pm  
C2, Townsville Civic Theatre  
**AFCM Winterschool – Advanced Concert**

3:00pm  
Townsville Civic Theatre  
**Families' Concert - *Noah's Flood***

8:00pm  
Townsville Civic Theatre  
**Festival Farewell**

## SUNDAY 4TH AUGUST

6:00pm  
Cairns Civic Theatre  
**A Midwinter Night's Dream**

## MONDAY 5TH AUGUST

10:00am  
Whitfield House  
**Concert Conversations with Piers Lane**



# Welcome

Welcome to the 23rd edition of the Australian Festival of Chamber Music! I am about to have the privileged and inimitable joy of hearing my artistic ideas realised by a complement of internationally recognised musicians, all of them vastly experienced and all of them terrific human beings. What could be a greater thrill? Inspired by the success of last year's visit, we are returning to Cairns after we farewell Townsville and we are proud of our special events like the two Winterschools, the Chefs in the North dinner and our Radical Bay adventure.

This year's festival repertoire ranges from Baroque performed on period instruments to a world première by our Composer-in-Residence, Australian James Ledger. We salute a number of composers with important anniversaries in 2013: the 450th of the births of John Dowland and Giles Farnaby, the 300th of the death of Arcangelo Corelli, the bicentenary of the births of Richard Wagner and Giuseppe Verdi, the centenary of the birth of Benjamin Britten and the fiftieth anniversary of the deaths of Francis Poulenc and Paul Hindemith. Highlights will include the opportunity to hear Britten's *Canticles* one after the other, to hear all six of Bach's *Suites for unaccompanied cello* in one evening, to hear grand opera composers in chamber mode and the glorious explorations of Joe Chindamo and Zoë Black.

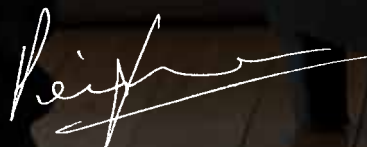
Faces familiar from past festivals include Zuill Bailey, Tobias Cole, Michael Collins, Timothy Constable, Philip Dukes, the Goldner String Quartet, Ben Jacks, Marshall McGuire, David Selig, Atle Sponberg and Michele Walsh. We're delighted they are happy to return – to all, a very hearty welcome back! At the same time, it will be exciting and stimulating to meet, hear and engage, through the Concert Conversations, with the lives of many artists new to the festival, or even new to Australia. One of my personal pleasures is to watch the development of the Antipodean careers of various artists after their débuts at our festival. I am also tickled to have William Lyne in attendance this year. He is the Australian retired artistic director of London's Wigmore Hall and made its benchmark reputation. It will be a treat to hear his reminiscences during Monday's Library Chat.

A first for us this year, is the mounting of a chamber opera – Britten's *Noye's Fludde*, to be conducted by one of the UK's most formidable, if charming, musicians – Nick Daniel. This opera was composed for children, amateurs and professionals. It should bring various Townsville communities together and be great fun for all concerned, if something of a logistical nightmare!

We shall also present the Australian première of Benjamin Wallfisch's major work *Chopin's Waterloo*, inspired by the art of the French-born American artist Arman. This will be the fourth performance of a work co-commissioned by our festival along with the Wimbledon Festival in London, the EL Paso Pro Musica Festival in Texas and the Sitka Summer Music Festival. We have further co-commissions planned – a venture which defrays the expense of commissioning large-scale new works and also allows the possibility of several performances for various performers, making the learning of difficult modern scores more worthwhile.

Festivals of the stature of the AFCM rely on the enlightened and generous support of many individuals and organisations at government, corporate and private levels. To all of you who have helped us this year, a huge personal thank you. I trust your faith in us is vindicated by the continued growth we are experiencing year on year. Onwards and upwards!

Finally, have a great AFCM in 2013! I know I shall chat with many of you personally during the next ten days, but wish everybody happy days and evenings ahead. Enjoy North Queensland's plenty and let all your friends know what they're missing out on...



Artistic Director

## MESSAGE FROM THE GOVERNOR OF QUEENSLAND



As Governor of Queensland and proud Patron of the Australian Festival of Chamber Music, it is my great pleasure to welcome visitors from throughout Australia and overseas to this year's Festival – there are few more delightful places to spend time during the Southern Hemisphere winter than in balmy, tropical Townsville, enjoying the delights of what has become the largest and most significant festival of chamber music in Australia.

This is an impressive achievement, in a crowded and competitive landscape, with Australia today hosting more than 150 major music festivals, offering every style from country to heavy metal – each with their enthusiastic following. But for lovers of the classics and of chamber music, there is no better place to be than in Townsville for the AFCM, nor any experience to match its imaginative programming and entertaining collaborations.

This year, Artistic Director, Piers Lane, has once again created a musical degustation menu every bit as adventurous and thrilling as the selection of tastes to be experienced at this year's *Chefs in the North* dinner – and like all good chefs, he has continued to demonstrate that he is a master of both subtlety and surprise, able to whet the musical appetites of children, while satisfying both the demands of aficionados and the curiosity of neophytes.

All of this has been achieved in the informal, welcoming way which characterises both the Festival and the people of North Queensland. It's a style which is suggested delightfully by the new AFCM logo with its very laid-back stringed instrument unwinding under a tropical palm, but I am very aware that, beneath that relaxed exterior, a great deal of hard and dedicated effort by staff and volunteers, as well as exceptional support from sponsors and donors, has gone into creating the 2013 Festival.

I congratulate and thank all concerned and wish audiences and participants, visitors and residents every enjoyment of the Festival, trusting that your enjoyment and its continued success will enable us to continue to welcome you to the AFCM for many years to come.

A handwritten signature in black ink that reads "Penelope Wensley". The script is elegant and cursive.

Penelope Wensley AC  
Governor of Queensland  
Patron, Australian Festival of Chamber Music

## MESSAGE FROM THE MINISTER FOR TOURISM, MAJOR EVENTS, SMALL BUSINESS AND THE COMMONWEALTH GAMES & THE MINISTER FOR SCIENCE, INFORMATION TECHNOLOGY, INNOVATION AND THE ARTS



**The Honourable  
Jann Stuckey**



**The Honourable  
Ian Walker MP**

Welcome to beautiful Townsville for the highly anticipated 2013 Australian Festival of Chamber Music.

This award-winning 10-day festival has grown from a fantastic regional event into a Major festival on the Australian music calendar, drawing thousands of visitors from around Australia and helping to boost tourism to the Townsville and Tropical North Queensland regions.

Its success led to Tourism and Events Queensland elevating it to Queensland Major Event status in 2013.

This is a well-established festival with an international reputation for quality in a friendly and welcoming city.

Townsville is a hub of activity at festival time with performers and audience members enjoying this special experience of connecting through the joy of chamber music.

This year the festival welcomes 42 musicians from around the world, performing in a program of more than 30 concerts and events.

*Arts for all Queenslanders* is the Newman Government's policy to ensure people all over the state can experience great arts and culture. The Australian Festival of Chamber Music is a great example of what *Arts for all Queenslanders* represents.

Events like this are a great source of community pride and the Newman Government is proud to support this major event through Tourism and Events Queensland.

Tourism is one of the largest contributors to the state's economy and we understand the importance of events like this in driving visitation as we work towards the goal of doubling annual overnight visitor expenditure from \$15 billion to \$30 billion by 2020.

I congratulate the organisers of this year's Australian Festival of Chamber Music for putting together a wonderful program of activities.

Enjoy the tours, fine food, music master classes and Great Barrier Reef-themed lectures on offer and make the most of your time in this incredible part of Queensland.

A handwritten signature in black ink that reads "Jann Stuckey".

**The Hon Jann Stuckey**  
Queensland Minister for Tourism,  
Major Events, Small Business and  
the Commonwealth Games

A handwritten signature in black ink that reads "Ian Walker".

**The Hon Ian Walker MP**  
Minister for Science, Information  
Technology, Innovation and the Arts

## MESSAGE FROM THE MAYOR OF TOWNSVILLE



I am delighted that Townsville City Council is again a principal partner in the Australian Festival of Chamber Music.

Over the past 23 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 winter month of July.

That reputation for excellence is reflected in an ever-growing cohort of local, interstate and 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 program is also of particular significance to the local community, inspiring young Townsville and rural musicians to further their talents through special music tutoring programs.

The Young String Ensemble Workshop, hosted by Townsville Grammar School, provides the opportunity for talented students 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 musicians.

The 2013 performance program does not disappoint, including Joe Chindamo and Zoë Black's *Explorations* on the lawns of Jupiter's, the ever popular *Bach by Candlelight* concerts, a *Schubertiade* full of favourites, and the *Music in Paradise* beach concert on Magnetic Island.

Congratulations to everyone involved in organising another unique and highly regarded program, full of passion, excitement and entertainment, which I'm sure will delight as always.

A handwritten signature in black ink, which appears to read 'Jenny Hill'. The signature is stylized with a large, sweeping 'J' and 'H'.

**Jenny Hill**  
Mayor of Townsville



## MESSAGE FROM THE CHAIR



Welcome to the 23rd 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 Queensland winter!

We 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, George Colbran, Sir Mick Curtain, Peter & Vanessa Honeycombe, Tony Ireland, Wil Keiler for Jupiters Townsville, Laurence Lancini, Phil Collins for Queensland Nickel, Sue Willis for Townsville Bulletin, Gary & Mary-Lyn Innes, Graham Jackson OAM, Andrew Morris for Moore Stephens, Joe Tapiolas, Chris Bowrey for Wilson Ryan Grose Lawyers, Brad Webb, Di Bresciani OAM, David & Elizabeth Pearse and Nita Vasilescu.

The firm support of Arts Queensland, Townsville City Council and the Australia Council has also enabled us not only to meet the challenges of the past but to plan with security for years to come. Tourism & Events Queensland's enhanced investment over the next three years also enables us to build a bolder vision for our 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.

The Festival is managed by a small team of hard-working and skilled people who keep the momentum going throughout the year. They are led by our outstanding General Manager Sue Hackett to whom we are all indebted for her professionalism and leadership.

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

Enjoy!

A handwritten signature in black ink, which appears to read 'Jennifer Bott AO'.

**Jennifer Bott AO**  
Chair, Australian Festival of Chamber Music




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## Artistic Director



### PIANO

**Piers Lane AO** (Australia/UK)

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London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to more than forty countries. Recent highlights include the world and European

premieres of Carl Vine's *Piano Concerto No.2* with the Sydney Symphony under Hugh Wolff and London Philharmonic Orchestras under Vassily Sinaisky, solo recitals at Wigmore Hall, a performance of the monumental Piano Concerto by Busoni at Carnegie Hall, John Ireland's concerto with the La Verdi Orchestra in Milan, as well as his appearance at the London Philharmonic's Prokofiev Festival at the South Bank Centre, curated by Vladimir Jurowsky.

Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's wide-ranging concerto repertoire exceeds ninety works and has led to engagements with many of the world's great orchestras including the BBC and ABC orchestras, the American Symphony, Australian Chamber and the Royal Philharmonic orchestras under the baton of esteemed conductors such as Andrey Boreyko, Sir Andrew Davis, Marko Letonja, Yan Pascal Tortelier and Antoni Wit.

His extensive discography includes much admired recordings of rare Romantic piano concertos, the complete *Preludes* and *Etudes* by Scriabin, transcriptions of Bach and Strauss, along

with complete collections of concert etudes by Saint-Saens, Moscheles and Henselt, and transcriptions by Grainger. Recent releases include the *Piano Quintets* by Bloch, Bridge, Dvorak, Harty and Elgar, all with the Goldner String Quartet, d'Albert's transcriptions of Bach organ works and duo discs with clarinetist Michael Collins and violinist Tasmin Little. Seven discs await release on the Hyperion, Chandos, Naxos and ABC Classic labels.

Piers Lane is in great demand as a collaborative artist. He continues his longstanding partnership with actress Patricia Routledge with whom he performs "Admission: One Shilling", a show exploring Dame Myra Hess' work through the Second World War. Tours in recent years have included performances with singers Cheryl Barker and Peter Coleman-Wright, violist/composer Brett Dean, the Australian, Doric, Medici, and New Zealand String Quartets. Highlights of the forthcoming season include return invitations to the Czech Philharmonic, the Adelaide, Melbourne, Tasmanian, Queensland and West Australian Symphony Orchestras.

Having been the Artistic Director of the Australian Festival of Chamber Music since 2007, Piers Lane is also Artistic Director of the annual Myra Hess Day at the National Gallery in London. He is Patron of the European Piano Teachers' Association UK, the Old Granary Studio in Norfolk, the Tait Memorial Trust, the Youth Music Foundation of Australia and the Music Teachers' Association and the Accompanists' Guild in Queensland. In the Queens Diamond Jubilee Birthday Honours, he was made an Officer in the Order of Australia (AO) for distinguished services to the arts as pianist, mentor and organiser.

## Composer-in-Residence



**James Ledger** (Australia)

James Ledger's (b.1966) orchestral music is well known to Australian concert-goers. His first work for orchestra, *Indian Pacific* from 1996, is still regularly performed around Australia. Since then, Ledger has been resident with many orchestras and institutions including the Christchurch Symphony Orchestra (New Zealand) and Adelaide

Symphony Orchestra.

Between 2007 and 2009 he was the composer-in-residence with his home orchestra - the West Australian Symphony Orchestra. Ledger has written much instrumental music and "has established an impressive reputation as a symphonic

composer" (The Australian). Ledger has also received commissions from Australia's leading chamber ensembles including the Australian String Quartet for whom he wrote *Processions* which The Australian described as "a triumph". In 2011, *Chronicles* was awarded Orchestral Work of the Year in the Australasian Performing Rights Association/Australian Music Centre Art Music Awards. The Monthly Magazine listed the same work as one of 20 Australian Masterpieces since 2000, describing it as "a piece of emotional extremes in which everything is in balance".

In 2011 he was the composer-in-residence at the Australian National Academy of Music, Melbourne. Ledger recently collaborated with singer-songwriter Paul Kelly on a large scale song-cycle, *Conversations with Ghosts*. This work was performed in 2012 and has further performances this year.

# Artists



Goldner String Quartet

## Goldner String Quartet (Australia)

Dene Olding (violin) Proudly sponsored by Townsville Urology  
Dimitry Hall (violin)

Irina Morozova (viola) Proudly sponsored by Quest Apartments  
Julian Smiles (cello)

The Goldner String Quartet has widespread and long-standing recognition for excellence as an ensemble of international significance, favourably compared with the best in the world. Launched for the 1995 season, and still retaining all four founding members, the players are all well known to Australian and international audiences through solo performances, recordings and their concurrent membership of the Australia Ensemble @UNSW. All members have occupied principal positions in organisations such as the Sydney Symphony Orchestra and the Australian Chamber Orchestra. In 1997 the Quartet made its début at the Wigmore Hall in London. Unanimous audience and critical acclaim has ensured regular return invitations to London and many major UK, European and Asian festivals. In 2001 the Quartet made its American début with concerts at the prestigious 92nd St Y in New York whilst closer to home, the Quartet regularly performs in Asia and New Zealand. Domestically, the Goldner String Quartet appears at major music festivals in addition to national tours for Musica Viva. The Quartet has 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"). Numerous 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 has recently been released on ABC classics.

## Australian String Quartet

Kristian Winther (violin)

Yi Wang (violin)

Stephen King (viola)

Michelle Wood (cello)

The Australian String Quartet (ASQ) was established in 1985 and is Quartet-in-Residence at the University of Adelaide. Touring widely to capital centres and regional communities and commissioning many works by leading Australian composers – the ASQ has had a major impact on the musical life of Australia.

One of Australia's finest music exports, the ASQ has appeared at international music festivals and toured extensively throughout the United Kingdom, Europe, New Zealand and Asia in recent years. In 2012, the ensemble's international performance highlights included engagements at the prestigious Trasimeno Music Festival in Italy which saw the Quartet working with leading international artists Angela Hewitt, Anne Sofie Von Otter and the Cremona String Quartet.

The members of the Australian String Quartet are privileged to perform on a matched set of Guadagnini instruments. Hand crafted by Giovanni



Australian String Quartet

Battista Guadagnini between c.1743-1784 in Turin and Piacenza, Italy, these exquisite Italian instruments were brought together through the vision of Ulrike Klein. The instruments are on loan to the Australian String Quartet for their exclusive use through the generosity of Ulrike Klein, Maria Myers and the Ngeringa Farm Arts Foundation.

Quartet members, violinist Kristian Winther and violist Stephen King will be joined by guest violinist, Yi Wang and guest cellist, Michelle Wood for the Australian Festival of Chamber Music.



## Australian Brass Quintet

David Elton (trumpet)

Tristram Williams (trumpet)

Ben Jacks (horn)

Jessica Buzbee (trombone)

Brett Page (trombone)

The Australian Brass Quintet is comprised of some of Australia's foremost brass musicians. Its members have been performing together in various ensembles for over fifteen years, and are held in the highest regard as soloists and teachers, appearing regularly all over the world. The Australian Brass Quintet's performances are recognized for their unique balance of established masterpieces and innovative new works for the modern brass quintet. The ABQ is passionate about the future of brass music. They are committed to the active commission and performance of new dynamic works for brass quintet, and to the education of younger audiences and future generations of musicians. The Australian Brass Quintet convenes regularly to perform within Australia and internationally. They have performed at festivals including the Melbourne International Brass Festival, and appeared in the Soft Soft Loud chamber music series at the Fremantle Arts Centre.

## HARPSICHORD / FORTEPIANO



## Neal Peres da Costa (Australia)

Proudly supported by Michael & Carmel Fellows

Neal Peres Da Costa is a world-renowned performing scholar and educator. He is Associate Professor and Chair of Early Music at the Sydney Conservatorium of Music. His monograph *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford University Press, New York: 2012) is hailed as a book that 'no serious pianist



should be without' (Limelight, 2012) and honoured as 'a notable book' on Alex Ross's 2012 Apex List. In 2012, it was the subject of a five-part series broadcast by ABC Classic FM during the Sydney International Piano Competition and an interview with Christopher Lawrence for the ABC Classic FM Music Makers programme. Neal regularly concertizes with Australia's leading ensembles including the ACO, SSO, ABO, Pinchgut Opera and Ironwood. Notable solo performances include Bach's monumental *Goldberg Variations* at the Festival Baroque in Perth (2009), and the Peninsula Summer Festival (2010). In 2013, he will appear at the Musica Viva Festival, and during the ACO, Haydn Ensemble, Pinchgut, and Ironwood Seasons. Winner of the 2008 Fine Arts ARIA for Best Classical Recording for Bach's Sonatas for violin and obbligato harpsichord (ABC Classics, 2007) with Richard Tognetti and Daniel Yeadon, Neal's discography includes: The Baroque Trombone with Christian Lindberg and the ACO (BIS, 2009); The Galant Bassoon with Matthew Wilke and Kees Boersma (Melba, 2009); Baroque Duets (Vexations 840, 2011) which he directed with Fiona Campbell, David Walker, and Ironwood; Fairest Isle with Ironwood and Miriam Allan (2012); and most recently 3 with Genevieve Lacey and Daniel Yeadon (ABC Classics, 2012).

## PIANO



### Joe Chindamo (Australia)

Joe Chindamo can comfortably take his place amongst the best jazz pianists in the world. A musical polyglot in the tradition of Bernstein and Previn, he transcends jazz, having composed concertos, chamber music and film music. As arranger he possesses an uncanny ability to personalise anything which enters his orbit, as is evident in his work with violinist and duo partner Zoë Black. His formidable pianism has earned

him admiration from the classical elite. In 2008 and 2011 Chindamo was invited to perform in Italy by pianist Michele Campanella. An enthusiastic recommendation by Nikolai Demidenko led to an invitation to perform a Mozart piano concerto with QSO in November 2013. Joe has performed concerts all over the world, including Umbria Jazz Festival, Tokyo Dome and Lincoln Centre in New York. He has won a plethora of awards, including several ARIA, MO & BELL awards. Several of his 20 CDs have topped the charts in Japan.



### David Selig (Australia/France)

David Selig, born in Melbourne, began piano lessons at the age of six, later also learning cello and percussion. In 1976 he moved to Paris where he studied at the Conservatoire with Aldo Ciccolini. He pursued further studies with Guido Agosti and Geoffrey Parsons and subsequently won prizes at the Sydney piano competition and the inaugural accompaniment competition in the Hague. As a soloist Mr Selig has performed in many of the

great concert halls – Salle Pleyel, Concertgebouw and Carnegie Hall. His love of chamber music has led him to collaborate with many renowned artists. He performs with singers such as Felicity Lott, Christianne Stotijn, Sandrine Piau, Véronique Gens, Ingrid Perruche, Nathalie Stutzmann, Teresa Berganza, François le Roux, and instrumental partners include Gary Hoffman, Philippe Graffin, Marc Coppey, Jane Peters and Noël Lee. In 1989 he participated in the inaugural recital series at the Bastille Opéra. He has recorded the leitmotifs of Wagner's Ring for EMI. Further recordings appear on Adda, REM (with François le Roux) Forlane and Globe. His latest recording of Mendelssohn cello works, with Gary Hoffman, was released in 2012 on Dolce Volta label. David performs regularly across Europe as well as the United States and the Far East. He conducts masterclasses in chamber music and in song repertoire. This

year's concerts will take him to Amsterdam (Concertgebouw), London (Wigmore Hall), Israel, Germany and Australia (Sydney and Melbourne). He is artistic director of the chamber music Festival "Les Journées Romantiques", held on a Parisian barge.



### Andrew West (UK)

Proudly supported by De Villiers Smit & Craig Logan

Andrew West is Artistic Director of the Nuremberg Chamber Music Festival, now in its twelfth year, which highlights British vocal and instrumental music unfamiliar to local audiences. Highlights have included productions of several of Benjamin Britten's chamber operas, including *Noye's Fludde* in a circus tent in Nuremberg Zoo, and his anti-war *Owen Wingrave*

(featuring fellow AFCM artist Marcus Farnsworth), in the former Nazi Kongresshalle. His longstanding partnership with flautist Emily Beynon has led to many recordings and recitals at venues such as the Edinburgh Festival, Wigmore Hall, and the Amsterdam Concertgebouw. As a duo pianist he has appeared at major festivals with French pianist Cedric Tiberghien, and he was closely involved with the Michael Clark Dance Company's *Stravinsky Project*, performing the two-piano version of *The Rite of Spring* with Philip Moore in its original production at London's Barbican Centre and then on tour in Paris, Seoul and New York. Andrew accompanies many of Britain's leading singers, including Robert Murray, Christopher Purves, and Roderick Williams. His concerts with the tenor Mark Padmore have included Mark Padmore's London and New York début recitals, and staged performances of Schubert's *Winterreise*, intercut with poems by Samuel Beckett, at London's Queen Elizabeth Hall and Lincoln Center, New York. He won second prize at the Geneva International Piano Competition and went on to make solo tours of South Africa, South America and the United States. Andrew West studied at Clare College, Cambridge and the Royal Academy of Music, where he is now a professor.

## ACCORDION



### Ksenija Sidorova (Latvia)

Proudly supported by David & Jan Robinson

Born in Latvia in 1988, Ksenija was encouraged by her grandmother to take up the accordion at eight years old. At 16 she came to London to study with Owen Murray at the Royal Academy of Music where she was a prize winning undergraduate and went on to receive a Masters with Distinction. She was also awarded the Philharmonia Orchestra Martin Musical

Scholarship and the Philharmonia Orchestra Friends Award. Other awards include "Friends of the Royal Academy of Music Wigmore Award", Recommended Artist under Making Music's Philip and Dorothy Green Award Scheme and The Worshipful Company of Musicians Silver Medal Maisie Lewis Award. She was the first accordion player to win the prestigious WCoM Prince's Prize and was also the first international artist to win an award from the Bryn Terfel Foundation in 2012. Recent engagements include performances with the Latvian National Symphony Orchestra, Sinfonietta Riga, Prokofiev's *Cantata for the 20th Anniversary of the October Revolution Op.74* with the Orchestra of the Mariinsky Theatre and CBSO under Valery Gergiev, recitals at the Royal Festival Hall and Purcell Room, Colston Hall, the Lucerne Festival and festivals in UK, France, Switzerland, Italy and Latvia. She has also appeared on radio and television in the UK and her native Latvia. Engagements in 2013 include concerto performances with the Sinfonietta Riga, Vienna Chamber Orchestra, recitals at the Vinterfestspill i Bergstaden in Røros (Norway), The Chester Music Festival and the Reingau Music Festival.



## VIOLIN

**Zoë Black (Australia)**

Zoë Black is a violinist's violinist, known for her beauty of sound and natural virtuosity. She has performed throughout the world with the Australian Chamber Orchestra as assistant leader, and whilst still in high demand as an orchestral and chamber musician, she now devotes her considerable gifts to special projects, especially her duo with Joe Chindamo. Zoë has won numerous awards including the National Youth

Concerto Competition in 1989 and the string section of the ABC Young Performers Awards in 1991. She has appeared as soloist with Tasmanian and Melbourne Symphony orchestras. She has also performed with the London Symphony Orchestra and the Wiener Kammerorchester and ACO as assistant leader. She regularly appears at festivals around Australia and internationally, most notably at Huntington, Musica Viva and VancouverFest in Canada. In 2012 she was featured soloist with ACO in a performance of Vivaldi's *Four Seasons*. Further, Zoë will lead ACO2 in their April 2013 Tour.

**Giovanni Guzzo (Venezuela/Italy)**

Proudly supported by Peter & Lesley Davies Twenty-six year old violinist Giovanni Guzzo is rapidly rising as one of the leading performers of his generation. Born in Venezuela to parents of Italian and Venezuelan heritage, he continues to captivate audiences around the world with his unique and passionate approach to his performances. Following his solo début with the Royal Philharmonic Orchestra in London

earlier this season, critics described him as a wonderfully "magnetic" and "commanding" performer. He has worked closely with some of today's leading musicians such as Maxim Vengerov, Martha Argerich, Joshua Bell, Daniel Hope, Sir Colin Davis, Sir Peter Maxwell Davies and Gábor Takács-Nagy, to name but a few. His talent has been recognised with numerous awards including Her Majesty the Queen's commendation for Excellence, Gold medal at the Marlow Music Festival and HRH Princess Alice's Prize. Giovanni has performed on several occasions for the Royal Family, most recently performing for Her Majesty the Queen on the famous 'Viotti ex-Bruce' Stradivarius violin. A protégé of the renowned French virtuoso violinist Maurice Hasson, he graduated from the Royal Academy of Music in London. He continues to perform as soloist in some of the most prestigious venues around the world, including the Wigmore hall and Zurich Tonhalle, and is a regular guest at Music Festivals such as the Verbier, Schloss Cappenberg and Mecklenburg festivals. Giovanni Guzzo plays on a 1709 Antonio Stradivarius Violin, kindly on extended loan by Philanthropist Jonathan Moulds.

**Gil Morgenstern (USA)**

Acclaimed for his artistry and technical brilliance ("a perfect demonstration of supreme ability" The New York Times) as soloist with orchestra, in recital or as a chamber musician, Gil Morgenstern has performed all over the world to overwhelming critical praise. A violinist with a long history of performing in the world's great concert halls, Morgenstern's career has taken him from Lincoln Center in New York City to

the State Theatre in Melbourne; from the Cultural Center Concert Hall in Hong Kong to the American Academy in Rome; and from El Teatro Sucre in Quito to the Salone dei Cinquecento in Florence. He has also toured the U.S. extensively, performing in recital and as guest soloist with leading orchestras. He has been the subject of numerous television and radio shows both at home and abroad and his performances can be regularly heard on National Public Radio broadcasts. His latest recording, 20th Century Duos for Violin and Cello, was the #1 classical

CD for over a month on eMusic, the largest online store for independent music in the world, and was one of the top ten best-selling classical music albums on Amazon.com. In addition to his performance activities, Morgenstern is devoted to exploring and expanding the possibilities of inventive classical music programming by organically integrating music with other artistic disciplines in innovative and unexpected ways ("a brilliant and musically curious artist" The New York Times).

**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, has toured all over Norway and has travelled to festivals in Europe, the USA and Australia. Atle 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 visited festivals in England, Ireland, Finland, Italy, Germany, Denmark, Sweden, the Netherlands, Australia and Norway. Sponberg has a number of CD releases: The critically acclaimed CD "Quietude" with Gjøvik Sinfonietta, Tango for 3, several CDs with the Engegård quartet and also new music by Antonio Bibalo and Randall Meyers. One of Sponberg's great passions is the Argentine tango, which he has studied in Buenos Aires with the legendary violinist Soares Paz. The current highlight as a tango violinist is Piazzolla's *Four Seasons* with the Trondheim Soloists and the tango concert with the Norwegian Chamber Orchestra and the Argentine singer Julia Zenko.

Atle is the artistic director of Gjøvik Sinfonietta and concertmaster of the Norwegian Radio Orchestra. He plays tango music in several ensembles, including bandoneonists Marcello Nisimann, Andreas Rokkseth and Per Arne Glorvigen. Atle plays a violin made by Giovanni Battista Guadagnini in Milan in 1752, which is on loan from the Sparebankstiftelsen in Norway.

**Michele Walsh (Australia)**

Proudly sponsored by Townsville Grammar School

Michele Walsh was leader of the Australian Youth Orchestra during the highly acclaimed tour of the US during the 1976 bicentennial celebrations. She undertook further study in London with the distinguished violinist Szymon Goldberg and performed extensively throughout the UK, Austria and France. In 1977 she joined the Queensland Symphony Orchestra where she was appointed associate concertmaster.

Michele plays 1st violin in the Brisbane Festival String Quartet and is guest violinist in the University of Queensland Music Department's resident contemporary music ensemble Perihelion. She is also Head of Strings at the Queensland Conservatorium of Music Griffith University. Michele has played at many AFCM's over the years.

## VIOLA

**Philip Dukes (UK)**

As a concerto soloist, Philip Dukes has appeared with the BBC Philharmonic, London Philharmonic, City of Birmingham Symphony, Royal Philharmonic, Hallé, The Philharmonia, The Royal Scottish National Orchestra, Bournemouth Symphony, London Mozart Players, Northern Sinfonia, BBC Scottish Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and the BBC National

Orchestra of Wales. In 1995 Philip made his BBC Promenade Concerto

début returning again in 1999, 2005 and 2007. Philip has recorded a wide range of solo CDs, most notably the complete works for viola by Rebecca Clarke for Naxos and a début recording for Deutsche Grammophon of the *Triple Concerto* by Sir Michael Tippett recorded live at the BBC Proms with the BBC Symphony Orchestra conducted by Sir Andrew Davis. Philip also appears on the complete set of Mozart Viola Quintets for Hyperion Records with the Nash Ensemble, recently released to critical acclaim. Philip is also Professor of Viola at the Royal Academy of Music in London. In 2006 Philip Dukes was elected a Fellow of the Guildhall School of Music and Drama in recognition of his success as an international viola soloist, and was awarded an Honorary Associate of the Royal Academy of Music in 2007. Future engagements include conducting engagements with the London Mozart Players, Real Filharmonia de Galicia and the Southbank Sinfonia, two further solo CDs for Naxos and two for Chandos, the first a Brahms disc and the second a recording of the Arnold Bax *Phantasy for Viola and Orchestra* with the BBC Philharmonic, conducted by Sir Andrew Davis.

## CELLO



### Zuill Bailey (USA)

Proudly sponsored by Abi Group Contractors Pty Ltd Zuill Bailey is widely considered one of the première cellists in the world. A consummate concerto soloist, Bailey performs with the symphony orchestras of Los Angeles, Chicago, San Francisco, Indianapolis, Dallas, Louisville, Honolulu, Milwaukee, Nashville, Toronto, Minnesota, Utah, Israel, and the Bruchner Orchestra in Linz, Austria. He has collaborated

with such conductors as Itzhak Perlman, Alan Gilbert, Andrew Litton, James DePriest and Stanislaw Skrowaczewski. His international concerts include performances with the Moscow Chamber Orchestra in its 50th anniversary tour of Russia as well as concerts in Australia, the Dominican Republic, France, Holland, Israel, Spain, Hong Kong, Jordan, Mexico, South America and the United Kingdom. Festival appearances include Ravinia, the Interlochen Center for the Arts, Manchester Cello Festival (UK), Consonances - St. Nazaire (France), Australian Festival of Chamber Music, and the Deia Music Festival - Mallorca (Spain). Zuill is an exclusive recording artist on Telarc International. His "Bach Cello Suites" CD soared to the Number One spot on the Classical Billboard Charts. Other critically acclaimed recordings include his live performances of the Dvorak and Elgar Cello Concertos with the Indianapolis Symphony Orchestra. In celebration of his recordings and appearances, Kalmus Music Masters is releasing "Zuill Bailey Performance Editions," which encompasses the core repertoire of cello literature. He is the Artistic Director of El Paso Pro-Musica (Texas), Artistic Director of the Sitka Summer Music Festival and Series, (Alaska), the Northwest Bach Festival (Washington), and Professor of Cello at the University of Texas at El Paso.



### Li-Wei Qin (Australia/China)

Since his successes at the 11th Tchaikovsky International Competition and the 2001 Naumburg Competition in New York, Li-Wei Qin has performed throughout the world as a soloist and as a chamber musician and can be heard on numerous recordings. He is an exclusive Universal Music China Artist. Li-Wei has enjoyed successful artistic collaborations with the Rundfunk-Sinfonieorchester Berlin,

London Philharmonic, Prague Symphony, BBC Philharmonic, Osaka Philharmonic, BBC Symphony, KBS Symphony, Sydney Symphony, BBC Scottish Symphony, Hong Kong Philharmonic and Sinfonia Varsovia. He has also appeared with chamber orchestras such as the Kremerata Baltica and the Munich, Zurich and Australian Chamber Orchestras. In recital and chamber music, Li-Wei is a regular guest at the Wigmore Hall, the BBC Proms and the City

of London, Jerusalem, Rheingau and Mecklenburg-Vorpommern Music Festivals, with musicians such as Daniel Hope, Nobuko Imai, Mischa Maisky, David Finckel, Wu Han, Vladimir Mendelssohn and Peter Frankel. He recently appeared with the NDR Sinfonieorchester Hamburg, Konzerthausorchester Berlin, BBC National Orchestra of Wales, Deutsch Staatsphilharmonie, Philharmonie der Nationen, Shanghai Symphony, Korean Symphony, Singapore Symphony, Auckland Philharmonia and Adelaide Symphony Orchestra. In 2013, Li-Wei appears with the BBC Symphony Orchestra at the Barbican, Melbourne Symphony Orchestra, as guest artist for the Lincoln Centre Chamber Music Society, New York, as well as at the Melbourne Recital Centre in a Musica Viva Coffee Concert and at the Government House in Sydney. He will also be recording the Elgar *Cello Concerto* with the London Philharmonic Orchestra.



### Daniel Yeadon (Australia)

Proudly supported by  
Townsville Independent Anaesthetists

Daniel Yeadon is exceptionally versatile as a cellist and viola da gambist, performing repertoire ranging from the Renaissance to contemporary in many major venues and festivals throughout the world. Daniel plays with the Australian Chamber Orchestra, the

Australian Brandenburg Orchestra, Pinchgut Opera, Orchestra of the Age of Enlightenment (UK) and English Baroque Soloists. He co-founded Ironwood, a unique Australian ensemble known for its presentations of the classics alongside new commissions for early instruments. His regular chamber music collaborators include Neal Peres Da Costa and Genevieve Lacey and he has performed on several national chamber music tours for Musica Viva Australia. Originally from the UK, Daniel read physics at Oxford University and studied historical performance at the Royal College of Music in London. For many years Daniel was a member of the renowned period instrument ensemble Florilegium and later joined the Fitzwilliam String Quartet. Daniel has made many award-winning recordings, including an ARIA winning disc of sonatas by J.S. Bach with Richard Tognetti and Neal Peres Da Costa; the J.S. Bach sonatas for viola da gamba and harpsichord with Neal Peres Da Costa; J.S. Bach cantatas and Brandenburg concertos with John Eliot Gardiner and English Baroque Soloists, in addition to many critically acclaimed recordings with Ironwood, Florilegium and the Fitzwilliam Quartet. Daniel is a lecturer at the Sydney Conservatorium of Music and has a key role in the education team of the ACO. He is currently undertaking a PhD focussing on the group learning experiences of students in tertiary music institutions.'

## DOUBLE BASS



### Kirsty McCahon (Australia)

Proudly sponsored by Wilson Ryan Grose Lawyers

A love of archeology, neurology, botany and an unfinished law degree can't quite lure Kirsty away from the beauty of expression through the double bass and the shared joy of music making. Kirsty has built her multifaceted music career by engaging with a wide range of musical repertoire, styles and extraordinary musicians, composers and artists.

Principal Double Bass of the Australian Brandenburg Orchestra since 1998, Kirsty is passionate about the beauty and range of musical colours explored in historically informed performance on the double bass and violone. Awarded a Churchill Fellowship in 2000 Kirsty furthered her international studies in London, Paris and Milan leading to the first performances in Australia of double bass concerti on gut strings in Viennese tuning. Kirsty is solo bassist with Pinchgut Opera and performed recently released award winning

CD's of Bach's *Brandenburg Concerti* with Sinfonia Australis. Kirsty also performs with the Orchestra of the Age of Enlightenment and the Orchestre Revolutionnaire et Romantique with such luminary conductors as Sir Simon Rattle and John Elliot Gardiner; Christophe Rousset's Les Talens Lyrique and her dear friends in Ironwood.

An original member of the contemporary music ensemble ELISION, Kirsty has performed, toured and recorded many landmark CDs of Australia's finest composers. Whilst living in Paris Kirsty was the bass soloist with Ensemble Intercontemporaine and has performed with the Brodsky Quartet. A member of The Bass Quartet (Yes, four beautiful basses as heard on the Tall Poppies label) and plays in many festivals throughout Australia. She is also a guest performer with the New Zealand Opera, Australia Ensemble, the Sydney Symphony, ACO and Musica Viva.

Kirsty is a passionate music educator, from instigating string programs in her local primary school to tutoring the talented bassists of the AYO; she is inspired to bring children into the wonderful world of music. Invited to mentor young female professionals in the Women Of the World program at the 2013 Sydney Writers Festival, Kirsty actively advocates for women and girls.

## HARP



### Marshall McGuire (Australia)

Proudly sponsored by The Hon. Jane Matthews AO. 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 debut recital was presented at the Purcell Room for the Park Lane Group. He has commissioned and

premiered more than 100 new works for harp, and has been a member of the ELISION ensemble since 1988. He has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony and the Australia Ensemble and has appeared at international festivals including Aldeburgh, Melbourne, Milan, Geneva, Brighton, Moscow, Vienna, Huddersfield, Huntington and Adelaide. In 2010, he conducted performances of Purcell's *Dido & Aeneas* for the Macau International Music Festival. He has released seven CDs and received three ARIA Award nominations, and in 1997 received the Sounds Australian Award for the Most Distinguished Contribution to the Presentation of Australian Music. Marshall is founding President of the New Music Network and was head of artistic planning with the West Australian Symphony Orchestra from 2006-2011. Performances in 2013 include Castlemaine Festival, performances with the Australian String Quartet, a new project with Paul Copsis and Sydney Philharmonia Choirs, and a season of performances with Ludovico's Band at Melbourne Recital Centre. Marshall is currently Co-Artistic Director of Ludovico's Band, and Music Programmer at Arts Centre Melbourne.

## RECORDER



### Ruth Wilkinson (Australia)

Ruth Wilkinson is a recorder, viol and violone player whose musical expertise and passions are based on the performance of music from the 12th to the 18th centuries. Her performances have been praised for their musical integrity, imagination and brilliance. Ruth studied early music at the Schola Cantorum Basiliensis in Switzerland with Hans-Martin Linde and Jordi Savall. As a member of many of Australia's

leading early music ensembles including La Romanesca, Capella Corelli and Consort Eclectus she has toured extensively throughout

Australia, Europe and South East Asia for Musica Viva. Ruth is also a member of the popular Melbourne based Ludovico's Band. Amongst many of this group's activities during 2013 will be performances at the Peninsula Summer Arts Festival, The Castlemaine Festival as well as their own subscription series at the Melbourne Recital Centre. Ruth has recorded numerous CDs on ABC Classics, Move and Larrikin labels with her ensembles, including a solo recording of French recorder music by Dieupart entitled *Countess of Sandwich* and recently a duo recording Concert a deux with baroque violinist Cynthia O'Brien in the church of Santa Maria Nuova in Cortona, Italy. A forthcoming recording of Handel's recorder sonatas will be released later in 2013. Ruth's playing commitments are complemented by the teaching of Recorder and Historical Performance Practice at the Early Music Studio of the University of Melbourne. In 2012 she was made an honorary associate of the Monash University School of Music. She has produced a generation of talented professional recorder players.

## FLUTE



### Bridget Bolliger (Australia)

Swiss-Australian flautist Bridget Bolliger began her music studies at the Sydney Conservatorium High School, then studied with Prof. Peter-Lukas Graf in Switzerland at the Basel Music Academy where she graduated with a Soloist's Degree. Bridget was awarded first prize in the Mattara Spring Festival Concerto Competition at the age of 16 with a performance of Jacque Ibert's flute concerto, 1st prize at UBS Flute Competition

Zurich, prize winner in the Swiss Woodwind Competition St Gallen, and was winner of the prestigious Swiss music scholarship Migros Ernst-Goehner Stiftung Zurich, and Kiefler Hablitzel Music Award Bern. Bridget was principal flute with the Gustav Mahler Youth Orchestra, the Schleswig Holstein Festival Orchestra and European Community Youth Chamber Orchestra. She was later appointed Principal Flute with the St Gallen Symphony Orchestra, the Sao Paulo Symphony Orchestra, and has played principal flute as regular guest with the Basel Symphony Orchestra, Zurich Opera Orchestra, Zurich Chamber Orchestra, Queensland Orchestra and Australian Opera and Ballet Orchestra. As founding member of the New Sydney Wind Quintet and founding Artistic Director of the Sydney Chamber Music Festival, a boutique music event in the Manly Arts Festival each year, Bridget is kept busy also freelancing with Australian Orchestras and teaching at the Sydney Conservatorium of Music. Recordings as a soloist and chamber musician for radio and TV throughout Europe, Brazil and Australia are an important part of Bridget's work and she has recently made two CD recordings with the New Sydney Wind Quintet which have been highly acclaimed by Vladimir Ashkenazy.

## OBOE



### Nicholas Daniel (UK)

Nicholas Daniel's long and distinguished career began when, at the age of 18, he won the BBC Young Musician of the Year Competition and went on to win further competitions in Europe. Today one of the UK's most distinguished soloists and an increasingly successful conductor; he is an important ambassador for music and musicians in many different fields. In recognition of this, he was awarded

the Queen's Medal for Music for 2011. Nicholas has been heard on every continent and has been a concerto soloist with many of the world's leading orchestras. Known as a champion of new repertoire, he has worked with composers including Birtwistle, Dutilleux, Harvey, Musgrave, Osborne, Tavener, Tippett, MacMillan and



Woolrich. An active chamber musician, Nicholas founded the Haffner Wind Ensemble and the Britten Oboe Quartet and plays regularly with many distinguished musicians. He is a regular at many major international festivals, such as Aldeburgh, Kuhmo, Delft and the BBC Proms. As a conductor, Nicholas has worked with orchestras in the UK and abroad, and is Associate Artistic Director of the Britten Sinfonia. He is Artistic Director of the Leicester International Festival and teaches in the UK and in Germany, where he is Professor of Oboe at the Musikhochschule, Trossingen.

## CLARINET



### Michael Collins (UK)

Michael Collins' dazzling virtuosity and sensitive musicianship have earned him recognition as one of today's most distinguished soloists and a leading exponent of his instrument. At 16 he won the woodwind prize in the first BBC Young Musician of the Year Competition, and made his US debut at Carnegie Hall at the age of 22. He has since performed with many of the world's

most significant orchestras and formed strong links with many leading conductors. In great demand as a chamber musician, Collins performs with musical colleagues such as Martha Argerich, Stephen Hough, Mikhail Pletnev, Lars Vogt, Joshua Bell and Steven Isserlis. In recent seasons Collins has become increasingly highly regarded as a conductor and in September 2010 took the position of Principal Conductor of the City of London Sinfonia. His conducting highlights have included engagements with the Academy of St Martin in the Fields, BBC Scottish Symphony Orchestra, Auckland Philharmonia and Tasmanian Symphony Orchestra. In 2006 Collins received the Royal Philharmonic Society's Instrumentalist of the Year Award in recognition of the pivotal role that he has played in expanding the clarinet repertoire, commissioning and premiering repertoire by some of today's most highly regarded composers such as John Adams, Elliott Carter and Mark-Anthony Turnage. In 2008, Collins gave the world premiere of Elena Kats-Chernin's clarinet concerto *Ornamental Air* with the North Carolina Symphony Orchestra and this season released a recording of the work on the Chandos label with the Swedish Chamber Orchestra. Michael Collins plays exclusively on Yamaha clarinets.

## BASSOON



### Andrew Barnes (Australia)

Growing up in Sydney, Andrew studied bassoon with Marion Stanley and John Cran while pursuing degrees in Economics and Law at Macquarie University. He received the Queen Elizabeth II Silver Jubilee Trust Scholarship and moved to Europe to study the bassoon. Lessons with William Waterhouse in London and at the Conservatoire de Geneve with Kim Walker and Roger Birnstingle helped Andrew

to win the bassoon section of the Swiss International Performance Competition in Rides. He studied at Indiana University in the US and was the first bassoonist to be awarded the "Performer Certificate", the highest performance prize offered by the School of Music. Returning to Australia in 1995, he joined the Adelaide Symphony Orchestra, where he played full time for three years. He was a founding member of the [new] Adelaide Wind Quintet, a finalist in the ABC Young Performers Awards and appeared as soloist with the Adelaide and Tasmanian Symphony Orchestras.

Andrew was appointed to the distinguished faculty of Indiana University School of Music in 1998 as Professor of Bassoon

and Coordinator of music. He returned to Australia in 2002 to take up the position of Lecturer of Bassoon and Chair of Woodwind at the Sydney Conservatorium of Music. He is regular principal bassoon with the Australian Chamber Orchestra, the Australia Ensemble and a founding member of the New Sydney Wind Quintet. He has also performed regularly as principal with the Sydney, Melbourne and Tasmanian Symphony Orchestras and the Queensland Orchestra. Andrew is currently Senior Lecturer of Bassoon and Coordinator of Chamber Music at the Sydney Conservatorium of Music.

## PERCUSSION



### Timothy Constable (Australia)

Timothy Constable is an award-winning percussionist, composer, electronica producer and singer. He is the artistic director of Synergy, comprising Australia's premiere percussion group and splinter group Moth. Widely recognised as one of the finest percussionists of his generation, he tours extensively as a solo artist, having performed throughout Australia, in New Zealand, Sweden, Switzerland, Poland,

UK, Ireland, Senegal, USA, China, Korea, Nepal and South-East Asia. Recent highlights include artistic direction of Synergy's Masterpieces of Time (2012), The Composers 1 – Steve Reich in Residence (Sydney Opera House 2012), Xenakis' Pleiades (ABC Limelight best Chamber Music Concert 2011), City Jungle (Synergy and Speak Percussion, Melbourne Planetarium), Tonyeong International Music Festival, Seoul Drum Festival, Canberra International Music Festival, Australian Festival of Chamber Music, Aurora Festival, Big West Festival, 2011 Mona Foma. Recent composition credits include two new contemporary dance scores: *Beautiful Noise* (Brisbane Festival 2011) and *Supermodern* (Performing Lines/SOH Spring Dance 2012).

## SOPRANO



### Rosamund Illing (Australia)

Rosamund Illing is one of Australia's most renowned sopranos. Her career spans the breadth of the repertoire for lyric soprano in opera, symphony and song. She has performed in England, France, Germany, Japan, the United States, Canada and Australia and her recordings have been showered with many accolades. After graduating with honours from the University of Adelaide,

Rosamund continued her studies in England and Italy. She soon embarked on an impressive series of opera engagements in Great Britain with the Royal Opera House Covent Garden (as Musetta in *La bohème* with Plácido Domingo as Rodolfo), English National Opera, Welsh National Opera, Glyndebourne Touring Opera and at the Wexford Festival. In Australia, Rosamund has performed with each state opera company and Opera Australia. On the concert platform, Ms Illing has performed with Sir Roger Norrington, Sir Charles Mackerras, Sir Neville Marriner, Sir George Solti, Gustav Kuhn and Richard Bonyngue. She has appeared in recital at the Aldeburgh Festival, the Melbourne and Perth International Arts Festivals and at the Pacific Music Festival in Sapporo, Japan. Recent performance Highlights include: Mahler's *Symphony No. 8* for the Adelaide Festival; the *Four Last Songs* with Stonnington Symphony; Rachmaninov songs in recital with pianist, Eidit Golder; performed in the opening concerts of the newly refurbished Hamer Hall; The Minister's Wife in *Pecan Summer*; soprano solo in Faure's *Requiem* 'Sing for a cure' concert and appeared with Orchestra Victoria performing Chaussons' *Poème de L'Amour et de la Mer* under the baton of Maestro Guillaume Tourniaire.



### Adele Johnston (Australia)

Soprano Adele Johnston has performed professionally for over thirty years in vast performances, spanning across a variety of genres. Performances for Opera Australia have included over 40 productions: Katisha *Mikado*, Marianne Leitmetzerin *Der Rosenkavalier*, Marcellina *Le Nozze di Figaro*, Public Opinion *Orpheus In the Underworld*, Mrs Pearce/Mrs Higgins *My Fair Lady*,

Strolling Player *Death In Venice*, *Suor Angelica*, *Sweeney Todd*, Cousin Hebe *HMS Pinafore*; Opera Queensland – Katisha *Mikado* and Berta *Barber of Seville*; VSO Mrs Eynsford Hill *My Fair Lady*; Brisbane Festival – Secretary *The Consul*; Mrs Segstrom/Mrs Nordstrom, *A Little Night Music* STC and MTC; SOH Trust – Irene/Mary *Jerry Springer the Opera*, Operetta Concerts and Follies in Concert; Musical Theatre Highlights – Nimue *Camelot*, *La Cage aux Folles*, Soubrette *Sugar Babies*, Old Lady *Sunday In the Park with George*, Florinda *Into the Woods*, Ensemble/Madame *Giry Love Never Dies*. Concert/Recitals have included Musica Viva CountryWide, International Barossa Music Festival, Mozart Society, Wagner Society, ArtSong NSW, Joan Sutherland & Richard Bonyngre Foundation Wagner to Vienna, Abbaye du Royaumont – France Rosalinde *Die Fledermaus*, Three of Hearts & Ku-ring-gai Virtuosi (Chamber Groups), Sydney Festival – Chamber Twilight Series and Eugene & Roie, Twilight at Taronga – Gershwin Cole Porter & Friends, Sydney Cabaret Festival, *For the Love of Mic* by Gershwin, Hunters Hill Music recently performing Strauss' *Vier letzte Lieder* with the SBS Youth Orchestra and Federated Music Clubs of NSW. Adele has recorded recitals for ABC Classic FM and 2MBSFM. CD recording – Move Records "Wagner and Korngold Lieder" (Winner Mietta's Song Recital Award).

### COUNTER-TENOR



### Tobias Cole (Australia)

Tobias Cole is one of Australia's most successful counter-tenors, having performed throughout Australia, the UK and USA. After winning the Metropolitan Opera Young Artist Study Award, spending three months studying in New York at The Metropolitan, Tobias made his U.S. début in 2004 playing Ottone in *L'Incoronazione di Poppea*, returning to sing Apollo in *Death in Venice*

and Oberon in *A Midsummer Night's Dream* all for the Chicago Opera Theater. Highlight performances have included the title role in *Julius Caesar*, Medoro in *Orlando*, Oberon in *A Midsummer Night's Dream* and Mozart Anniversary Concerts (Opera Australia); the title role in *Xerxes* (NBR NZ Opera and Victorian Opera) for which he won a Green Room Award; Studz in Alan John's *How to Kill Your Husband* (Victorian Opera); Roberto in *Griselda* and Athamas in *Semele* (Pinchgut Opera); La Speranza and Pastore 3 in *L'Orfeo* (Australian Brandenburg Orchestra); Dr Who Symphonic Spectacular (Melbourne Symphony); *Carmina Burana* (West Australian Symphony and Queensland Music Festival); *Messiah* and *St. John Passion* (Queensland Symphony); Masterpieces of Time (Synergy Percussion); Bach's *B minor Mass* (Song Company/Canberra International Music Festival); and regular appearances with Sydney Philharmonia, including John Adams' *El Niño* and Bach's *B minor Mass*. 2013 engagements will include a staged version of *St Matthew Passion* (Opera Queensland), *Dido and Aeneas* (Sydney Philharmonia), *Theodora* (Handel) for Canberra Choral Society, *Carmina Burana* (Canberra Symphony) and Handel's *Messiah* (Queensland Symphony).

### TENOR



### Markus Schäfer (Germany)

Markus Schäfer, is a German lyrical tenor with a wide stylistic spectrum ranging from Monteverdi to contemporary works, including début performances of Rihm and Killmayer. Well-known as a Mozart opera tenor, he is also a sought-after Bach interpreter with leading orchestras such as the Vienna, Munich or Berlin Philharmonics, as well as baroque

ensembles with contemporary instruments. Numerous CD releases have included *St. Matthew Passion* by Bach under Harnoncourt with Concentus Musicus Vienna, which received a Grammy. Currently he is singing with the Frans Bruggen Orchestra of the 18th Century; at Styriarte Graz with Harnoncourt; with Jos van Immerseel and his Orchestra Anima Eterna; at the Ansbach Bach Week; at the Rhein Vocal Festival, as well as performing recitals in London Wigmore Hall. His latest release is Evangelist in *St. John Passion* under Frans Bruggen. In 2008 Markus Schäfer was appointed professor in the subject canto at HMTM Hannover.

### BARITONE



### Marcus Farnsworth (UK)

Marcus Farnsworth was awarded first prize in the 2009 Wigmore Hall International Song Competition and the Song Prize at the 2011 Kathleen Ferrier Competition. Forthcoming recitals include his débuts at the Concertgebouw, Amsterdam and La Monnaie, Brussels as well as returning to the Wigmore Hall with pianists Malcolm Martineau and Julius Drake. Other plans include Eddy in Turnage *Greek for Music*

Theatre Wales; English Clerk *Death in Venice* for English National Opera; Britten *War Requiem* with the Adelaide Symphony Orchestra; appearances with Royal Liverpool Philharmonic, BBC Symphony and BBC Scottish Symphony Orchestras; tours with Le Concert d'Astree, Gabrieli Consort and Academy of Ancient Music and a European tour, including his début at the Konzerthaus in Vienna, of Thomas Larcher's *Die Nacht der Verlorenen*, with the Avanti! Ensemble. He has recently appeared with the London Symphony Orchestra, Wermlands Orchestra, Sweden, Early Opera Company and at ENO as Novice's Friend *Billy Budd*. Marcus was a chorister at Southwell Minster and went on to study at Chetham's School of Music before going on to read music at the University of Manchester, graduating with a first class honours degree. He completed his studies at the Royal Academy of Music in July 2011.

### BASS BARITONE



### David Hibbard (Australia)

Proudly sponsored by Philip Bacon Galleries Australian bass David Hibbard graduated from the Queensland Conservatorium of Music in 1981. A contract with the English National Opera saw him as a principal artist in *Die Meistersinger*, *Julius Caesar* and Rossini's *Moses in Egypt* and *Simon Boccanegra* for the Glyndebourne Festival Opera. In 1992,

he was appointed First Bass with the Bremen Stadts Theater where



he performed Fiesco in *Simon Boccanegra*, Padre Guardiano in *La forza del destino*, Sparafucile, Baron Ochs, Prince Gremin, Colline and Alvise Badoero in *La Gioconda*. Since returning to Australia, David Hibbard has appeared with all the leading opera companies and concert organisations: for Opera Queensland - in *The Marriage of Figaro*, *The Barber of Seville*, *Madama Butterfly* and *Romeo et Juliette*; for State Opera of South Australia - *Rigoletto*, *Dead Man Walking*, *Un ballo in maschera*, *The Marriage of Figaro* and *Der Ring des Nibelungen* and for Opera Australia - *Don Carlo* and *A Midsummer Night's Dream*. He has performed in concert with Victorian Opera, the Queensland Symphony Orchestra and the Queensland Music Festival; and sang Verdi's *Requiem* with Stanford University Symphony Orchestra in Melbourne and Sydney. In 2010, David Hibbard sang Ramphis (*Aida*) for State Opera of South Australia and Brander (*The Damnation of Faust*) for Victorian Opera. He returned to Opera Queensland in 2011 for appearances in *La fanciulla del West* and *Tosca* and sang the bass solos in *Messiah* for the Queensland Symphony Orchestra. In 2012, he returned to SOSA as Rocco in *Fidelio*.

## WINTERSCHOOL ACCOMPANIST



### Gladys Chau (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 first came to Townsville as

a participant in the Advanced Winterschool at AFCM in 2010, and this year's festival is her second as a guest artist. 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. Other recent professional appearances include the Port Fairy Spring Music Festival, and Synaesthesia at the Museum of Old and New Art in Hobart. 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.

## PRESENTER



### 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 weekday program, *Afternoons*, on ABC Classic FM.



### William Lyne CBE, AM (Australia/UK)

Australian-born, William Lyne was appointed Director of Wigmore Hall in October 1966 and, during his 37 years in this position, transformed the Hall into one of the world's greatest and best-loved recital and chamber music venues. Her Majesty Queen Elizabeth II recognised his services to the Arts and to

London's musical life with the award of the CBE in the Queen's Jubilee Birthday Honours list in 2002 and at the same time he was honoured by the Australian government with the AM. Other honours include an MBE in 1986, Chevalier dans l'Ordre des Arts et des Lettres in 1996, Austrian Grand Cross of Honour First Class 2001, Evening Standard Award for Outstanding Artistic Achievement 1997, Cobbett Medal for services to the Art of Chamber Music 2001, Ambassador for London Award: Lifetime Achievement 1997 and International Artist Managers' Association Special Award 2003. He is an Honorary Member of the Royal Academy and Royal College of Music and Guildhall School of Music, and holds an Honorary Fellowship of Trinity College of Music.

William built up a prestigious array of concert series, festivals and residencies, developed a flourishing education programme and added new catering, recording, broadcasting facilities and offices to the Hall. For a period he was also Artistic Director of that great organisation, Musica Viva Australia. He marked his retirement by a 43- concert Director's Festival, concluding with a Gala in May 2003, featuring 33 international artists. William is now Director Emeritus of Wigmore Hall; he continues to serve on international juries and is a member of the Her Majesty the Queen's Committee for the Queen's Medal for Music.



### Dr Thomas Bridge (Australia)

(Postdoctoral Research Fellow. Australian Research Council Centre of Excellence for Coral Reef Studies, James Cook University and Australian Institute of Marine Science Townsville, QLD)

Tom is originally from Sydney, Australia and completed an Honours degree in Marine Science at the University of Sydney. After spending time travelling and working in the diving industry, Tom moved to Townsville in 2007 to begin his PhD in the School of Earth and Environmental Science at James Cook University. For the last 6 years he has conducted extensive field work on deep-water coral reefs, primarily on the Great Barrier Reef, the Coral Sea and Indonesia. After completing his PhD in 2011, Tom has continued his research at the ARC Centre of Excellence for Coral Reef Studies.



### Dr Alvaro Berg Soto (Chile)

International Baccalaureate (United World Colleges)  
BGS Theatre and Film (University of Kansas)  
BA French Literature (University of Kansas)  
BSc Ecology, biodiversity & evolutionary biology, honors (University of Kansas)  
PhD Environmental Science (James Cook University)

Alvaro was born in Chile in 1977. At the age of 17 he left Chile and his family and became a scholarship student at the American campus of UWC (United World Colleges), at that time presided over by Nelson Mandela. With a series of scholarships

Alvaro completed his studies in Kansas. He taught science for a year at a bi-lingual school in Chile and then moved to Australia to do his PhD at James Cook University. He completed it last year with research that focused on local dolphins, their behaviour, acoustics and management

## NOYE'S FLUDDE TEAM

### DIRECTOR



#### Terri Brabon (Australia)

Proudly sponsored by Wilmar Sugar

Born and bred in Ayr, North Queensland, Terri began her career at Tropic Sun Theatre under the direction of the late Jean-Pierre Voos. She performed all over Queensland, including starring roles with Harvest Rain Theatre in Brisbane before moving to Melbourne in 2003. She joined the Australian Shakespeare Company Ensemble in 2005 and since has

performed many leading roles with the company including Lady Macbeth in *Macbeth*, Helena in *A Midsummer Night's Dream*, Maria in *Twelfth Night*, Adriana in *Comedy of Errors*. Terri is the Artistic Director and General Manager of THEATREiNQ. She has directed and starred in productions for THEATREiNQ including *King Lear*, *When The Rain Stops Falling*, *The Merry Wives of Windsor*, *Così* and *Richard III* and produces the annual event Shakespeare Under The Stars and the mentoring programme The Bridge Project. Terri received the Jean-Pierre Voos Theatre Award at the Townsville City Council Arts Awards in 2012.

### CHORUS MASTER



#### Anne Milanovic (Germany/Australia)

Anne was trained in playing the recorder, flute and piano from the age of 6. She also enjoyed singing in choirs during her childhood. Later she made her passion for music her profession, studying Church Music in Berlin and Halle, Germany. During her time as Church Musician in Germany (2001-2010), Anne taught recorder, flute, voice, piano and organ; she conducted a brass ensemble and

choirs of different age groups (children to adults) and organised biannual choir workshops. She also played the organ and performed as a soloist (voice and flute) during church services and privately organised concerts. Anne is a passionate music educator who moved to Townsville from Germany in late 2010. Anne is a private music instructor and currently teaches piano at Townsville Grammar School and is a passionate teacher of Kinderbeat to young children from the ages of 2 to 4.

### ORGAN



#### Michael Fellows (Australia)

Michael Fellows studied piano from an early age and moved to the pipe organ in his teenage years. He was a chorister at St. John's Cathedral Brisbane and organist at his parish church before moving to Townsville in 1989. He participated in the design of the 4 manual Brown & Arkley pipe organ at St James Cathedral Townsville and has been Cathedral Organist there for 15 years. He is a Director of AFCM and a barrister day by day.

## BRASS COORDINATOR



#### Dale Hosking (Australia)

Dale was born into a musical family and it wasn't long before he was at it for himself. He began piano at age 5 and cornet at age 8 – his skill for which was guided by his father, Roy in the ranks of the Townsville Brass Band. In 2001, Dale was promoted to principal cornet of Townsville Brass Band. In 2003, he successfully auditioned for the Principal Cornet spot in the Queensland Youth Band,

before moving to Brisbane to study a double degree in Music and Secondary Education. During his time as a cornet soloist, Dale has been twice named champion cornet player of Australia. In 2007, Dale returned to Townsville to take up a teaching position at Kirwan State High School where he is now the Head of the Arts Department. He is also the current Musical Director of Townsville Brass and regularly performs and directs for local community musical theatre.

## PERCUSSION COORDINATOR



#### Ian Brunskill (Australia)

Ian 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, Ian was percussionist in the Band of the Ceremonial Guard, Canadian Armed Forces. Between 1993 and 1999, he studied and performed with David Thiaw (Senegalese drumming), Ravi Naimpally (classical Indian

drumming), and Kwasi Dunyo (Ghanaian drumming). Since moving to Australia, Ian has appeared with Riley Lee, Graeme Jennings, Lara St. John and James Morrison, including the premiere of Ross Edwards' *The Water Circle* and Australian premières of works by Gavin Bryars and Henry Cowell. Recently, Ian performed with Dancenorth and composer Iain Grandage, Mohamed Bangoura, lap 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.

## ACTOR



#### Brendan O'Connor (Australia)

Brendan began his career as a founding member of tropic line theatre under the direction of the late Jean-Pierre Voos. Moving to Melbourne, Brendan has spent the past 14 years performing with the Australian Shakespeare company and has appeared on TV in Australia in *Trial*, *Neighbours*, *Stingers*, *Blue Heelers*, *Crash/Burn*, *The Man from Snowy River*, *Good Guys Bad Guys*, *Feds*, in

the feature films *The Extra*, *Ned Kelly* and *Life*, as well as high profile advertising campaigns for Mitre 10, RACQ and Campbell's soup.

Brendan and his partner Terri Brabon founded THEATREiNQ in 2010, dividing their time between Townsville and Melbourne. Roles with THEATREiNQ include the title role in *Richard III*, Master Ford in the *Merry Wives of Windsor*, Roy in *Così*, the dual roles of Gabriel/Henry Law in *When the Rain Stops Falling*, Kent in *King Lear*, the soldier in *Last Post* and most recently, John Worthing in *The Importance of Being Earnest*. Brendan and Terri were awarded the Theatre Award at the Townsville City Council Arts Awards in 2012 for their work with THEATREiNQ.

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**Queensland**  
Where Australia Shines



# 2013 Programme

## THURSDAY 25TH JULY

6:30pm

Jupiters Townsville

### Chefs in the North Dinner

Hosted by Maggie Beer and Damien Beaumont

Pietro Domenico PARADISI (1707-1791)

Sonata No.6 in A for harpsichord

*Toccata*

Johann Sebastian BACH (1685-1750)

arr. Marcel Grandjany

Sonata No.2 for Violin, BWV 1003

*Andante*

George Frideric HANDEL (1685-1759)

arr. Tiny Béon

Suite in G minor for harpsichord, HWV 437

*Passacaille*

Marshall McGuire

Most harp music is written by harpist-composers, but the solo repertoire also contains numerous arrangements of music for other instruments – usually keyboards. Paradisi's *Toccata* is one such, being a movement from the sixth of his 12 *Sonate di gravicembalo*, published in London in 1754. An unsuccessful opera composer, Paradisi had moved to London (where became known as Paradies) some years earlier in the hope of better prospects. His keyboard music was much admired by, among others, the Mozart family.

French harpist Marcel Granjany spent much of his life in New York associated with the Juilliard School. He made numerous transcriptions of keyboard works for harp; the *Andante* from Bach's Violin Sonata No.2, with its unusual melody and accompaniment combined, lends itself to such treatment.

Another harpsichord work, Handel's celebrated *Passacaille* features ever-increasing elaboration above a repeated 'ground'. This version was made by Belgian harpist Tiny Béon.

Serge RACHMANINOFF (1873-1943)

'Barcarolle', Op.10 No.3

Pyotr LONDONOV (1928-1981)

*Scherzo-Toccata*

Ksenija Sidorova

Like harpists, classical accordionists have a relatively small repertoire so often resort to transcriptions. Rachmaninoff's 'Barcarolle' (or boat song), which begins with a lyrical, rippling first section that thrillingly gives way to rather more turbulent music, was originally one of seven *Salon Pieces* for piano, dating from 1893-4. Pyotr Londonov's *Scherzo-Toccata*, by contrast, was composed for the accordion, and display intimate knowledge of the instrument's capabilities.

Performance by Joe Chindamo

PRESENTING  
PARTNER



## FRIDAY 26TH JULY

8:00pm

Townsville Civic Theatre

### The James Cook University Opening Night Concert - *The Masked Ball*

Giles FARNABY (c1563-1640)

arr. Elgar Howarth (born 1935)

*Fancies, Toyes and Dreames*

'The Old Spagnoletta'

'His Rest'

'Tell me now, Daphne'

'A Toye'

'His Dreams'

'The New Sa-hoo'

Australian Brass Quintet

Although a contemporary of William Shakespeare and William Byrd, we know little of Farnaby's life. He was a joiner, who possibly worked with his cousin Nicholas, a manufacturer of virginals, and his interest in composition may have sprung from that. His vocal music includes Psalm settings in English, published in the late 1580s and *Canzonets for fowre voices*; his keyboard music consists of some 53 works, 51 of which were collected in the anthology now known as the *Fitzwilliam Virginal Book*. These include 'character sketches' – autobiographical, perhaps, in pieces like *Giles Farnaby's Dream, His Rest* and *His Humour*. British composer and conductor Elgar Howarth has arranged six of the Fitzwilliam pieces for brass ensemble, a suite that begins and ends with dance pieces.

John DOWLAND (1563-1626)

'Flow, my tears'

'Come again, sweet love doth now invite'

'In darkness let me dwell'

Tobias Cole

Marshall McGuire

Unlike Farnaby's, John Dowland's professional life is well documented. As a lutenist and composer he was in the service of Britain's 'Resident' (Ambassador) in Paris from 1579-83, but despite garnering a high reputation at home was passed over several times for royal appointments. He travelled to continental Europe working for the Landgrave of Hesse, became enmeshed in Italy – seemingly unwittingly – with expatriate Catholic plotters against Queen Elizabeth I, working for the King of Denmark, and finally receiving a court post in England in 1612. He is one of the great songwriters of all time, creating a musical language that flexibly matches and illuminates English text.

George Frideric HANDEL (1685-1759)

Concerto [Sonata] in C major for *obbligato* harpsichord and viola da gamba

*Adagio*

*Allegro*

*Andante*

*Vivace*

Daniel Yeadon

Neal Peres da Costa

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## FRIDAY 26TH JULY CONT'D

The provenance of this piece has long been the subject of debate. It was published in the 19th century as a work of Handel, but in the 20th century was attributed to Johann Matthias Leffloth (1705–31) of Nuremberg. Handel only composed one other authenticated sonata for keyboard and viola da gamba (in G minor, HWV364b – a transcription of a violin sonata), whereas Leffloth had composed a work where the keyboard part was *obbligato*, that is, written out in full and not merely an elaboration of the accompanying continuo or bass line. In 2009, Australian scholar Graham Pont argued that the piece is indeed by Handel, and was written in Venice around 1706, when he composed two vocal works that feature the viola da gamba. Working independently of Pont, Günter von Zadow came to a similar conclusion a year later. Most surviving manuscript copies (none in Handel's hand) acknowledge him as composer.

The work uses the *sonata da chiesa* design – that is four movements that alternate slow and fast. The opening adagio, in 3/4, features stately dotted rhythms and a simple C major melody richly harmonized by the viola da gamba. A scurrying allegro follows, pitting semiquaver scale-passages against a repeated-note motif over a walking bass. An even, minor-key melody in long notes is accompanied by measured arpeggios in the slow movement, the work concludes with a gigue-like dance in 6/4 time.

Wolfgang Amadeus MOZART (1756–1791)

Oboe Quartet in F major, K370

*Allegro*

*Adagio*

*Rondeau: Allegro*

Nicholas Daniel

Dene Olding

Irina Morozova

Julian Smiles

Mozart spent much of the latter 1770s travelling in the hope of finding employment with a more congenial and prominent employer than the Prince-Archbishop of Salzburg. He was unsuccessful in that, but made numerous musical friends and contributed to his growing reputation. A city in which he was able to survive freelance for a time was Mannheim, seat of the Elector who, inheriting the Electorate of Bavaria in 1778, moved his court to Munich. Mannheim had long been home to one of the greatest orchestras in Europe; English writer Charles Burney described it as 'an army of generals'. One musician, who was to remain a friend of Mozart's for many years, was Friedrich Ramm, an oboist of dazzling technique for whom Mozart wrote a concerto (probably K314, often heard as the D major Flute Concerto) and in Munich in 1781, the Quartet K370. The work puts all players through their paces, with concerto-like scale-based writing in the first movement, an extended songlike Adagio and the lilting pastoral dance of the finale.

## INTERVAL

Francis POULENC (1899–1963)

*Le Bal Masqué*, FP 60

*Préambule et Air de bravoure*

*Intermède*

*Malvina*

*Bagatelle*

*La Dame aveugle*

*Finale*

Marcus Farnsworth

Atle Sponberg

Li-Wei Qin

Nicholas Daniel

## FRIDAY 26TH JULY CONT'D

Michael Collins

Andrew Barnes

David Elton

Piers Lane

Timothy Constable

The Villa Noailles, a striking modernist house designed by Robert Mallet-Stevens, was built by Charles and Marie-Laure de Noailles in the southern French commune of Hyères in the mid-1920s. The Vicomte and his wife were great patrons of the arts, notably supporting artist/film-makers like Buñuel, Cocteau and Dalí, and on two occasions commissioning Poulenc to write works for performance at the Villa. Poulenc composed his 'secular cantata', *Le Bal masqué* in 1932, and described it as a sort of 'carnival with the portraits of a few monsters seen in my childhood on the banks of the Marne'. Scored for oboe, clarinet, bassoon, trumpet, violin, cello, percussion and piano, the work has the acid wit of Parisian neo-classicism, with near-quotations and extravagant gestures that contribute to a circus-like atmosphere.

The 'monsters' are, of course, eccentric people, but the verse by Max Jacob (1876–1944) transforms them into figures we might see in contemporary surrealist art. They include 'Madame la Dauphine, buried with her first-born' and 'the Count of Artois counting the tiles on his roof in the first movement; 'Malvina', also dead who twists like a gypsy waltz'; the blind woman and her drunken handsome brother; and the hermit 'too old for Paris' – a self-portrait of Max Jacob, according to Poulenc, who hoped the movement would 'almost terrify' us. Interspersed among these character-pieces are instrumental movements – a lyrical *Intermède* and a *Bagatelle* that Poulenc described as a Paganini-like caprice.

Maurice RAVEL (1875–1937)

arr. Kristian Winther

*La Valse*

Australian String Quartet

Michael Collins

Piers Lane

Marshall McGuire

'A masterpiece, but it is not a ballet' was the verdict of Sergei Diaghilev when Ravel delivered the piano score of his newly-commissioned *Wien*. Ravel had considered such a piece well before World War, but the composition dates from 1920, and while it was eventually given as a ballet in 1928 the piece is much better known in the concert hall. The original scenario, reflected in the music, had glimpses of dancers in 1850s-Viennese costume emerging from and disappearing into darkness, accompanied by fragments of music suggesting waltzes of the time. Ravel was adamant, however, that the piece should not be seen as an emblem of the end of imperial France or Austria. *La Valse* (as it came to be named) is, he said, 'tragic, but in the Greek sense: it is a fatal spinning around, the expression of vertigo and of the voluptuousness of dance to the point of paroxysm.'

This arrangement has been made by Kristian Winther.

Paul HINDEMITH (1895–1963)

*Kammermusik* No.1 for 12 instruments, Op.24 No.1

*Sehr schnell und wild*

*Mäßig schnelle Halbe. Sehr streng im Rhythmus*

*Quartett: Sehr langsam und mit Ausdruck*

*Finale: 1921. Lebhaft*

Conducted by Dene Olding

Giovanni Guzzo

Zoë Black

Philip Dukes



## FRIDAY 26TH JULY CONT'D

Zuill Bailey  
Kirsty McCahon  
Bridget Bolliger  
Michael Collins  
Andrew Barnes  
Tristram Williams  
Andrew West  
Ksenija Sidorova  
Timothy Constable

Hindemith's death in 1963 coincided with the ascendancy of the European avant-garde, for whom he seemed irredeemably conservative. His reputation, except perhaps among the many students and amateurs for whom he wrote a vast amount of playable music, went into temporary decline.

Having begun his composing career as a modernist, Hindemith was drawn to the aesthetic position known as the 'new objectivity' in 1920s Germany. To that end, he began to cultivate a musical style based on recognisable aspects of traditional music, notably in the series of seven *Kammermusik* ('chamber music') works.

Dating from 1922, *Kammermusik* No. 1 is for 12 solo instruments: flute, clarinet, bassoon and trumpet, accordion, piano and percussion, two violins, viola, cello and double bass. It is in four movements, each slightly longer than its predecessor. The opening, marked very fast and wild, immediately plunges us into a roiling texture. The energy is maintained, but somewhat disciplined in the more dance-like. 'moderately fast' second movement. Like many of Hindemith's slow movements, the third, 'very slow and with expression' provides a gently moving respite featuring lyrical solos, while the finale begins quietly, with short disembodied motifs interrupted by martial rhythms. It gathers strength quickly enough, though, with coruscating writing for piano and percussion, a foxtrot for trumpet and a surprising guest-instrument at the close. The subtitle '1921' refers to the inaugural new music festival at Donaueschingen.

## SATURDAY 27TH JULY

10:00am

C2, Townsville Civic Theatre

### Concert Conversations with Piers Lane 1

Piers interviews Marcus Farnsworth, Marshall McGuire and the members of the Australian String Quartet.

Benjamin BRITTEN (1913-1976)

Suite for Harp in C major, Op.83

*Overture*

*Toccata*

*Nocturne*

*Fugue*

*Hymn*

Marshall McGuire

Osian Ellis's association with Britten's music was particularly close in a number of works from the 1960s, notably the opera *A Midsummer Night's Dream* and the three Church Parables, in each of whose scores the harp has an important and prominent role. In 1969, Ellis requested, and received a solo work. The Suite for Harp was composed after Britten's tragic *Children's Crusade*,

## SATURDAY 27TH JULY CONT'D

and represents a reaction to that work. It is, as Britten wrote to Ellis, 'rather 18th century harp writing, but somehow it came out that way'. The work is, of course, modelled on the Baroque suite in its series of 'character' pieces, though Britten ensures unity through what Eric Roseberry describes as 'common tonal and/or motivic pivots' between movements. Each movement explores a different key; the sequence C, D, F minor, B flat, C creates a sense of symmetry. And in homage to Ellis's Welsh roots, the final hymn is a set of variations on 'St Denio' (or 'Joanna'), sung in Protestant churches to the words 'Immortal, invisible, God only wise'. The almost exclusively triadic melody is perfect for exploiting the resonance of the instrument.

Samuel BARBER (1910-1981)

*Dover Beach*, Op.3

for baritone and string quartet

Marcus Farnsworth

Australian String Quartet

The pessimistic 'Dover Beach' by Matthew Arnold (1822-1888) is a perfect fit with the vein of melancholy that runs through Barber's music. Published in 1867, the poem has often been interpreted as a lament for the loss of simple religious truths that resulted from the publication of Darwin's *On the Origin of Species* in 1859. In fact Arnold began it in 1851 at the time of his honeymoon, which adds weight to the poem's assertion of love as the only hope in an ultimately hostile world. We might also note that Barber had, while a student at the Curtis Institute, met Giancarlo Menotti, who would be his lifelong partner, and that while Barber was the product of relative privilege his life as man and artist would involve some difficulty. Barber wrote *Dover Beach* for himself to perform as a singing-student at Curtis in 1931.

Barber's approach to the text is largely to provide a long-phrased *arioso* line over a string texture that reacts to, though never merely imitates, Arnold's imagery. At the start, gently restless undulations of paired chords suggest the calm sea at sunset. The second stanza ('Sophocles long ago heard it') takes up the alternation of pairs of chords in a much more impassioned mood, while the texture become much more contrapuntal in the third ('The sea of Faith'). The piece's first climax occurs, naturally, where the poet addresses his beloved 'Ah, love, let us be true to one another', but there is a second, more emphatic gesture where the poem reveals that the world's beauty is an illusion, and that it contains 'neither joy, nor love, nor light...' From 'joy' the music falls away; even the image of 'ignorant armies' clashing is told with a kind of exhausted resignation.

Louis ANDRIESEN (born 1939)

*Facing Death*

for four amplified stringed instruments

Australian String Quartet

In conversation with record producer Ruth Dreier, Louis Andriessen spoke of how 'early bebop and cool jazz have influenced me very strongly, much more than Mozart, Bach and Brahms...Playing bebop on string instruments is of course impossible, it's unidiomatic, but it could be interesting...'

So interesting, in fact, that in *Facing Death*, composed for the Kronos Quartet, Andriessen experimented with a string sound derived directly from bebop - specifically that of Charlie Parker. In the early 1950s Parker, Dizzy Gillespie, Miles Davis and Thelonious Monk pared back the 'Big Band' sound in favour of small groups. The melody instruments, like Parker's saxophone, or the trumpet of Gillespie or Davis, were to the fore, accompanied by often sparse, but sophisticated, harmony and intricate percussion work. Furthermore, bebop songs were often 'contrafacts', where new melodies were composed

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## SATURDAY 27TH JULY CONT'D

or improvised over the chord progression from an existing standard. Parker's famous hit, *Ornithology* – a play on his nickname, 'Bird' – is built on the chords of *How High the Moon* by Morgan Lewis, and *Facing Death*, in turn, derives from characteristic licks from Parker's piece.

These are heard at the outset, as sinuous, complex melodies, played in octaves by the whole quartet. Gradually the harmonic element is added, often as punctuating pairs of astringent chords, and the melodic material is progressively shared out as solo passages. Midway through the piece there are intimations of a more serene contrapuntal music. These hints are developed, but only ever as glimpses through the more active texture, though with a brief, high-lying sequence of chords in the latter part of the piece. *Facing Death* ends energetically, raging, perhaps, against the dying of the light.

2:30pm

Riverway Arts Centre

### Piano Lessons - Anna Goldsworthy

Featuring Anna Goldsworthy / Carol Burns

Director & Dramaturg Michael Futcher

*Originally commissioned & produced by Qld Music Festival 2011 in association with QPAC*

*Co-presentation AFCM/School of Arts Townsville*

*Author's note:*

After I published my memoir, *Piano Lessons*, I received a steady stream of letters. Many people thanked me for introducing them to my teacher, Eleonora Sivan, and recounted their own childhood music lessons, or inspirational mentors. But several people also alerted me to a shortcoming of the book: despite my best efforts, its pages remained silent. While they could hear the music of Mrs Sivan's voice, they longed to match it to the pieces she described.

And so, when Deborah Conway approached me to adapt the book for the stage, I jumped at the opportunity. I suspected a theatrical context would lend itself to the story-telling. Not only would it bring the music to life, but also the reality of *performance*. With dramaturg Michael Futcher I cast around for precedents; when no clear examples could be found, we realised we would have to make it up as we went along.

This was both liberating and daunting. The process has been a profound journey for me: beyond the challenges of playing and 'acting' (even if only as myself), reliving these experiences on stage has an intensity that transcends memoir. I hope it offers a similar journey for the audience. The wonderful actress Carol Burns is now the third Mrs Sivan, after Caroline Kennison's interpretation at the Queensland Music Festival, and the unforgettable original. She is a tour guide of sorts, into this music, but also into the miraculous process of learning.

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8:00pm

Townsville Civic Theatre

### Governor's Gala - Liebestod

Wolfgang Amadeus MOZART (1756-1791)

Adagio and Rondo, K617

Ksenija Sidorova

Bridget Bolliger

Nicholas Daniel

Philip Dukes

Li-Wei Qin

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## SATURDAY 27TH JULY CONT'D

In 1761 Benjamin Franklin heard a performance on 'musical glasses' while visiting England and set about improving the instrument with a crank and a wooden frame to secure the glasses, though the sound was still made by the stroking of glass bowls with the fingertips. The 'armonica', as he called it, had its share of devotees, including the blind virtuoso Marianne Kirchgessner, for whom Mozart wrote this piece while at work on *Die Zauberflöte*.

The adagio, in a slow 6/8, is in C minor – an especially 'serious' key for late-classical composers – but the genial rondo dispels any clouds with its bright C major tonality.

Ludwig van BEETHOVEN (1770-1827)

Scottish Songs

'Sally in our Alley', Op.108 No.25

'Sir Johnnie Cope', WoO.157 No.10

'Sympathy', Op.108 No.10

'Again my Lyre', Op.108 No.24

Markus Schäfer

Atle Sponberg

Neal Peres Da Costa

Daniel Yeadon

In the second decade of the 19th century Beethoven, along with Haydn, Hummel, Weber and others, accepted a lucrative commission from the Edinburgh publisher George Thomson to arrange British folk songs for voice and piano trio. Beethoven wrote some 160, the great majority of which Thomson published in an anthology for domestic use. The Scottish songs were mostly assigned to Op.108, though a set of twelve miscellaneous folk songs was posthumously given the WoO (work without opus) number 157.

Not actually Scottish, 'Sally in our Alley' has a text by Henry Carey that tells of a young apprentice's abiding love for the girl next door; Carey's own melody was replaced in the mid-18th century by the folk tune 'The Country Lass'. 'Sir Johnnie Cope' is an anonymously penned ballad about a blowhard soldier who, when his bluff is called, decides that discretion is the better part of valour. Beethoven's accompaniment is appropriately mock-heroic. William Smyth's 'Sympathy' is addressed to a woman called Julia, whose griefs, the poet insists, further endear her to him. Smyth is also the author of 'Again my Lyre', a beautiful elegy. Beethoven responds by having the piano announce the tune, and elaborate it in counterpoint with the singer, who has two extended melismas at moments of great emotion.

Richard WAGNER (1813-1883)

arr. James Ledger

*Tristan and Isolde*: Prelude (World Première)

Conducted by James Ledger

Atle Sponberg

Dene Olding

Zoë Black

Michele Walsh

Irina Morozova

Philip Dukes

Julian Smiles

Li-Wei Qin

Kirsty McCahon

Bridget Bolliger

Michael Collins

Nicholas Daniel

Andrew Barnes

Ben Jacks

Andrew West

## SATURDAY 27TH JULY CONT'D

*Liebestod* [Love-death]

Conducted by James Ledger

Rosamund Illing

Atle Sponberg

Zoë Black

Irina Morozova

Julian Smiles

Kirsty McCahon

Bridget Bolliger

Michael Collins

Nicholas Daniel

Andrew Barnes

Ben Jacks

Andrew West

Wagner based his opera on the 13th century version of the Celtic 'Tristan' story by Gottfried von Strassburg. Tristan is accompanying Isolde from Ireland to her wedding to King Mark in Cornwall. Tristan had killed Isolde's former betrothed in battle, but had found himself in her care when he himself was wounded. Now seeking revenge, Isolde orders her servant to prepare a death-potion, but the well-meaning servant substitutes a love potion, which both Tristan and Isolde drink. In Act II, discovered by King Mark at a crucial moment, Tristan is wounded and is carried off to his castle on the Breton coast where, at the end of Act III, he dies in Isolde's arms. She then sings the famous *Liebestod* and dies in ecstatic expectation of their reunion beyond the grave.

The Prelude opens with three unaccompanied notes which land on the so-called 'Tristan chord', a dissonant chord which in traditional harmonic 'syntax' can lead anywhere: here it is followed by a second, marginally less dissonant chord. Throughout the prelude this use of unresolved dissonance, and sequences that promise a climax but never quite fulfil it, give the music its sense of mounting erotic tension.

Isolde's 'Liebestod', often heard without the vocal line in the concert hall, uses music heard in the Act II duet. Here the music moves restlessly from one key to another, avoiding any sense of repose. As Isolde sings her transfigured vision of Tristan, and 'drowns, sinks unconscious' in 'supreme bliss', the music finally discovers a radiant and serene B major. This arrangement is by James Ledger.

## INTERVAL

Ernest CHAUSSON (1855-1899)

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

*Décidé**Sicilienne**Grave**Finale*

Giovanni Guzzo

Piers Lane

Australian String Quartet

Born into a wealthy family, Chausson, like many a French composer before him, was expected to study and practise law. Only after taking his doctorate and being sworn as a barrister did he begin to compose seriously in 1877. In 1879 he enrolled in Massenet's class at the conservatoire, but after an unsuccessful tilt at the Prix de Rome he withdrew, studying unofficially with César Franck. Chausson was profoundly self-critical, and, like many largely self-taught artists, was obsessed with perfecting his craft. 'Never have I had such a success! I can't get over it...I feel light and joyful, something I haven't been for a long time. It's done me good and given me courage. I believe I'll work with more confidence in the future.'

## SATURDAY 27TH JULY CONT'D

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

Chausson was killed, aged 44, in a cycling accident. Debussy noted sadly that his feelings for the music of Ernest Chausson had grown 'all the more acute in the knowledge that he is no longer with us, and that we will never again feel the warm reassurance of his smile'.

## SUNDAY 28TH JULY

11:30am

St Margaret Mary's Church

**Three Wise Men**

Claudio MONTEVERDI (1567-1643)

arr. Raymond Mase

Four Madrigals

*Sí ch'io vorrei morire**Non più guerra, pietate**Ah! dolente partita**Quell'augellin, che canta*

Australian Brass Quintet

The madrigal, a short secular work for several voices, became immensely popular with educated, but not necessarily aristocratic, households during the later Renaissance. Their musical language was often contrapuntal with one voice imitating another, and given to onomatopoeia or word-painting with texts usually celebrating love and beauty.

Monteverdi published numerous books of madrigals in Mantua and then in Venice, where he spent the latter part of his career. These four madrigals, arranged for brass quintet by the American Brass Quintet's trumpeter Raymond Mase, are from the fourth book, published in Mantua in 1603. *Sí ch'io vorrei morire* expresses the urge to die of sensual bliss in the beloved's arms; *Non più guerra, pietate* implores the beloved to pity, not fight the lover; *Ah! dolente partita* compares parting from the beloved to death itself; and *Quell'augellin, che canta* describes a little bird singing out its love.

Benjamin BRITTEN (1913-1976)

*Corpus Christi Carol*

Tobias Cole

Marshall McGuire

Corpus Christi, the Catholic feast that celebrates the literal presence of Christ's body in the Eucharist, is celebrated in the northern spring. Introduced to England around 1320, it became the time when the mystery plays like *Noye's Fludde* were performed. The *Corpus Christi Carol*, known since the early 1500s but presumably much older, seems to be an allegory of the death of Christ cast in almost Arthurian terms: a knight lies wounded, mourned by a weeping maiden; the refrain 'the faucon [falcon] hath borne my make [mate]

away' suggests Christ's return to heaven after the Resurrection. Britten first used the text and tune in counterpoint to Christina Rossetti's 'In the bleak mid-winter' in *A Boy was Born*, Op.3, and made a solo arrangement in 1961.

## BRITTEN

*Canticle I: My Beloved is Mine*, Op.40

*Canticle II: Abraham and Isaac*, Op.51

*Canticle III: Still Falls the Rain: The Raids, 1940, Night and Dawn*, Op.55

*Canticle IV: The Journey of the Magi*, Op.86

*Canticle V: The Death of St Narcissus*, Op.89

Markus Schäfer

Tobias Cole

Marcus Farnsworth

Andrew West

Marshall McGuire

Ben Jacks

Despite the liturgical significance of the term 'Canticle' in Christian worship, Britten's are secular works, though each explores some aspect of religious feeling. The five were written over some three decades.

'A Divine Rapture' by Francis Quarles, (1592–1644), is a joyous riff on the Song of Songs 2:16: 'my beloved is mine, and I am his: he feedeth among the lilies.' Britten's setting in *Canticle I*, a miniature cantata of four linked movements, was composed in 1947 for a concert in memory of Dick Sheppard, an Anglican clergyman who had helped found the pacifist Peace Pledge Union in 1934. Quarles's text has the same mixture of spiritual ecstasy and frank eroticism as the Song of Songs, which Britten's music underpins, as at the climactic melisma in the word 'joined'.

*Canticle II* uses two voices to represent three characters. Like Noye's *Fludde*, it takes its text from the mystery plays presented on the feast of Corpus Christi in late-medieval Chester. These dramatised, in the vernacular, the entire story of Christian salvation from the creation to the apocalypse. In *Canticle II*, which dates from 1952, the text is extracted from the play, based on Genesis 22, where God tests Abraham's faith by commanding him to sacrifice the young son of his old age – a parable of the rewards of unconditional trust. Britten represents Abraham as a tenor and Isaac as an alto, and strikingly combines their timbres to depict the voice of God. The Genesis story is; Britten returned to the story, and the music of *Canticle II*, in the bitterly ironic 'quam olim Abrahæ' section of the *War Requiem*, where God's promise to Abraham's posterity is set against Wilfred Owen's protest at the slaughter of 'half the seed of Europe, one by one.'

The text of *Canticle III*, Edith Sitwell's 'Still falls the rain: The Raids 1940, Night and Dawn', is also a response to war. Sitwell identifies the war-ravaged with the suffering Christ, quoting Christopher Marlowe's *Doctor Faustus*, who sees 'Christ's blood streame in the firmament' as he is dragged to hell. But the piece, for tenor, horn and piano, was composed in memory of someone recently dead. Born in Australia in 1922, pianist Noel Mewton-Wood had studied in Europe and settled in London in 1940; by 1952 he was esteemed enough by Britten to take over the latter's role as Pears's accompanist while Britten completed his opera *Gloriana*. From 1946, Mewton-Wood lived openly with his lover Bill Fedricks, but in 1953 committed suicide when the latter died. Britten wrote to Sitwell that the 'courage & light seen through horror & darkness' in her poem seemed apt for the occasion.

*Canticle IV*, dating from 1971, was composed for the three principal singers in *Death in Venice*, James Bowman, countertenor, Pears and the baritone John Shirley-Quirk. T S Eliot's poem, the 'Journey of the Magi', is based on a sermon preached by Lancelot Andrewes on Christmas Day, 1622. Eliot stresses the physical difficulty of the journey of the three Wise Men and, more significantly, exposes their ambivalence to seeing, in the birth of Jesus, the inevitable death of their 'old dispensation'. Britten's music alleviates the bleakness of the vision: after a cold hard slog the piano offers a radiant version of a plainchant melody from the feast of the Epiphany, *Magi videntes stellam*.

In 1973 Britten underwent heart-surgery and experienced complications that led to a mild stroke. Unable to play the piano and, therefore, to accompany Peter Pears in recital he wrote a number of works for Pears and long-time colleague, harpist Osian Ellis. *Canticle V: The Death of Saint Narcissus* also sets a text of T S Eliot. This work was a memorial to William Plomer, who had been Britten's librettist for *Gloriana* and the three Church Parables.

Eliot suppressed this obscure and allusive early poem, though used a modified version of its opening stanza in *The Waste Land*. The saint of the title was a 2nd century Bishop of Jerusalem, a miracle-worker accused by jealous colleagues of an unspecified but 'detestable crime'; he left Jerusalem for many years to live as a hermit before returning to his see in advanced age. This provides the nucleus of Eliot's poem: that Narcissus 'could not live men's ways, but became a dancer before God'. Eliot conflates the saint with two other figures, however: the mythological Narcissus, the youth who fell in love with his own image, described in Ovid's *Metamorphoses*; and St Sebastian, whose martyrdom, his body riddled with arrows, is a common motif in Italian painting of the early Renaissance. The Narcissus story underpins the sense of Eliot's character transforming into trees, young girls, fish, and the eroticism of many paintings of Sebastian gives Eliot a link to Ovid: 'in love with the burning arrows/ He danced on the hot sand/ Until the arrows came'. In all, Britten – who claimed not to have 'the remotest idea what it's about' – seems to have seen the poem as a metaphor for the life of the artist.

Enrique CRESPO (born 1941)

Three Spirituals

*The Battle of Jericho*

*Nobody Knows*

*Swing Low, Sweet Chariot*

Australian Brass Quintet

Fans of the HBO series *Treme* will remember how, in New Orleans, decidedly up-tempo music from brass can accompany the most solemn events, like funerals. Uruguay-born trombonist, composer and founder of the German Brass Ensemble, Enrique Crespo cultivates this kind of mood in his arrangements of three well-loved spirituals. *The Battle of Jericho* has a fascinating rhythm, and neither *Nobody Knows* nor *Swing Low, Sweet Chariot* is in any respects a dirge.

3:00pm

C2, Townsville Civic Theatre

**The Virginia Chadwick Memorial Reef Talk**

**Presentation 1: Dr Alvaro Berg Soto**

'How to protect rare species of inshore dolphins in the Great Barrier Reef?' - protecting some of Australia's rarest marine mammals.

## SUNDAY 28TH JULY CONT'D

Commercial fishers and fisheries managers assume that the bycatch of inshore dolphins and the Great Barrier Reef World Heritage Area is not important because the number of bycatch mortalities reported each year is low. However, the populations of snubfin and humpback dolphins are so small and fragmented that any anthropogenic mortality is likely to lead to population declines, even though the power to detect such declines in a management timeframe is weak. To avoid local extirpation of these Matters of National Environmental Significance, an experimental approach was used to evaluate two management approaches to mitigate bycatch: pingers (acoustic alarms) and passive acoustic monitoring. The likely effectiveness of both methods was rated as low. The legitimacy of a range of bycatch mitigation measures was discussed with fishers via semi-structured interviews. An approach to this problem is proposed by which the highest priority is to secure population 'hotspots' using Green Zones while in the remainder of the dolphins' extents of occurrence, bycatch is minimized by working with fishers to develop the most cost effective solutions.

**Presentation 2: Dr Thomas Bridge**

*The deeper we go, the less we know: Exploring Queensland's deep-water coral reefs.*

Coral reefs are the most diverse marine ecosystems on the planet. Traditionally, the vast majority of research on coral reefs is conducted in easily-accessible shallow-water habitats. However, these areas occupy only 7% of the 344 000 km<sup>2</sup> Great Barrier Reef World Heritage Area. Recent advances in SCUBA diving technology and robotics have allowed scientists unprecedented access to these deeper reef communities, and revealed vast, diverse and virtually unexplored ecosystems living in the deep waters of the Great Barrier Reef. My research focuses on documenting the biodiversity of deep-water coral reefs, and assessing whether these systems can play a role in mitigating the impacts of climate change on coral reef biodiversity. Here, I will provide an overview of how we go about exploring these deep-water reefs, and what we have discovered so far about these unique ecosystems.

Serge RACHMANINOFF (1873-1943)  
12 Romances, Op.14  
11. 'Spring Waters'

Franz SCHUBERT (1797-1828)  
'Die Forelle', D550

Rosamund Illing  
Piers Lane

Rachmaninoff often drew inspiration from great Russian writers like Lermontov and Chekhov, and in his twelve songs of Op.14 ventured as far as a translation of Shelley. The eleventh song, ('Spring Waters' setting a poem by Fyodor Tyutchev) describes with great ebullience the streams 'rolling in a spring mood... announcing loudly to every corner: "Spring is coming, Spring is coming!"

Schubert set poetry to which he could respond in music, regardless of its literary 'quality'. *Die Forelle*, to text by the confusingly-named Christian Schubart, is a timely reminder of the composer in ironic mode; the brook babbles happily in the piano part as the drama of betrayal is played out between trout, fisherman and observer.

## SUNDAY 28TH JULY CONT'D

James LEDGER (born 1966)

*Processions*

Australian String Quartet

*The composer writes:*

When discussing this commission, the Australian String Quartet's then General Manager, Alison Beare, floated the idea of migration as a theme for the work. I had an image in my mind of people trudging through snow – which I think may have come from the film, *Dr Zhivago*. After much thought on the emotions around displacement and migration, the ideas for *Processions* were born.

The piece is in three continuous sections, or processions, that run continuously after a short introduction. The first procession is energetic and jubilant music that reflects the optimistic instances of migration, such as the case of my maternal grandparents. They emigrated from England after the Second World War when Australia attracted them with the chance of a new and better life.

The second procession reflects the darker side of human displacement. Here, there is uncertainty and perhaps bitterness that comes from separation. There is a sense of loss and isolation against a trudging motion that is captured in this procession.

The whole work was written against the backdrop of two devastating earthquakes that struck the city of Christchurch, New Zealand, and then Japan. The third movement is a funeral procession, in which the instruments glissando slowly downward, representing a sigh or expression of grief.

© James Ledger 2011

Franz SCHUBERT (1797-1828)  
Piano Quintet in A major, D667 ('The Trout')  
*Allegro vivace*

*Andante*

*Scherzo*

*Theme and variations: Andantino*

*Finale: Allegro giusto*

Andrew West

Dene Olding

Phil Dukes

Li-Wei Qin

Kirsty McCahon

The home of Sylvester Paumgartner in the Upper Austrian town of Steyr was a local cultural hub. Paumgartner, manager of the local mine, was an enthusiastic amateur cellist, and held regular musical evenings, featuring distinguished visitors, in his house. Baritone Johann Michael Vogl returned to Steyr, his home town, in the summer of 1819, bringing with him his young friend and collaborator, Franz Schubert. Despite a considerable age-difference, Vogl and Schubert had struck up a musical partnership of which Schubert wrote that 'the manner in which Vogl sings, and I accompany him, and the way in which we seem in such a moment to be one, is something quite new and unfamiliar.'

Vogl would do much to promote Schubert's songs after the composer's early death, and that summer in Steyr they performed several times at Paumgartner's soirees.

Paumgartner, it seems, was especially taken with Schubert's song 'Die Forelle', and commissioned a work that would feature the tune in at least one movement. He also specified the use of an ensemble used by Hummel that includes double bass rather



## SUNDAY 28TH JULY CONT'D

than second violin, which freed up the piano for especially poetic effects – Schubert himself was delighted when people complimented him for making the piano sing, 'as I cannot abide the damnable thumping which is peculiar to even the most distinguished pianists.

The 'Trout' theme is the basis for the magical set of variations in the fourth movement, but the work as a whole is a limitless reservoir of song-like melody.

5:00pm

C2, Townsville Civic Theatre

**AFCM Winterschool –**

**Young String Ensemble Performance**

8:30pm

Jupiters Townsville

**Explorations – It ain't necessarily so**

**Joe Chindamo and Zoë Black**

Joe CHINDAMO (born 1961)

*Spiegelhaus*

J S BACH (1685-1750)/CHINDAMO

'Goldberg' Variations, BWV 988

Aria and variations 1, 2 and 3

George GERSHWIN (1898-1937)/ CHINDAMO

'It ain't necessarily so'

George Frideric HANDEL (1685-1759)/ CHINDAMO

'Lascia ch'io pianga'

CHINDAMO

*Tarantism*

Henry PURCELL (1659-1695)/CHINDAMO

'Dido's lament'

Giacomo PUCCINI (1858-1924)/CHINDAMO

'Nessun dorma'

Earle HAGEN (1919-2008)/ CHINDAMO

*Harlem Nocturne*

Robert SCHUMANN (1810-1856)/CHINDAMO

*Kinderszenen*, Op.15

7. Träumerei

Fryderyk CHOPIN (1810-1849)/CHINDAMO

Prelude in E minor, Op.28 No.2

*Spiegelhaus* is a mad, burlesque, passionately restless whirlwind of a piece, evoking cascading Fellini-esque images of the wonderfully bizarre.

In his 'Goldberg variations' excerpt, Chindamo has composed a violinistic twin to match the original. The violin part is intended to be an equal partner stylistically and in virtuosic display. Compositionally, the aim is to respectfully add another dimension to the original work while maintaining its authenticity.

'It ain't necessarily so' is a multi-layered concert arrangement of Gershwin's famous song from *Porgy and Bess*. This treatment plays homage to Gershwin the classical composer more than Gershwin the songwriter.

'Lascia ch'io pianga' was originally a dance-tune in Handel's

## SUNDAY 28TH JULY CONT'D

*Almira*, before becoming the popular aria from *Rinaldo*. Here it is a free arrangement with an improvisatory air of the Baroque, incorporating a newly composed variation, which immediately follows the original theme.

*Tarantism*, composed in 2007 is Chindamo's tribute to his Italian heritage. The *tarantella*, a fast and accelerating dance that originated in Taranto, was sometimes said (thanks to dodgy etymology) to cure the bite of the tarantula. Chindamo takes *tarantism* to mean 'to cure melancholy by dancing'.

'Dido's lament' is based on the final aria from Purcell's opera *Dido and Aeneas*, to which Chindamo has added a new variation using a stark harmony that serves to heighten the tragic nature of this poignant lament.

In 'Nessun dorma', invoking compositional devices of Debussy and Ravel, Chindamo transforms this aria from Puccini's *Turandot* into an impressionistic soundscape.

*Harlem Nocturne*, a jazz standard composed by Earle Hagen and made famous by Duke Ellington is also given a concert treatment here.

*Kinderszenen* No.7 and the Prelude in E minor are essentially new compositions by Chindamo using only the original melodies, one – based on Schumann – taking the form of a lullaby and the latter – based on Chopin – an elaborate tango.

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## MONDAY 29TH JULY

10:00am

C2, Townsville Civic Theatre

**Concert Conversations with Piers Lane 2**

Piers interviews Giovanni Guzzo, Rosamund Illing, James Ledger, David Selig and Andrew West.

Francis POULENC (1899-1963)

*Fiançailles pour rire*, FP 101:

5. 'Violon'

*Deux mélodies sur des poèmes de Guillaume*

*Apollinaire*, FP 131:

1. 'Le pont'

*Métamorphoses*, FP 121:

'Reine des Mouettes'

'C'est ainsi que tu es'

'Paganini'

*Deux Poèmes de Louis Aragon*, FP. 122:

1. 'C'

*Léocadia*, incidental music, FP 106:

'Le Chemin de l'amour'

Rosamund Illing

David Selig

Poulenc began writing *melodies*, or art-songs, as early as 1917, but the bulk of his music in this genre dates from after 1935, when he began working with the baritone Pierre Bernac on a regular basis. The composer was repeatedly drawn to the work of certain poets of the *symboliste-surrealist* bent, among them Eluard, Apollinaire, Aragon and Louise de Vilmorin. Poulenc set Louise's *Fiançailles pour rire* (A light-hearted betrothal) 'so that I

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## MONDAY 29TH JULY CONT'D

could more often turn my thoughts towards Louise de Vilmorin, imprisoned in her castle in Hungary for God knows how long' during 1939. 'Violon' likens the instrument and player to a mismatched, but loving couple.

The setting of Apollinaire's 'Le pont', depicting two young women chatting as they cross a bridge with 'the mix of the future' in their hands, dates from 1946.

Bernac, Poulenc reported, 'envious of these melodies - *Fiançailles pour rire*, which were impossible for him to sing, solicited some masculine poems from the poetess', and Vilmorins obliged with the *Métamorphoses*. 'Queen of the Seagulls' is a remembered young woman shyly concealed in a muslin veil; 'This is how you are' reconstructs another woman from memories of her hair, shadow and whispers; Paganini is another homage to the violin, comparing it to sea-horse and siren, woman and knight, boat and cradle.

Bernac explained that Louis Aragon's 'C', which Poulenc set in 1943, 'evokes the tragic days on May 1940, when a large part of the French population was fleeing before the invading armies. In this horrible exodus, the poet himself, at the Ponts-de-Cé close to Angers had crossed the Loire, filled with "overturned vehicles" and "discarded weapons" in the total confusion of a forsaken France.'

The incidental music that Poulenc wrote for Jean Anouilh's 1939 play, *Leocadia* – in which a milliner is hired by a duchess to impersonate the dead Leocadia with whom the duchess's nephew is still romantically obsessed – has been lost, apart from the song 'Paths of my love'. This song reflects on the path to the sea where the now-sundered lovers had their moment of happiness.

## POULENC

Sonata for Violin and Piano, FP 119

*Allegro con fuoco*

*Intermezzo: Très lent et calme*

*Presto tragico*

Giovanni Guzzo

Andrew West

Notwithstanding the sentiments of songs like 'Violon' or 'Paganini', Poulenc found writing for solo strings a particular challenge. The Violin Sonata was written in 1942 but was the last, and only, survivor of three. It was composed for Ginette Neveu, who premièred it in 1943, but is dedicated to the memory of Federico García Lorca who was associated with important figures such as surrealist painter Salvador Dalí and film-maker Luis Buñuel – both part of the Villa Noailles circle, as was Poulenc – in the 1920s García Lorca also collected and arranged folk-music and composed some original music as well. His left-leaning politics, and probably his homosexuality, led to his murder by Falangist supporters of General Franco in 1936.

The Sonata opens with a 'fiery' allegro, though at its heart are moments of pensive sadness and a lilting waltz full of aching nostalgia. García Lorca is more overtly mourned in the central slow movement, where a line of his poetry appears, in French, as a superscript: 'La Guitare fait pleurer les songes' (the guitar weeps in dreams). Both instruments evoke the sound of the guitar and produce simple 'vaguely Spanish' melodies. There follows a final, 'tragic presto' which may reflect Poulenc's admiration for Prokofiev: ferocity is only occasionally challenged by urbanity, although this yields to a quiet introspection before a bracing end.

## MONDAY 29TH JULY CONT'D

James LEDGER (born 1966)

*Devils on the Underground*

David Elton

James Ledger

Written for solo trumpet with live electronics, *Devils on the Underground* explores pitches outside the normally equal-tempered scale, combined with samples and sonic manipulation of the live trumpet sound. All the sounds heard in the piece originate from the trumpet (specifically, David Elton's trumpet), and are manipulated using Ableton's 'Live' software via a laptop computer.

The title for this piece was one that I had floating around in the back of my mind for a while. I enjoyed the imagery but originally hadn't intended it to have a specific or literal meaning. It seemed to be a perfect fit however for a piece where incessant, devilish flourishes are manipulated into the low, subterranean spectrum.

*Devils on the Underground* was commissioned by and is dedicated to David Elton.

© James Ledger 2010

1:00pm

The Banquet Centre, The Brewery

Library Chat

Presented by William Lyne and Piers Lane

Australian-born, William Lyne was appointed Director of Wigmore Hall in London in October 1966 and, during his thirty-seven years in this position, transformed the Hall into a much loved recital and chamber music venue. He is delighted to be attending AFCM; his talk will start with a short history of the Hall and then he and Piers will discuss some of the artists who have appeared there. The talk will be illustrated by some 'live' concert recordings.

5:30pm

Townsville Civic Theatre

Ray Golding Sunset Series - Love Songs

Wolfgang Amadeus MOZART (1756-1791)

Sonata for bassoon and cello, K292/196c

*Allegro*

*Andante*

*Rondo: allegro*

Andrew Barnes

Daniel Yeadon

In 1775, Mozart and his father travelled to Munich for the première of the opera *La finta giardiniera*, which was a mixed success. But the 19-year-old composer made some useful musical connections there, including the amateur bassoonist and pianist Baron Thaddius von Dürnitz. We know that Mozart composed some piano sonatas for the baron; it is thought that he may have written this duo sonata for Dürnitz as well.

No autograph score survives, so indeed the work's attribution cannot be finally proved, though Stanley Sadie regards it as 'perfectly plausible' that Mozart composed, noting similarities to his Bassoon Concerto K191 in the first and last movements, and the 'eloquent' Mozartian *andante*.

The work was published in 1800 for this combination, though a pair of bassoons was a more usual ensemble for this kind of piece in Mozart's time.

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## MONDAY 29TH JULY CONT'D

Benjamin BRITTEN (1913-1976)

Folk Song Arrangements

'Sally in our Alley'

'Lord! I married me a Wife'

'O Waly, Waly'

'The Plough Boy'

Marcus Farnsworth

Piers Lane

Britten published hundreds of arrangements of Folk songs from Britain and Ireland and further afield. 'Sally in our Alley' is, as we've have seen, an early 18th century work by Henry Carey. 'Lord, I married me a Wife' is a complaint, but the 'rain and snow' is an excuse for some onomatopoeia. From Somerset, 'O Waly, Waly' is a lament for lost though false love. 'The Plough Boy' dreams of social advancement: 'how great a man I'll be'.

Johannes BRAHMS (1833-1897)

*Liebeslieder Walzer*, Op.52

*Rede, Mädchen, allzuliebes*

*Am Gesteine rauscht die Flut*

*O die Frauen*

*Wie des Abends schöne Röte*

*Die grüne Hopfenranke*

*Ein kleiner, hübscher Vogel*

*Wohl schön bewandt*

*Wenn so lind dein Auge*

*Am Donaustrande, da steht ein Haus*

*O wie sanft die Quelle*

*Nein, es ist nicht auszukommen*

*Schloss auf! und mache Schlösser*

*Vögelein durchrauscht die Luft*

*Sieh, wie ist die Welle klar*

*Nachtigall, sie singt so schön*

*Ein dunkler Schacht ist Liebe*

*Nicht wandle, mein Licht*

*Es bebet das Gesträuche*

Rosamund Illing

Tobias Cole

Markus Schäfer

Marcus Farnsworth

David Selig

Andrew West

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

## MONDAY 29TH JULY CONT'D

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

Francis POULENC (1899-1963)

Trio for oboe, bassoon and piano, FP43

*Lento - Presto*

*Andante con moto*

*Rondo: Très vif*

Nicholas Daniel

Andrew Barnes

Piers Lane

Poulenc once said that he would not like to be thought 'born of an unknown father', and freely acknowledged those composers whose work had influenced him. One of his first mature chamber works, the Trio for oboe, bassoon and piano was completed in 1926, and dedicated to Manuel de Falla. While writing it Poulenc sought advice from a number of more experienced (and, not-coincidentally, neo-classical) composers, including Ravel, Koehlin and Stravinsky. Ravel suggested using extant works as models for the three movements: the first, for instance, with its French-baroque introduction full of dotted rhythms and subsequent presto, is based on the proportions of a work by Haydn, and the last on a work of Saint-Saëns. Overall, the piece displays typical characteristics of this composer: a fine craft, witty use of traditional forms and a glittering surface.

8:00pm

Townsville Civic Theatre

**Evening Series - *Fantasia***

Wolfgang Amadeus MOZART (1756-1791)

Clarinet Quintet in A major, K581

*Allegro*

*Larghetto*

*Menuetto - Trio I - Menuetto - Trio II - Menuetto*

*Allegretto con variationi [1-4] - Adagio [5] - Allegro [6]*

Michael Collins

Australian String Quartet

The modern clarinet appeared in the early 18th century but only by the 1780s was it commonly found in orchestras. And not all orchestras, as a remark in a letter that Mozart wrote in 1778 from Mannheim, home of one of the greatest orchestras in Europe, to his father in Salzburg makes clear: 'Alas. if only we, too, had clarinets...'

Mozart would, of course, go on to produce some of the greatest solo and chamber masterpieces for members of the clarinet family, and his use of their distinctive timbres in operas, symphonies and the Requiem marks a new era in orchestration. Three works, the 'Kegelstatt' trio, the late Clarinet Concerto and the Quintet, K581, all grew out of Mozart's professional and personal relationship with Anton Stadler, one of two brothers who were the leading clarinetists in Vienna at the time. Stadler's prestige meant extensive travel, for instance to Prague in Mozart's final year to play the prominent clarinet parts in the opera *La clemenza di Tito*. He was also a brother Freemason, and contrary to the image of Mozart as perpetually in debt, was someone to whom the composer loaned considerable sums. But he also made technical innovations to the instrument, such

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## MONDAY 29TH JULY CONT'D

as changing the shape of finger-holes and adding more keys to allow for more reliable chromatic playing, and almost certainly helped develop what he called a 'bass clarinet'. This, now known as a basset clarinet to distinguish it from the modern bass, had a slightly extended 'chalumeau', or lower register, in which the tuning was more reliable and the tone-colour more beautiful than in contemporary instruments, and it was for this clarinet that Mozart composed 'Stadler's Quintet' in 1789.

Music of quiet authority, the first movement's simple first theme is given out by the strings and answered by more elaborate figures from the clarinet. At the movement's recapitulation the relationship is reversed, providing variety and balance. The clarinet frequently takes the music from major to pensive minor modes in the movement's development section. The *Larghetto* is a serene Mozartian aria, though not without darker implications. The *Menuetto* redresses the balance, featuring the strings, especially in the first of two trio sections, which omits the clarinet. In the second, the clarinet leads a deceptively simple bucolic dance. The finale is a set of variations on a chirpy, 'vernacular' theme that passes through a full gamut of emotions and textures.

Benjamin WALLFISCH (born 1979)  
*Chopin's Waterloo* – after the artwork of Arman  
*Romantic Suite*

*Französisches Horn*  
*Anger – Combustion of Violin and Cello*  
*Melody for Strings*  
*Chopin's Waterloo*  
 Gil Morgenstern  
 Zuill Bailey  
 Kirsty McCahon  
 Ben Jacks  
 Timothy Constable  
 Piers Lane

*Australian première of the work co-commissioned with Wimbledon Music Festival, London; Promusica Festival, Texas; Sitka Summer Music Festival, Alaska.*

Benjamin Wallfisch was born in London in 1979 and graduated from the Royal Northern College of Music with First Class Honours and the Royal Academy of Music with the highest distinction. He is the first composer to be awarded the Honorary Diploma of the Academy as well as every Academy composition prize. He was recently elected an Associate of the Royal Academy of Music.

Benjamin is currently Associate Composer of the Orchestra of St. John's and since 1996 has received over 50 commissions from organisations including the Rambert Dance Company and the BBC Proms.

Upcoming works include a violin concerto commissioned by the Los Angeles Chamber Orchestra and three works for symphony orchestra commissioned by the London Philharmonic. He made his début as a film composer at the age of 24 and has worked on 37 feature film scores.

At the age of 22 he was appointed Associate Conductor of the English Chamber Orchestra and in 2003 Assistant Conductor of the Netherlands Radio Philharmonic. He has developed a strong relationship with the Hamburg Symphony Orchestra. He has conducted the Sydney Symphony at the Sydney Opera House and Los Angeles Philharmonic at the Hollywood Bowl. He made his début with the Philharmonia in a performance of Dvorak's 9th Symphony as well as the world première of his new orchestral work *Anillo*.

## MONDAY 29TH JULY CONT'D

*Chopin's Waterloo* is based on works by French-American artist Arman (1928-2005) that uses imagery of smashed musical instruments. Please refer to page 57 for images.

*The composer writes:*

The powerful tension in Arman's violent depiction of the destruction and reconstruction of musical instruments lies not so much within the nature of the images themselves, but in the fact that behind the wildly physical, often chaotic depictions, there is also an incredible underlying beauty.

The musical potential in portraying these artworks in sound is vast. This new chamber piece explores my response to these images in music that will cover the extremes of purity and simplicity, its complete destruction, and then its gradual reconstruction in a sound world that both reflects and ultimately makes peace with the potent imagery of Arman's work.

The musicians work both as soloists and as an ensemble. Each of the work's five movements concentrates on a specific work of Arman's, the final movement exploring his seminal piece, *Chopin's Waterloo* (1962). The music is highly dramatic and I hope to encourage performers to project the images being explored on screens near the ensemble at certain key points in the piece.

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## INTERVAL

Franz SCHUBERT (1797-1828)  
*Fantasia in F minor, D940*  
*Allegro molto moderato –*  
*Largo –*  
*Scherzo. Allegro vivace –*  
*Finale. Allegro molto moderato*  
 Andrew West  
 David Selig

Dedicated to Mademoiselle la Comtesse Caroline Esterházy de Galantha, Schubert's F minor Fantasia was composed in January 1828. Four years earlier, despite already failing health, he had spent some of the summer at the Esterházy estate as tutor to Caroline and her sister Marie. Schubert's own writings at the time suggest he was bored and lonely, though after his death many of his friends insisted that he had been in love with Caroline. According to one much later reminiscence Caroline once asked why Schubert had never dedicated a work to her and he is said to have replied: 'What is the point? Everything is dedicated to you anyway!'

Be that as it may the Fantasia's dedication suggests, at least great respect for Caroline's musicianship. It is also a work of formal innovation: the opening 'movement' is recapitulated, and then further developed in a fugal episode, after a dotted-rhythm *largo* and a sparkling *scherzo*. The piece thus looks forward to the principles of thematic transformation and cyclical form developed by Liszt, Franck and Debussy.

Giuseppe VERDI (1813-1901)  
*String Quartet in E minor*  
*Allegro*  
*Andantino*  
*Prestissimo*  
*Scherzo fuga: Allegro assai mosso*  
 Goldner String Quartet



## MONDAY 29TH JULY CONT'D

Between the première of *Aida* in 1871 and Verdi's last two Shakespearean masterpieces – *Otello* and *Falstaff* – there was a gap of 16 years. There were several reasons for this, some having nothing to do with music, but the 1870s saw the composition of only two significant works: the Requiem of 1874, and the String Quartet of the previous year.

The only purely instrumental work of Verdi's maturity was composed in Naples in March 1873. Verdi was there overseeing productions of *Don Carlos* and *Aida*, and, when a singer's illness forced the postponement of rehearsals, he 'wrote it for mere amusement' and organised a surprise première for friends in his hotel foyer. Despite Verdi's insistence that it was of 'no importance', the String Quartet is of considerable artistry and charm, and one whose formal experiments – in counterpoint, for instance – look ahead to the Requiem and the last two operas. As it happens, Verdi was asked at the time for advice on a curriculum for Italy's new conservatoria, and expressed the view that student composers should avoid contemporary opera (even, presumably, Verdi's own) so as not to be 'fascinated either by their many beauties of harmony and orchestration or by the diminished 7th chord'. They should, he said, study the older Italian masters and write lots of fugues.

Verdi takes his own advice in this work, though the 'masters' to whom he pays homage are the Viennese classicists. The Quartet is in the standard four-movement design. The first movement is a sophisticated essay in sonata form, with memorable themes and a Beethovenian ability to develop seemingly inconsequential material. The Andantino is an elegant dance, contrasting with the wilder third movement, and the finale – a 'scherzo-fugue' – combines relentless energy with masterful formal intricacy. Some commentators have found echoes of *Aida* in the opening movement, *Macbeth* in the third and a prequel of *Falstaff* in the fourth; it is probably safer to say that the work is ineffably Verdian, and makes us wish he had written more for the concert hall.

## TUESDAY 30TH JULY

2:00pm depart Breakwater Ferry Terminal

### **Music in Paradise - Radical Bay, Magnetic Island**

Benjamin BRITTEN (1913-1976)

*Six Metamorphoses after Ovid*, Op.49

Nicholas Daniel

Interspersed with readings by David Malouf from *An Imaginary Life* and the works of Ovid.

Pan, who played upon the reed pipe which was Syrinx, his beloved.

Phaeton, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.

Niobe, who, lamenting the death of her fourteen children, was turned into a mountain.

Bacchus, at whose feasts is heard the noise of giggling women's tattling tongues and shouting out of boys.

Narcissus, who fell in love with his own image and became a flower.

Arethusa, who, flying from the love of Alpheus the river god, was turned into a fountain.

Britten wrote his *Six Metamorphoses* for the oboist Joy Boughton to play at the 1951 Aldeburgh Festival, which he had founded four years before. Boughton's performance took place on the Meare or pond at the Suffolk town of Thorpeness, and is

## TUESDAY 30TH JULY CONT'D

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

Jean FRANÇAIX (1912-1997)

Quartet for flute, oboe, clarinet and bassoon

*Allegro*

*Andante*

*Allegro molto*

*Allegro vivo*

Bridget Bolliger

Nicholas Daniel

Michael Collins

Andrew Barnes

The French have always been famous for their wind playing, and twentieth-century composer Jean Françaix has continued the tradition in numerous works for wind ensembles. His remark on his Wind Quintet is equally applicable to his Wind Quartet, which dates from 1933. He quipped that he wanted to write something that could be 'called Français - with an X or an S, that is to be jolly most of the time - even comical. To avoid the premeditated wrong note and boredom like the plague.' Unashamedly neo-classical, Françaix cast his short Quartet in four movements, of which three are fast and chirpy. The tiny second movement is only relatively slower, a treatment of what could be a French folk-song.

Vladimir ZUBITSKY (born 1953)

*Omaggio ad Ástor Piazzolla*

Ksenija Sidorova

Vladimir Zubitsky began to play the *bayan* at the age of 6. From 1969 to 1971 he studied at the Gnnessin Musical College and from 1971 to 1979 at the Kiev Conservatory. In 1975 he won the International Accordion Competition 'Coupe Mondiale', in Helsinki, Finland.

Zubitsky has composed seven symphonies, three operas, two ballets, seven concertos, chamber and choral music. Currently living in Italy, Vladimir performs regularly as a soloist as well as in the family ensembles Duo Zubitsky and Quartetto Zubitsky. He teaches the accordion, attends workshops, gives lectures and has been on a number of international competition juries. His concert solo, *Omaggio ad Ástor Piazzolla* is a collection of fragments from his concerto of the same title, composed in 1999, and uses some unorthodox sounds.

Adapted from a biography © Vladimir Zubitsky 2013

## TUESDAY 30TH JULY CONT'D

Enrique CRESPO (born 1941)

Suite Americana No.1

*Ragtime*

*Bossa nova*

*Vals Peruano*

*Zamba Gaucha*

*Son de México*

Australian Brass Quintet

Crespo has held principal trombone positions in major German orchestras, and in addition to being a performer and expert arranger for brass, is a composer in his own right. The Suite Americana No.1 was composed in 1977 and is a collection of original pieces that evoke popular dance forms from both North and South America: the jaunty ragtime from the United States; a sultry *bossa nova* from Brazil; a Peruvian waltz and the languid *zamba* (a scarf dance that migrated from Peru to Argentina) and finally the energetic *Son de México* where mariachi style contrasts with a slower *huapango* section.

## WEDNESDAY 31ST JULY

10:00am

C2, Townsville Civic Theatre

**Concert Conversations with Piers Lane 3**

Piers interviews Australian Brass Quintet,

Michael Collins and Li-Wei Qin.

James LEDGER (born 1966)

*Quickening* for vibraphone and electronics

Timothy Constable

James Ledger

*All Hail the Machine* is the third in a series of pieces for solo instrument with live electronics. Like the previous two for trumpet and vibraphone, the electronic element includes live manipulation along with pre-recorded samples of the solo instrument, in this case, the bass clarinet.

The form of the piece came from the idea of television 'channel surfing'. I think most of us have idly watched several TV shows at once and hopped from channel to channel either due to the prevalence of ads or due to the mundane quality of television shows in general.

The piece begins with random non-pitched key clicks, like a strange static, that gradually become more and more pitch-centred until they come together in a full blown melodic line. This material hangs around for quite a while until, without warning, the music instantly snaps to another idea. This concept of 'channel surfing', then, forms the entire piece. New ideas appear and become interspersed with old ones. The final minutes of the piece reflect rapidly increasing scene changes until the music ends on a somewhat vehement outburst.

Francis POULENC (1899-1963)

Sonata for cello and piano, FP 143

*Allegro: Tempo di Marcia*

*Cavatine*

*Ballabile*

*Finale*

Li-Wei Qin

David Selig

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## WEDNESDAY 31ST JULY CONT'D

Diffident about writing for solo strings, Poulenc was fortunate to have the 'aristocrat of the cello', Pierre Fournier, to advise extensively on the instrument's technical aspects. Nevertheless, Poulenc was even more than usually fastidious in composing his Cello Sonata, which he first sketched in 1940 but only completed nine years later. He and Fournier premiered the piece in 1949 in Paris.

Both artists had spent the war in occupied France, Poulenc at Noizay in the Loire Valley and it is naturally tempting to hear influences of that time in the music.

The piece is in four fairly substantial movements, beginning with a marching *Allegro* whose first theme, like a bugle call, outlines a major triad. Poulenc quickly moves away from such simple material, entering more sophisticated, lyrical territory in the development section. As Felix Aprahamian has noted, in many cases in the outer movements the piano announces the thematic material, which is then decorated by the cello.

The *Cavatine* offers long, folksong-like lines and delicate bell-tones from the piano before embarking on more passionate material in which the cello alternately sings and provides shimmering accompaniments, ascending gradually to its highest register. The ensuing *Ballabile*, in complete contrast, is vintage, freewheeling Poulenc.

The *Finale* begins with an *appassionata* gesture that is ushered out of the way by more characteristically perky material but returns, after various excursions, to close the piece with a sombre air.

Leonard BERNSTEIN (1918-1990)

Dance Suite

*Dancisca, for Antony*

*Waltz, for Agnes*

*Bi-Tango, for Mischa*

*Two-Step, for Mr B.*

*MTV, for Jerry*

Australian Brass Quintet

Timothy Constable

Written in 1989, Bernstein's Dance Suite is a charming set of miniatures in which he pays affectionate homage to five great dancers and friends, Antony Tudor, Agnes de Mille, Mikhail Baryshnikov, George Balanchine and Jerome Robbins.

1:00pm

Perc Tucker Regional Gallery

**AFCM Winterschool – Advanced Public Masterclass 1**

5:30pm

Townsville Civic Theatre

**Ray Golden Sunset Series –**

***Bach by Candlelight 1***

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Johann Sebastian BACH (1685-1750)

Overture in the French Style, BWV 831

*Ouverture*

*Courante*

*Gavotte I/II*

*Passepied I/II*

*Sarabande*

*Bourrée I/II*

*Gigue*

*Echo*

Ksenija Sidorova

## WEDNESDAY 31ST JULY CONT'D

Part II of Bach's compendious *Clavier-Übung*, dating from 1735, consists of two works for solo keyboard: the *Italian Concerto*, in which he demonstrates his mastery of the three-movement (fast-slow-fast) design perfected by Vivaldi, and the B minor Overture in the French Style, which is effectively an orchestral suite of contrasting French dances, conceived for double-manual harpsichord. It opens with an actual French Overture – that is a slow ceremonious introduction succeeded by a fast fugue. The dances are mainly energetic, though interspersed with stately movements – such as the *courante* and *sarabande*. The *Gavotte*, *Passepied* and *Bourrée* each have a double – that is, a variation that follows the original dance, and the Suite ends not with the lively gigue but a 2/4 movement entitled *Echo*.

BACH

Partita No.3 in E major, BWV 1006

3. *Gavotte en Rondeau*

2. *Loure*

6. *Gigue*

Gil Morgenstern

The six Sonatas and Partitas were probably composed around 1720, though it is not known for whom. One possibility is Jean-Baptiste Volumier, who was Franco-Flemish by birth but worked mainly in Dresden. Malcolm Boyd suggests that the third partita may have been written for him, as it is only in this, of all the violin works, that Bach uses specifically French dance forms, such as the *loure* (evoking a medieval bagpipe, and not to be confused with the string-bowing technique *louré*.)

BACH

arr. Timothy Constable

Sonata No.2 for solo violin in A minor BWV 1003

1. *Grave*

2. *Fuga*

3. *Allegro*

Timothy Constable

Timothy Constable is in the process of transcribing the six solo violin sonatas and partitas by J.S. Bach. Tonight we will hear the second of the three sonatas *da chiesa* originally written in four movements.

BACH

*Ich elender Mensch, wer wird mich erlösen*, BWV 48:

6. 'Vergibt mir Jesus meine Sünden'

*Es erhub sich ein Streit*, BWV 19:

5. 'Bleibt, ihr Engel, bleibt bei mir'

Markus Schäfer

Atle Sponberg

Giovanni Guzzo

Philip Dukes

Julian Smiles

Kirsty McCahon

Neal Peres da Costa

Nicholas Daniel

David Elton

## WEDNESDAY 31ST JULY CONT'D

Bach had composed cantatas for liturgical use when he was employed at Mühlhausen and Weimar, but the overwhelming bulk of his work in this genre dates from his time as Kantor at the Thomaskirche in Leipzig. There, Bach perfected the form as a medium for dramatizing the implications of the bible readings set out for any particular day. It had been his intention to compose a five-year cycle of cantatas, but for reasons that remain unclear this was never fulfilled; it is conjectured that some 100 works in the form are lost.

BWV 48 was first performed on 3 October 1723, the, 19th Sunday after Trinity. It is Bach's response to Ephesians 4: 22-28 in which Paul exhorts the believer to 'put on the new man', and Matthew 9: 1-8, where Jesus heals a man suffering from palsy. The tenor aria, 'Vergibt mir Jesus meine Sünden' (If Jesus should forgive my sins) forms the turning point of a work that has been, up until then, penitential. Stephen A Crist describes it as 'nothing less than a musical representation of resurrection', pointing out the upward-moving chromatic modulation at the words 'He can raise the dead'. From then the work's optimism about salvation is assured.

BWV 19, written for the celebration St Michael, Archangel, on 29 September 1726, begins with a musical depiction of the war in heaven described in Revelation 12:7-12. The focus shifts to the role of angels as guardians of the human soul, again, with the tenor aria 'Bleibt, ihr Engel, bleibt bei mir' (Stay, you angels, stay beside me) as the pivotal moment. Over a slow, lilting 6/8 dance rhythm the tenor unfurls an ornate line asking the angels to watch over him and teach him the heavenly chorus 'Holy, holy, holy.' Soaring above the texture a solo trumpet plays the chorale *Herzlich lieb hab ich dich, o Herr*, whose third verse similarly implores God to let His angels carry the believer's soul to Abraham's bosom.

BACH

'Brandenburg' Concerto No.5 in D major, BWV 1050

for transverse flute, violin *principale*, violin and viola *in ripieno*, cello, [double bass], and harpsichord *concertato*

[*Allegro*]

*Affettuoso*

*Allegro*

Neal Peres da Costa

Atle Sponberg

Bridget Bolliger

Dene Olding

Giovanni Guzzo

Gil Morgenstern

Dimity Hall

Michele Walsh

Irina Morozova

Philip Dukes

Daniel Yeadon

Julian Smiles

Kirsty McCahon

Johann Sebastian Bach assembled his six 'Concerts avec plusieurs instruments' and dedicated them to Christian Ludwig, Margrave of Brandenburg in 1721. If it was a job application it failed – the Margrave never heard the pieces – but they were appropriate for the Calvinist court of Cöthen, where liturgical music was forbidden, but secular music much enjoyed. Some of the music predates Bach's Cöthen years. The Fifth concerto may have been composed for a visit to Dresden in 1717, but it was

## WEDNESDAY 31ST JULY CONT'D

for a performance at Cöthen in 1719 to put a new harpsichord through its paces that Bach probably made the final version. The piece is striking for its then unique mixture of wind, string and keyboard soloists (especially in the slow movement, where they play without the *ripieno*), but equally for the sheer fact of including the harpsichord at all. That instrument, historically, served to help stiffen the bass line and fill out the harmony; in the work's final version Bach adds the famous extended harpsichord cadenza to the work's first movement, a piece of ecstatic virtuosity that might give us a hint of Bach's brilliance as an improviser.

8:00pm

Townsville Civic Theatre

**Evening Series – Bach by Candlelight 2**

LIVE Broadcast by  


Johann Sebastian BACH (1685-1750)  
 The Six Suites for Unaccompanied Cello

G major, BWV 1007

Prélude

Allemande

Courante

Sarabande

Menuet I/II

Gigue

D minor, BWV1008

Prélude

Allemande

Courante

Sarabande

Menuet I/II

Gigue

C major, BWV 1009

Prélude

Allemande

Courante

Sarabande

Bourrée I/II

Gigue

## INTERVAL

E flat major, BWV 1010

Prélude

Allemande

Courante

Sarabande

Bourrée I/II

Gigue

C minor, BWV 1011

Prélude

Allemande

Courante

Sarabande

Gavotte I/II

Gigue

D major, BWV 1012

Prélude

Allemande

## WEDNESDAY 31ST JULY CONT'D

Courante

Sarabande

Gavotte I/II

Gigue

Zuill Bailey

It is generally accepted that Bach wrote the Cello Suites as a set – or possibly two – and that, like so much of his instrumental music, they date from the period in Cöthen – around 1720.

The Calvinist court there forbade music in the chapel, but was enthusiastic about secular music, and there were two excellent cellists employed there: C F Abel and Christian Bernhard Linke.

Formally they are all 'French suites' with a fixed set of dance movements introduced by a prelude. The penultimate movements change from pair to pair: Suites 1 and 2 contain minuets, 3 and 4, bourrées, and 5 and 6, gavottes.

Malcolm Boyd notes, though, that the fifth and sixth may have been conceived separately, as they are 'noticeably more difficult to play with a higher proportion of multiple stops, and (in No.6 at least) more virtuoso passagework.' The sixth Suite has always been a special case – evidently written for a different, smaller instrument than the others (called a *viola pomposa* by Bach's biographer, Spitta) that had a higher tessitura.

## THURSDAY 1ST AUGUST

10:00am

C2, Townsville Civic Theatre

**Concert Conversations with Piers Lane 4**

DELAYED Broadcast by  


Piers interviews Timothy Constable, Nicholas Daniel, Goldner String Quartet and Atle Sponberg.

Simon HOLT (born 1958)

*Banshee*

Nicholas Daniel

Timothy Constable

*Australian première*

Shortly after graduating from the Royal Northern College of Music, Simon Holt was firmly established on the new music circuit with a series of commissions and fruitful collaborations with the London Sinfonietta and the Nash Ensemble. Influenced by Messiaen, Xenakis and Feldman as well as visual artists such as Goya, Giacometti and Brancusi, his music is complex, dramatic and often enigmatic. The intricate internal structures of his works are concealed by a seemingly impulsive nature. During the 1980s he worked primarily in complex soundworlds, while since the 1990s the dense textures have often been offset by Feldmanesque moments of calm that Holt refers to as 'still centres'. The music of Simon Holt is published exclusively by Chester Music Limited.

A significant amount of Holt's output is scored for chamber ensemble, often reflecting his interest in the visual arts and literature. The *Banshee*, according to legend is 'less a shape than a mournful screaming that haunts the Irish night and the Scottish Highlands'. Beneath the window of the visited house, she foretells the death of one of the family. *Banshee* was commissioned by Melinda Maxwell and is dedicated to her and Richard Benjafield, the percussionist at the first performance. © Chester Novello 2013



## THURSDAY 1ST AUGUST CONT'D

Benjamin BRITTEN (1913-1976)  
Three Divertimenti for string quartet  
*March*  
*Waltz*  
*Burlesque*  
Goldner String Quartet

The Three Divertimenti had their première at London's Wigmore Hall in 1936 and were received, as the composer put it, 'with sniggers and pretty cold silence' from the audience and a dismissive review in the *Daily Telegraph*, which pronounced them 'depressing rather than diverting' and accused Britten of superficiality. This was particularly devastating to Britten, as the Divertimenti were already revised versions of music that had been performed, unsatisfactorily, at the end of 1933.

In their original form, the Divertimenti were three movements of a projected five-movement work entitled *Alla Quartetto Serioso*: 'Go play, boy, play'. While the subtitle is a quotation from an especially tense moment in Shakespeare's *The Winter's Tale*, Britten's intention was much less serious. Each of the five projected movements was to portray a particular person or event from Britten's fairly recent schooldays, and each took the form of a character piece. The charge of superficiality was to miss the point: Britten revels, quite self-consciously, in the sheer artifice of the musical forms that he employs.

The opening March plays with several idiomatic string techniques – variations of bowing style, harmonics, pizzicato and glissandos (which Britten added in the recent revision), and balances some rich dissonance with ringing concords. The Waltz is by no means as sardonic as the one in the 'Bridge Variations', though has a gentle irony in its occasional sweeps and harmonic sequins. This is in complete contrast to the final Burlesque, a shimmering, sometimes bristling, object lesson in string technique and perpetual motion.

Johann Sebastian BACH (1685-1750)  
Partita in D minor for solo violin, BWV 1004  
*Allemanda*  
*Corrente*  
*Sarabande*  
*Giga*  
*Ciaccona*  
Atle Sponberg

The titles of the second of Bach's solo violin Partitas are, with one exception, in Italian. While the character of the *allemanda* is essentially the same regardless of language, we can hear immediately that the Italian *corrente* is a much more vigorous dance than its French cousin. The exception is the *Sarabande*, a stately French dance whose triple metre is characterised by a frequent stress falling on the second beat of the bar. The brilliant *giga* that follows would make an adequate finale for such a piece, but then Bach offers one of his most extraordinary creations, a *ciaccona* or chaconne that lasts as long as the rest of the work. Its breathtaking 64 variations on a short repeated pattern, or ground, explore every possible facet of baroque violin writing.

1:00pm  
Perc Tucker Regional Gallery  
**AFCM Winterschool – Advanced Public Masterclass 2**

## THURSDAY 1ST AUGUST CONT'D

5:30pm  
St Joseph's Church  
**Ray Golding Sunset Series - *Strings + one!***

Antonín Dvořák (1841-1904)  
Five Bagatelles for String Trio and Harmonium, Op.47  
*Allegro scherzando*  
*Tempo di minuetto*  
*Allegretto scherzando*  
*Canon*  
*Poco allegro*  
Dene Olding  
Dimity Hall  
Julian Smiles  
Ksenija Sidorova

In 1877, Brahms wrote to his publisher:

I have been receiving a lot of pleasure for several years past from the work of Anton Dvořák of Prague... He is certainly a very talented fellow. And incidentally, poor! I beg you to consider that!

Simrock immediately published Dvořák's *Moravian Duets* (in German) and the first set of Slavonic Dances to feed a growing fashion for 'Slavic'-influenced music and in May 1878, Dvořák produced these charming miniatures, aimed squarely at the domestic sheet-music market. For two violins, cello and harmonium (or piano) these are all derived from a folk tune, *Hrály dudy* (The bagpipes were playing). The tune is sounded by the first violin at the beginning of the first piece, and by the second violin and harmonium at the beginning of the third. The harmonium often plays long-held chords, perhaps remembering the bagpipes' drone; contrast is provided by a minuet and the canonic slow movement.

Johannes BRAHMS (1833-1897)  
String Quintet in G, Op.111  
*Allegro non troppo, ma con brio*  
*Adagio*  
*Un poco allegretto*  
*Vivace ma non troppo presto*  
Giovanni Guzzo  
Michele Walsh  
Philip Dukes  
Irina Morozova  
Li-Wei Qin

In January 1896, Brahms attended a performance of the G major Quintet led by his great friend and colleague Joseph Joachim and was persuaded – unusually for him – to come on stage to accept the audience's rapturous applause. The response was not merely the approval of a magnificent piece beautifully performed; it was also a kind of farewell, as by then it was clear that Brahms was gravely ill and had not long to live.

In a sense, Brahms had been preparing for death back in 1890 when, at the age of 57 he began to set his affairs in order and draft a will. In the summer of that year, spent, as often, at the spa town of Bad Ischl he had composed this Quintet (his second) and had considered it to be his last work. He wrote to his publisher that with this work, 'you can take leave of my music, because it is high time to stop'. But if the Quintet is a valediction, it is a valediction forbidding mourning.

The first movement, in an athletic 6/8 metre, begins with a theme in the cello that Brahms had toyed with using in a planned Fifth

## THURSDAY 1ST AUGUST CONT'D

Symphony. It is a notorious challenge for the cellist to cut through the ebullient figurations of the other four players, and Brahms did write an alternative opening with a lighter texture but fortunately maintained the energetic original.

The Adagio provides scope for melancholy reflection as one of the two violas announces a pensive D minor theme. This is treated to an expansive set of variations, which Brahms scholar Karl Geiringer notes 'are full of a fantastic freedom not very frequent in Brahms's work'. And reaches a major key conclusion. A hint of sadness hangs over the G minor third movement (Geiringer calls it a *valse triste*) but this is dispelled by the joyous momentum of the finale, which in its sudden alternation of contrasting sections and its rapid coda refer to Brahms's much-loved Hungarian dances, such as the *csárdás*.

The highly self-critical Brahms rightly felt that he had achieved something close to perfection in this Quintet, hence his view that it should stand as a last musical testament. Fortunately, however, he continued to work giving us the Clarinet Trio and other masterpieces of chamber music. His very last piece was a fantasia on the chorale 'Oh World, I must depart from thee'.

8:00pm

Townsville Civic Theatre

**Evening Series - *Rhapsody in Blue***

Johann Sebastian BACH (1685-1750)

Sonata for viola da gamba and harpsichord No.2 in D major, BWV 1028

*Adagio**Allegro**Andante**Allegro*

Daniel Yeadon

Neal Peres da Costa

LIVE Broadcast by  
 ABC  
Classic FM

Many scholars have assumed that the accompanied sonatas for harpsichord and viola da gamba, BWV 1027-9, must, like the solo sonatas, partitas and suites, date from Bach's Cöthen period. If so they may have been written for Abel or Linke, (likely recipients of the *Cello Suites*) or even for Bach's much-loved employer, the Prince Leopold who played the instrument. Some researchers, however, put the date of work such as this D major Sonata some two decades later, in the mid-1740s.

Unlike the *Cello Suites*, the works don't appear to form any kind of set, indeed the G major work, BWV 1029, is thought to be a transcription from a concerto – hence its three-movement design. The D major work is, in at least one commentator's opinion, the most likely of the three to have been composed originally for the viola da gamba, a seven stringed instrument that even at this time was slowly being supplanted by the cello.

It is in the *sonata da chiesa* layout, like the solo violin sonatas: four movements designated by the tempo (not dance-forms) alternating slow and fast.

Timothy CONSTABLE (born 1983)

*Tears of Ténéré* 2 (2013)

Ksenija Sidorova

Timothy Constable

Australian première

## THURSDAY 1ST AUGUST CONT'D

I read about the Tree of Ténéré when writing my Percussion Symphony in 2009, of which this piece is the first movement. For over 100 years this gnarled little acacia was a 'living lighthouse' in the north-eastern Sahara, the only living thing for 1600 square kilometres, the marker of a well, and a point of reflection mid-crossing for countless nomads and caravans, and famously the only tree to have ever been noted on a 1:4,000,000 scale map. Its insanely lonely fight against the drying of the region, and final destruction by a drunk truck driver, seemed a piquant environmental loss narrative, so the tears should make sense in that context. The piece is in a 10-beat Jurjina rhythm (3+2+2+3), popular in Kurdish music, but part of the Muwashahat tradition, and therefore quite nomadic itself.

© Timothy Constable 2013

Ludwig van BEETHOVEN (1770-1827)

Trio for clarinet, cello and piano in B flat major, Op.11

*Allegro con brio**Adagio con espressione**Tema con variazioni: 'Pria ch'io l'impegno'*

Andrew West

Michael Collins

Zuill Bailey

Sometimes called the 'Gassenhauer' Trio, this work was written in 1798 and was dedicated to the Countess Thun. In the same year, the three violin sonatas, Op.12, dedicated to Salieri, were savaged for their 'forced attempt at strange modulations, an aversion to the conventional key relationships, a piling up of difficulty on difficulty'. The Trio fared little better, attracting the charge of being 'unnatural'.

While it is clearly the work of a forceful personality, the work's capacity to offend must puzzle us today. It has a conventional layout of a sonata-allegro and an expressive slow movement, and concludes with a common kind of finale, a set of variations on a popular tune, in this case, 'Pria ch'io l'impegno', an aria from Joseph Weigl's opera *L'amor marinaro*.

In 1800 a rival pianist-composer, Daniel Steibelt treated Beethoven's Trio with patronizing contempt at a concert and improvised his own set of variations on Weigl's tune. In retaliation, Beethoven grabbed a score of Steibelt's and, in a scene reminiscent of the film, *Amadeus*, turned it upside down a stabbed out the melody with one finger.

Carl Czerny claimed that Beethoven was going to write a replacement for this finale, suggesting maybe that Steibelt's criticism stung, or that Beethoven thought he could get more mileage out of a the variations as a free-standing work.

## INTERVAL

James LEDGER (born 1966)

*Inscriptions*

Gil Morgenstern

Li-Wei Qin

David Selig

*The composer writes:*

My original intention behind *Inscriptions* was to name each of the movements with the initials of a friend or family member. The idea for this came from Elgar's 'Enigma' Variations. In the end I decided not to name the four movements of *Inscriptions* and they are, for now, without titles.

## THURSDAY 1ST AUGUST CONT'D

All of the movements of *Inscriptions* are characterized in some way by their contrasting mood swings. The first movement begins calmly with softly pulsating open fifths in the cello that are soon joined by the violin. The piano enters, again quietly, but the music soon descends into a series of chaotic gestures that continue throughout the movement, which ends with rapid repeated notes in the highest register of the piano. The second movement is a floating and hazy elegiac piece with a short outburst in the middle. The first half of the third movement is rather psychotic with pounding clusters in the piano and violent gestures in the strings. This subsides and gives way to a calm and lilting berceuse in the second half. The fourth movement begins with tiny little fragments in the violin that almost plead with the other instruments to join in. Which they do - calmly at first, and then finally, they all relent into a dance-like whirlwind of kaleidoscopic activity.

One day I may go back and inscribe the movements with the initials of their intended owners, but for now the identities remain an enigma.

© James Ledger 2007

George GERSHWIN (1898-1937)

*Rhapsody in Blue*

Piers Lane

Australian Brass Quintet

Gershwin described *Rhapsody in Blue* as 'a sort of musical kaleidoscope of America – of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness' and composed it rapidly, as themes and 'the complete construction...from beginning to end' occurred to him spontaneously.

It was commissioned in 1924 by Paul Whiteman, as a piano concerto for his band to premiere at a concert entitled *An Experiment in Modern Music* and, as Gershwin only had a month to write the piece, the band-orchestration was delegated to Ferde Grofé.

After the famous clarinet gesture with which the piece opens, *Rhapsody in Blue* falls into the 'classical' fast-slow-fast concerto layout. The composer and his work were much admired by Schoenberg, Ravel, Stravinsky and Rachmaninoff – the latter, along with violinist Jascha Heifetz, was a member of the enthusiastic audience at New York's Aeolian Hall in February 1924.

## FRIDAY 2ND AUGUST

10:00am

C2, Townsville Civic Theatre

**Concert Conversations with Piers Lane 5**

Piers interviews Neal Peres da Costa, Philip Dukes, Ksenija Sidorova, Michele Walsh, Ruth Wilkinson and Daniel Yeadon.

Arcangelo CORELLI (1653-1713)

Sonata for violin and harpsichord in G minor, Op.5 No.5

*Adagio*

*Vivace*

*Adagio*

*Vivace*

*Giga: Allegro*

Michele Walsh

Neal Peres da Costa

DELAYED Broadcast by



## FRIDAY 2ND AUGUST CONT'D

After Vivaldi the most influential composer of the Italian Baroque was Arcangelo Corelli. Born near Bologna and educated in that city, Corelli made his name as a violinist and composer in Rome. After 1708, Corelli retired from performing and concentrated on composition, and in many respects codified what we now think of as the formal models for the Baroque concerto and sonata. Both, like opera, exploit the dramatic potential of interplay between contrasting groups or the individual against the mass.

He made a distinction between sonatas (and concertos) *da camera* (chamber) or *da chiesa* (church). The six Sonatas of Op.5 are *da chiesa* works: this does not indicate that they were written for liturgical use, merely that they begin with a slow movement, and have abstract movement headings, rather than the secular dance-form titles of *da camera* movements.

The fifth Sonata of Op.5, in G minor, begins with a substantial *Adagio* movement that displays Corelli's genius for dramatic gesture and ornamented melody. The alternating *Vivace* movements, of which the first is fugal, are shorter and more aphoristic, but balance the longer *Adagio* movements by the addition of a final *Giga* whose two halves are each repeated with added decoration.

Benjamin BRITTEN (1913-1976)

*Lachrymae* for viola and piano, Op.43

Philip Dukes

Ksenija Sidorova

More often heard in the arrangement for viola and strings made near the end of the composer's life, *Lachrymae* was originally composed for viola and piano in 1950 for William Primrose 'to reward him for coming to the [Aldeburgh] Festival', which Britten had recently founded.

Subtitled 'Reflections on a song by John Dowland', *Lachrymae* uses a technique that Eric Rosebery describes as 'hidden variation', which, incidentally, Britten also uses in *Nocturnal*, for solo guitar, that is also based on a Dowland song. In both works, Britten only states the theme in full at the end of the work. In *Lachrymae*, the effect is of a gradual discovery of Dowland's melody 'If complaints could passion move'. Along the way there are brief allusions to some of Dowland's other songs, notably 'Flow, my Tears'.

François COUPERIN (1668-1733)

*Les Concerts royaux*, No.3

*Prelude*

*Allemande*

*Courante*

*Sarabande grave*

*Gavotte*

*Musette*

*Chaconne*

Jacques MOREL (fl c 1700-1749)

*Chaconne en trio* for recorder, viola da gamba and continuo

Georg Philipp TELEMANN (1681-1767)

Trio Sonata in G minor, TWV 42:g1

*Adagio*

*Vivace*

*Adagio*

*Allegro*

Ruth Wilkinson

Daniel Yeadon

Neal Peres da Costa

## FRIDAY 2ND AUGUST CONT'D

A student of the great violist Marin Marais, Jacques Morel composed a number of instrumental and choral works that he published himself, enjoying as he did a Royal warrant. His *Chaconne en trio* in G minor dates from 1709.

His contemporary, François Couperin ('the Great') was the product of an extraordinary dynasty of French musicians, but had an internationalist outlook. He was, seemingly, involved with the court of the exiled Stuarts, and also with various artists who looked to Italy. This influence is seen, from an early date, in Couperin's solo sonatas and in his love for the Trio Sonata. In addition to various freelance roles as composer and performer, Couperin became a court musician to Louis XIV with the title *organiste du roi* in 1693.

The *Concerts royaux* were published in 1722, but at least some were performed in 1714 and 1715 for Louis's entertainment. Written in keyboard score, they invite a flexible ensemble, and are suites of popular dance movements. The first three – a slow ornate prelude, *affable allemande*, and a minor-key *courante* – begin with motifs based on a falling four-note scale pattern. Of the remaining dances, the slow *sarabande* and *gavotte* are in minor keys, while the *musette* (whose bass line imitates the drone of bagpipes) and *chaconne* alternate minor and major keys.

The largely self-taught Telemann was employed at various times in the German cities of Leipzig, Eisenach, Frankfurt and Hamburg, and in the early 1700s at the court of Count Erdmann II of Promnitz in Poland. As organist and *Kapellmeister* he produced over 1000 cantatas and 46 settings of the Passion. Telemann also wrote some 40 operas for various theatres in Germany and was equally prolific in the realm of instrumental music.

The Trio Sonata in G minor, is one of a set of six that Telemann published in 1718 in Frankfurt, but which may date back a decade to his time in Eisenach. While scored for violin, viola da gamba and continuo it can, like much Baroque music, be performed faithfully by other instruments. In the *sonata da chiesa* ('church sonata') design established by Corelli, the melody instruments begin with a graceful imitative canon that takes them through chromatic byways to a brief rhythmic unison in G major. The energetic triple-time Vivace uses similar imitative counterpoint, where in the next adagio, in the relative major key of B flat, the melody instruments create a characteristic sequence of slow-moving suspended dissonances above a 'walking' bass. The serenity is swept aside by the buoyant 12/8 metre of the finale.

1:00pm

Perc Tucker Regional Gallery

**AFCM Winterschool – Advanced Public Masterclass 3**

3:00pm

The Banquet Centre, The Brewery

**Gold Pass Q&A with Piers Lane**

5:30pm

Townsville Civic Theatre

**Ray Golding Sunset Series – Schubertiade**

Franz SCHUBERT (1797-1828)

'Der Wanderer an den Mond', D870

'Das Zünglein', D871

'Im Freien', D880

Markus Schäfer

Piers Lane

DELAYED Broadcast by



## FRIDAY 2ND AUGUST CONT'D

In 1826 Schubert set a number of poems by Johann Gabriel Seidl, who at 22 was already a prolific poet, as well as incipient lawyer and archaeologist. (Some years later he would write the poem sung as the Austrian National Anthem to Haydn's 'Emperor' theme.)

In the first of these songs, a wanderer addresses the moon, saying how he envies the moon's being fully at home in the vastness of space, while he must wander rootless and forlorn.

'The Passing Bell', rung to alert a community that someone is gravely ill, is a prayer that the good man may be spared to enjoy the earth for a while longer.

Finally the poet-lover describes how all of the creation in the great outdoors echoes with his desire for the beloved in her hut by the brook.

'Auf dem Strom', D943

Markus Schäfer

Ben Jacks

Neal Peres da Costa

Schubert was introduced to poetry of Ludwig Rellstab by Beethoven's biographer Schindler, and set seven poems that, along with a set by Heine, were parcelled up as the *Schwanengesang* soon after the composer's death. In March 1828, Schubert set Rellstab's 'Auf dem Strom'. As in Seidl's 'Im Freien', the beloved lives by a river; here, however, the river carries the lover's boat inexorably away, to his great sorrow, to that vast wasteland, the sea. Given the imminence of Schubert's early death, it is hard not to feel the pathos of the work's leave-taking.

Arguments rage over whether this is an early work for valved horn, or a merely virtuosic one for natural horn. In either case Schubert enjoyed the combination of horn and voice, composing a setting, for four men's voices and horns, of another poem by Seidl the previous year.

SCHUBERT

Piano Trio in B flat, D898

*Allegro moderato*

*Andante un poco mosso*

*Scherzo. Allegro – trio*

*Rondo. Allegro vivace*

Atle Sponberg

Zuill Bailey

Andrew West

Robert Schumann wrote that with 'one glance at Schubert's Trio [in B flat, D 898]...the troubles of human existence disappear and all the world is fresh and bright again.' There is no evidence that the work received a public performance before his death. There seems to have been a private performance at the home of Schubert's friend Spaun in January 1828, the last Schubertiad held during the composer's lifetime.

Schumann describes the long and spacious first movement as 'a thing of grace, intimate and virginal', but there are hints of grief beneath the surface, where, for instance, Schubert presents material in the minor key at a climactic point in the movement. The sublimely lyrical *Andante* was described by Schumann as 'a blissful dream-state, a pulsating flow of exquisitely human emotion', yet it too has undercurrents of pain just as we find in the most serene movements by Mozart. Schubert, however, banished melancholy in the good humoured *Scherzo* and *Trio* (with their waltz like characters) and the energetic final *rondo*.



## FRIDAY 2ND AUGUST CONT'D

The great music scholar Alfred Einstein noted, in the first movement, a clear reference to the song 'Des Sängers Habe' whose text includes the lines:

Smash my fortune to pieces  
Take from me all I have;  
Yet leave me only my zither  
And I will still be happy and rich.

The final *Rondo*, according to Einstein, similarly recalls the song 'Skolie' which exhorts us 'in the bright May morning [to] take delight in life of the flower before its fragrance fades'.

8:00pm

Townsville Civic Theatre

**Evening Series - Three Sentiments**



Georg Philipp TELEMANN (1681-1767)

Trio Sonata in C [*Introduzione, à tre*], TWV 42:C1

*Grave – Andante*

*Xantippe: Presto*

*Lucretia: Largo*

*Corinna: Allegretto*

*Clelia: Vivace*

*Dido: Triste- Disperato*

Ruth Wilkinson

Atle Sponberg

Daniel Yeadon

Neal Peres da Costa

From 1722 Telemann was ensconced more or less happily – though there was a scandal involving his wife, a Swedish officer and crippling gambling debts – in Hamburg, and remained there for the rest of his life, making occasional forays to places like Bayreuth. Always alive to the music around him, and to influences from elsewhere, he cultivated, among other things, certain French ideas and forms, especially music that has a programmatic element such as the imitation of nature or a literary image: his orchestral suites include depictions of the tide in Hamburg's harbour, and the story of *Don Quixote*.

Telemann published *Der getreue Music-Meister*, a kind of album, in Hamburg 1728–9 as part of his broader interest in pedagogy. The C major sonata, or *Introduzione, à tre*, as it is called there, is a suite of musical portraits of famous women of antiquity. After a French overture, where slow music in dotted rhythms frames a contrapuntal fast section, we are introduced to Xantippe, Socrates's querulous wife. Lucretia (subject of Britten's opera *The Rape of Lucretia*), commits suicide in shame after her ravishment by Tarquinius, the last king of Rome. Telemann's C minor largo is full of plangent falling semitones. The historical Corinna was a poet who may have taught Pindar, but her name became a stock character in pastoral poetry, so here she has an appropriately bucolic dance-tune. Clelia, unlike Lucretia, was able to free herself from the unwanted attentions of her captor, an Etruscan, and swam to safety across the Tiber. Dido, abandoned by Aeneas, alternates a sad strain for the melody instruments with more desperate, fully scored outbursts.

Felix MENDELSSOHN (1809-1847)

String Quartet No.2 in A minor, Op.13

*Adagio – Allegro vivace*

*Adagio non lento*

*Intermezzo: Allegretto con moto – Allegro di molto*

*Presto – Adagio non lento*

Goldner String Quartet

## FRIDAY 2ND AUGUST CONT'D

In 1827 Mendelssohn was 18 and had already composed a formidable amount of music, including the 13 Sinfonias (composed for Sunday concerts in the family home) which established his effortless technique in writing for strings. His early masterpiece, the *Octet* dates from 1825 and one his most defining works, the *Overture to A Midsummer Night's Dream* was composed a year later. The String Quartet Op.13 was written in 1827 during his summer vacation from the University of Berlin, where his mother hoped he would get an education 'so rare in musicians'. Beethoven had recently died, and Mendelssohn had obviously understood the importance of the late Beethoven quartets more than many of his contemporaries. This work shows a number of subtle influences from Beethoven's Op.95, 74, 130 and 132 without, however, sounding derivative. Like Beethoven, Mendelssohn is able to create moments of extraordinary grace out of seemingly no material, and as in late Beethoven there is a fruitful tension between the popular and the 'learned'. Mendelssohn shows his mastery of fugue, for instance, but can then write the simplest melody and accompaniment as in the *Intermezzo*, which is itself balanced by a shimmering Trio section that recalls the fairy music from the 'Dream' overture. The whole work, more interestingly, is derived from the melody of his song *Frage*, Op.9 No.1, known also as *Ist es wahr?* – Is it true? The first three notes of the song form a characteristic 'motto' theme like Beethoven's 'Muss es sein?' which is heard, transformed, in all four movements.

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

## INTERVAL

Sergei PROKOFIEV (1891-1953)

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

*Theme and Variations: Moderato*

*Andante energico*

*Allegro sostenuto, ma con brio*

*Adagio pesante*

*Allegro precipitato, ma non troppo presto*

*Andantino*

Giovanni Guzzo

Philip Dukes

Kirsty McCahon

Michael Collins

Nicholas Daniel

Prokofiev left the Soviet Union not long after the Revolution, and a number of years in the USA, he (wrongly) imagined that Paris would offer him a secure professional niche. He settled there in 1923. In 1924 he was approached by one Boris Romanov, a Russian ballet master, who was no doubt hoping to cash in on the Parisian success of Diaghilev's Ballets Russes. Romanov commissioned Prokofiev to write a short ballet scored for the easily-toured combination of oboe, clarinet, violin, viola, and bass. Called *Trapeze*, it was set in a circus, and thus has some resonances with works such as *Petrushka*, *Pierre lunaire* and *Parade*.

The composer set to work, producing the score quickly. The small ensemble offered an irresistible palette from which to

## FRIDAY 2ND AUGUST CONT'D

draw the kinds of textures and colours expected from the ultra-modernist that some sections of Parisian society thought Prokofiev was. In any event, the ballet was not a success, the more recent critic Orrin Howard, for instance, writing: 'Let's be honest, there's nothing lovable about this music. It's determinedly abrasive, intimidating, and unapologetic in its dissonance and unrelenting grimacing.' And it was rhythmically very complex and challenging for the dancers. Prokofiev, never one to waste music, arranged much of the material for the work in the Quintet, Op.39, and two other movements in the orchestral Divertimento, Op.43. After his return to the Soviet Union and denounced as 'formalist', Prokofiev apologized for the work saying that it was the fault of 'the Parisian atmosphere, where complex patterns and dissonances were the accepted thing, and which fostered my predilection for complex thinking'.

Klaus PAIER (born 1966)

*Tres Sentimientos*

Ksenija Sidorova

Atle Sponberg

Gil Morgenstern

Philip Dukes

Li-Wei Qin

Kirsty McCahon

Klaus Paier, Austrian accordionist and composer, studied at Klagenfurt conservatory. He quickly turned his attention to other genres, from tango and world music to jazz, in order to fuse them into an unmistakable, personal style. Always searching for the greatest possible freedom of expression, he has continued to do this in the most diverse line-ups: especially in his own trio, in duo with the Croatian cellist Asja Valcic and saxophonist Gerald Preinfalk as well as with the radio.string.quartet. Klaus Paier was the first Austrian artist to receive the Silver Disc Award in 2011 in Moscow. His CDs *Movimiento* and *Live* was nominated for the Amadeus Award.

*Tres Sentimientos* consist of three short, linked character pieces: an energetic opening featuring additive rhythms; an ornate songlike central section and a finale that recalls the mood of the opening. Biography © Klaus Paier 2013

## SATURDAY 3RD AUGUST

10:00am

C2, Townsville Civic Theatre

**Concert Conversations with Piers Lane 6**

Piers interviews Zuill Bailey, Gil Morgenstern and Markus Schäfer.

Bright SHENG (born 1955)

*The Stream Flows*

I. quaver = 54

II. quaver = 104-108

CHEN Yi (born 1953)

*Memory*

Gil Morgenstern

*Australian première*

Bright Sheng was born in Shanghai but has lived in the United States since 1982 where he has cultivated a musical language that brings together elements of Western and Asian music.

DELAYED Broadcast by



## SATURDAY 3RD AUGUST CONT'D

*The composer writes:* This work was commissioned by the Foundation for Chinese Performing Arts, for Nai-Yuan Hu, who gave the première performance on October 20th, 1990 at the Jordan Hall of the New England Conservatory in Boston, Massachusetts.

The first part of *The Stream Flows* is based on a well-known southern Chinese folk song whose words are:

The rising moon shines brightly,

It reminds me of my love in the mountains.

Like the moon, you walk in the sky, As the crystal stream flows down the mountain.

A clear breeze blow up the hill,

My love, do you hear I am calling you?

The freshness and the richness of the tune deeply touched me when I first heard it. Since then I have used it as basic materials in several of my works. Here I hope that the resemblance of the timbre and the tone quality of a female folk singer is evoked by the solo violin. The second part is a fast country dance based on a three-note motive.

© Bright Sheng 1990

Like Bright Sheng, Chen Yi received her initial training in China - and was the first woman to receive a Master's Degree in composition in that country - but travelled to the USA for further study and now resides there as a distinguished composer of music that encompasses Western and Asian sounds.

Chen wrote this plaintive memorial work, *Memory*, in tribute to the passing of her teacher, Professor Lin Yaoji. In her program notes, the composer speaks to her mentor:

I wish you could hear the tune in my memory, which sounds like my painful cry out of your name in our Cantonese dialect. I expressed my deep sorrow in the music, to remember your fatherly mentorship. Your meaningful smile will always be with us encouragingly.

© Chen Yi 2010

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*

Gil Morgenstern

Zuill Bailey

Piers Lane

Mendelssohn was acutely aware of the tradition of Western music in which he operated, but was by no means a reactionary composer. He had, however, had a firm schooling in the forms of the classical period, as well as the enormous advantage of an in-house string orchestra to play through his very earliest works. He was a brilliant pianist, of course, so it is unsurprising that his earliest mature chamber music (indeed, his earliest published works, dating from the early 1820s) are three Piano Quartets and a Violin Sonata. Among the works predating these is a Trio where viola replaces cello, but it was not until 1839, when Mendelssohn was ensconced in Leipzig that he wrote his first Piano Trio in D minor.

Like Beethoven from his Op.1 on, Mendelssohn casts his trio in four, rather than three movements. When he had composed

## SATURDAY 3RD AUGUST CONT'D

the first draft, though, Mendelssohn showed it to his colleague Ferdinand Hiller. He and Hiller had been friends since boyhood, and Hiller – a student of Hummel – had gravitated towards the music of composers seen to be avant-garde in their day, such as Berlioz, Chopin and especially Liszt. Mendelssohn and Liszt were friendly too, Liszt having appeared at the Gewandhaus, but it was Hiller who suggested that Mendelssohn consider enriching the piano part of his trio, more in line with the emerging style of Romantic pianism. The result was what Robert Schumann called ‘the master trio of today... a lovely composition which years from hence will still delight grand- and great-grand children’.

Mendelssohn solves the problems of balance, created by the increased resonance of the mid-19th century piano, perfectly, as we hear in the opening movement despite its turbulent minor mood. The slow movement is supremely lyrical with all three instruments given their chance to sing. The Scherzo’s dazzling lightness is often compared to that of Mendelssohn’s *A Midsummer Night’s Dream* score, which rather underplays its more dramatic gestures. Interestingly, Mendelssohn dispenses with the conventional trio section at the heart of this movement, preferring an episode of intricate counterpoint. The ‘fast and passionate’ rondo finale indulges in much Romantic hair-tossing until the final episode (a lovely cello melody) which leads to a sparkling, major key conclusion.

1:00pm

C2, Townsville Civic Theatre

**AFCM Winterschool – Advanced Concert**

3:00pm

Townsville Civic Theatre

**Families’ Concert – Noah’s Flood**



Benjamin BRITTEN (1913-1976)

*Noye’s Fludde*, Op.59

Conducted by Nicholas Daniel

Directed by Terri Brabon

Chorus Master Anne Milanovic

Noye: David Hibbard

Mrs Noye: Adele Johnston

God: Brendan O’Connor

Mrs Noye’s Gossips: Sandra Neal, Jodie Bell

Sem: Emiel Reichinger

Ham: Dean Crawley

Jaffett: Spencer Cliff

Mrs Sem: Bianca Parison

Mrs Ham: Ruby Ioannou

Mrs Jaffett: Bianca Bachiella

Animals and birds: THEATREiNQ, Townsville Grammar School,

Kirwan State High School

Andrew West

David Selig

Michael Fellows

Goldner String Quartet

Kirsty McCahon

Ruth Wilkinson

Timothy Constable

Ian Brunskill

Dale Hosking

North Queensland Recorder Society

Handbells courtesy of Handbell Society of Australasia

2013 AFCM Winterschool string students

Set/Costumes: Kindly created by Re-Cre8tive and

Artworks (Kith & Kin)

## SATURDAY 3RD AUGUST CONT'D

In 1957 Britten returned to the Chester mystery plays, which had furnished the libretto for his *Canticle II: Abraham and Isaac*. By the mid-14th century many towns across Britain had a cycle of such plays – more of the Chester plays have survived intact than most – which dramatized in the vernacular the Christian story, beginning with the fall of Lucifer and ending with the Apocalypse and Judgement Day. The plays were presented at the feast of Corpus Christi, which falls in late spring in the northern hemisphere, and while they were almost certainly written by monks, each story was assigned to a different craft guild. Appropriately enough, according to the banns that detailed each guild’s responsibilities, ‘the *Water-leaders* and *Drawers of Dee*, loke that Noyes shippe be set on hie’. Like the other guilds, they would have performed their play on the back of a cart in the town’s streets.

The verse is in simple rhyming couplets with lots of Anglo-Saxon style alliteration. It clearly lays out God’s displeasure at humanity, his detailed instructions to Noah for building the ark, the gathering of pairs of animals, the rise and fall of the floodwaters, the sending forth of the raven and the dove to find dry land, and God’s final promise never to flood the earth again. And – it was a kind of carnival day after all – there is the slapstick aspect of Noah’s wife’s initial refusal to leave her ‘gossips’ (who mercilessly mock Noah) and her forcible removal to the ship.

A commercial TV project for an operatic version of one of the mystery plays had fallen through, but Britten continued to work on the piece, which was ultimately premièred at the Aldeburgh Festival in June 1958 – coincidentally around the time of Corpus Christi. Britten immediately saw that the text would be the perfect children’s opera. Apart from God (a speaking role), Noah and his wife, the cast could be almost entirely children: Noah’s sons and their wives were written for trained child-choristers, and the huge cast of animals by local schoolchildren with no acting experience. The latter enter to wonderfully raucous bugling, singing ‘Kyrie eleison’ (Lord have mercy), and, as they emerge from the Ark after the flood, this is balanced by a jaunty chorus of ‘Alleluias’. The score is beautifully crafted to allow players of varying levels of technical experience to contribute. Moreover, the accompanying chamber orchestra includes recorders (one of which ‘voices’ the dove that returns to the ark with an olive branch), bugles, two pianos, organ, hand-bells (which evoke God’s rainbow) and, to depict the first heavy drops of rain, ‘slung mugs’ – cups and mugs suspended on a length of string and struck with a wooden spoon – as part of the large percussion section.

The action of the piece is articulated by the inclusion of three Anglican hymns in which the congregation joins. The first, ‘Lord Jesus, think on me’ opens the opera with its prayer for grace and forgiveness; out of the maelstrom of the storm and flood at the centre of the work (actually a carefully composed *passacaglia*) emerges ‘Eternal father, strong to save’ with its prayer ‘for those in peril on the sea’; and when, at the end, the ark is safely on Mt Ararat and God’s promise never to destroy the earth by flood (symbolised by the rainbow) has been given, the cast and congregation sing ‘The spacious firmament on high’ to the tune known as Tallis’s Canon before God’s final blessing.

*This performance of Noye’s Fludde by Benjamin Britten is given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey and Hawkes Music Publishers Ltd of London*

## SATURDAY 3RD AUGUST CONT'D

8:00pm

Townsville Civic Theatre  
**Festival Farewell**

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 ABC  
Classic FM

Albert LAVIGNAC (1846-1916)

*Galop-Marche*

Andrew West

David Selig

Neal Peres da Costa

Piers Lane

Lavignac was an important teacher and music-theorist in late 19th century Paris, teaching at the Paris Conservatoire where he numbered distinguished composers such as Debussy among his students. His scholarly works include founding the Conservatoire's influential Encyclopedia and Dictionary of Music, and a work on the use of pedalling in piano music. The famous *Galop-Marche* is for one piano, eight hands.

Cécile CHAMINADE (1857-1944)

*Les Noces d'argent*, Op.13 for piano, eight hands

David Selig

Piers Lane

Neal Peres da Costa

Andrew West

Chaminade became hugely successful in the late 19th and early 20th centuries despite significant prejudice against her being a woman. Sadly she is best known now for her Flute Concertino, but was the composer of a vast amount of music for piano, all of which was published and sold during her lifetime, including works like 'The Silver Wedding'.

Johann Sebastian BACH (1685-1750)

arr. Schur

*Jesu, Joy of Man's Desiring*

Neal Peres da Costa

Andrew West

David Selig

*Australian première*

The chorale that occurs twice in Bach's Cantata, *Herz und Mund und Tat und Leben*, BWV 147, sung on the feast of the Visitation of the Virgin, has taken on a life of its own as *Jesu, Joy of Man's Desiring* in which garb it has been arranged for everything from Dame Myra Hess's piano up to and including Moog Synthesiser and rock bands. Paul Elie's *Reinventing Bach* gives a fascinating account of the piece's metamorphoses.

Peter DICKINSON (born 1934)

*Bach in Blue*

Michael Collins

Gil Morgenstern

Piers Lane

*Australian Première*

Peter Dickinson lives in Suffolk. He went to Cambridge as Organ Scholar of Queens' College and then spent three formative years in New York, initially at the Juilliard School, then working as a critic and freelance performer. Many of Peter Dickinson's compositions are involved with popular music or jazz: his Piano Concerto, for instance, contains a ragtime ensemble and recordings with his sister, the mezzo Meriel Dickinson, include *Rags, Blues and Parodies*.

## SATURDAY 3RD AUGUST CONT'D

*The composer writes:*

This piece was one of a number of tributes to Michael Berkeley in his tenth and final season as Director of the Cheltenham Festival in 2004. Several composers, famously Gounod and later Arvo Pärt, have become involved with the first prelude in Bach's *48 Preludes and Fugues*. I have often felt that there must be a blues lurking somewhere beneath Bach's chords and I found it here.

© Peter Dickinson 2004

Max BRUCH (1838-1920)

String Octet in B flat major, Op. posth.

*Allegro moderato*

*Adagio*

*Allegro molto*

Dene Olding

Giovanni Guzzo

Dimity Hall

Gil Morgenstern

Irina Morozova

Philip Dukes

Julian Smiles

Kirsty McCahon

One has to feel sorry for Bruch. His career was largely overshadowed by Brahms's, and his G minor Violin Concerto has rather turned him into a one-hit wonder. But he had a distinguished career as a conductor in Germany and England, was the composer of three symphonies and several operas, and was a legendary teacher – still giving classes at Berlin's Hochschule für Musik well into his seventies.

Like Brahms, Bruch was a colleague of Joseph Joachim, and this was related to his particular fondness for string instruments, which, he said, 'sing a melody better than a piano, and melody is the soul of music'. In addition to the G minor Violin Concerto, those works that have remained in the repertoire tend to feature the strengths of stringed instruments.

The Octet was composed near the end of Bruch's long career, and as many commentators have noted, it demonstrates that his style remained essentially unchanged over decades. It is scored not for the symmetrical pair of quartets favoured by Mendelssohn, but with double bass instead of second cello; this offers Bruch the possibility of richer lower-register textures and at times, an almost orchestral heft, as we hear in the 'tutti' sections of the expansive first movement.

Not surprisingly, Bruch's love of and genius for melody – not to mention opulent harmony and counterpoint – is on display in the central *adagio*, whose lyricism is occasionally disturbed by perfunctory gestures.

A galloping figure introduces the final *allegro molto*, a genial piece that nonetheless develops its material with great wit and sophistication.

## INTERVAL

Ástor PIAZZOLLA (1921-1992)

arr. Zinger

*Oblivion*

*Libertango*

Li-Wei Qin

Zuill Bailey



## SATURDAY 3RD AUGUST CONT'D

Julian Smiles  
Daniel Yeadon

*Café 1930*  
Adios Nonino  
Atle Sponberg  
Ksenija Sidorova

from *Tango Sensations*  
'Asleep'  
'Anxiety'  
'Fear'  
Ksenija Sidorova  
Atle Sponberg  
Goldner String Quartet

In 1954 Ástor Piazzolla won a scholarship to study with the legendary Nadia Boulanger in Paris. He was by this stage acknowledged as a great composer of tangos and performer on the *bandoneón* (concertina) in his native Buenos Aires (though, incidentally, he spent many of his earliest years in New York) and had already studied with Alberto Ginastera. But Piazzolla, like Gershwin, yearned to be a serious composer and played down the importance of tango at first. Boulanger, however, showed her usual perspicacity. Hearing Piazzolla play tango on the *bandoneón* she famously said 'Ástor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind' echoing Ravel's advice to Gershwin that there was nothing he could teach the American.

Piazzolla took Boulanger's advice, as one would, but at the same time his interest in 'classical' music allowed him to enrich his tango composition and move freely between popular and 'serious' musical worlds. He composed for Rostropovich, the Kronos Quartet and Gidon Kremer among others, and maintained an interest in 'classical' genres.

Tango itself was originally far from high art, and while its origins are complex it was the music of the slum areas of Buenos Aires in the early twentieth century which is the root of Piazzolla's work. Characterised by an immediately recognizable duple rhythm, tango developed into three major forms: *tango-milonga*, the purely instrumental form; *tango-romanza* which blends dance with Romantic song, and *tango-canción*, a more sentimental vocal form.

In the early 1970s Piazzolla was associated with Conjunto 9, an ensemble consisting of *bandoneón* (which he played), string bass, electric guitar, piano, string quartet and drum kit. The group's sound was, naturally, more hi-tech than that of the roots of tango, but this 'sort of song of liberty, composed for it 1974, has since been heard in several successful arrangements.

Richard WAGNER (1813-1883)  
arr. Murray  
*Die Walküre*, Act III:  
The Ride of the Valkyries  
Tutti

*World première*

Wagner's greatest hit comes from the start of Act III of *Die Walküre* (the second opera of the 'Ring' Cycle) and depicts the heavenly warrior-equestriennes bearing the bodies of slain heroes to their eternal reward in Valhalla. It has been arranged for numerous ensembles, usually to comic effect.

## SUNDAY 4TH AUGUST

6:00pm  
Cairns Civic Theatre  
**A Midwinter Night's Dream**

Johann Sebastian BACH (1685-1750)  
Sonata in A major, BWV 1032  
*Vivace*  
*Largo e dolce*  
*Allegro*  
Nicholas Daniel  
Piers Lane

Even though it is usually assumed that Bach wrote the Flute Sonata, BWV 1032, in Cöthen around 1720, the earliest manuscript that survives for this piece dates from 1736. It is moreover, incomplete, as Bach had transcribed part of the work's first and second movements onto unused staves in the manuscript of another work piece; subsequently, someone unwittingly removed some of the sonata's first movement. Enough survives, however to dispel the doubts about authenticity that linger around other accompanied sonatas attributed to Bach; the piece, with its fully written-out harpsichord part, displays Bachian grace and sophistication.

It is somewhat curious though, that the central movement is in A minor – the tonic minor of the work – which has led to speculation that this could have been the slow movement of a discarded C major concerto.

Serge RACHMANINOFF (1873-1943)  
Sonata for cello and piano in G minor, Op.19  
*Lento- Allegro moderato*  
*Allegro scherzando*  
*Andante*  
*Allegro mosso*  
Zuill Bailey  
Piers Lane

In March 1897 the première performance of Rachmaninoff's First Symphony was so bad that the critic Cesar Cui described it as sounding like 'a program symphony on the seven plagues of Egypt'. It would seem that the fiasco was caused by conductor Alexander Glazunov's being – as often – drunk; whatever the reason, the experience plunged Rachmaninoff into a period of despair which he took for clinical depression and completed nothing substantial for some three years.

The *Cello Sonata*, composed in 1901 for Anatoly Brandukov and the composer, is one of the first works in which Rachmaninoff the composer re-emerges, but is his last and only substantial work of chamber music.

Its expansive first movement begins with a declamatory slow introduction, stressing the rising semitone that will permeate the movement, which gives way to a surging 'Russian' theme contrasted with soul-searching passages of introspection and brilliant duo writing such as glittering piano figuration accompanied by pizzicato cello.

The minor-key *Allegro scherzando* is no joke, despite frenetic energy set off, again, by moments of nostalgic lyricism. The Andante, unsurprisingly, allows Rachmaninoff's lyricism to take wing, with long-breathed melodies and passionate outbursts, and the G major finale brings together a striving, turbulent first theme with a triumphant and joyful second theme. Stephen Isserlis sees the piece as a journey of the soul, a reflection of the composer's return from the depths of depression.

## SUNDAY 4TH AUGUST CONT'D

## INTERVAL

Felix MENDELSSOHN (1809–1847)

*A Midsummer Night's Dream*

Overture, Op.21

Ksenija Sidorova

As Mendelssohn said of his precocious masterpiece, the *Midsummer Night's Dream* Overture, it 'follows the play closely', the magical four-chord opening ushering in a shimmering world of the wood at night and its mercurial spirits, music of worldly pomp and great – sometimes preposterous – yearning of the young lovers, a braying donkey and the heavy tramp of the boots of the 'rude mechanicals'.

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*

Gil Morgenstern

Zuill Bailey

Piers Lane

See page 42

## MONDAY 5TH AUGUST

10:00am

Whitfield House

**Concert Conversations with Piers Lane**

Piers interviews Zuill Bailey, Nicholas Daniel, Gil Morgenstern and Ksenija Sidorova.

Bright SHENG (born 1955)

*The Stream Flows*

I. quaver = 54

II. quaver = 104–108

CHEN Yi (born 1953)

*Memory*

Gil Morgenstern

See page 42

Julius RIETZ (1812–1877)

Konzertstück in F minor, Op.33

*Andante sostenuto**Intermezzo: Allegretto con moto**Finale: Allegretto animato*

Nicholas Daniel

Piers Lane

Rietz was a cellist, conductor and composer who worked as assistant conductor to Mendelssohn, whose works he later edited, at Düsseldorf and then, mid-century, became conductor of the Gewandhaus Orchestra in Leipzig. His music tends to be neo-classical in a Mendelssohnian way, as he was temperamentally opposed to the innovations of Liszt and Wagner.

## MONDAY 5TH AUGUST CONT'D

His Konzertstück consists of a lyrical, pastoral opening in F minor, an intermezzo in 3/4 that alternates F minor and major, and a genial F major finale.

Felix MENDELSSOHN (1809–1847)

*Songs without Words**Andante* in D Major, Op.109*Andante con moto* in E major, Op.19b No.1*Andante espressivo* in G major, Op. 62 No.1

Zuill Bailey

Piers Lane

*Australian première*

Mendelssohn wrote some 36 *Songs without Words* in six volumes that were published between 1833 and 1868. It seems that as children he and his sister Fanny had composed such works as a game; the Romantic period's love of the short, allusive solo fragment made the pieces eminently suited to the time, though Mendelssohn would have hated to know that some of them had been given kitsch, picturesque nicknames.

The two last volumes appeared after Mendelssohn's death, as did the lone *Song without Words*, Op.109 (1868), which he composed for cello and piano in 1845.

Op.19b, which first appeared in London as *Original Melodies for the Pianoforte*, was published in Germany 1833, and Op.62 a decade later.

The pieces typically present an unruffled diatonic theme that then enters unstable territory – Op.109 actually modulates to the minor key, where Op.19b No.1 and Op.62 No.1 become briefly chromatic before recapitulating their main idea. Friedrich Grützmacher, a 19th century cello virtuoso, made the arrangement of the latter two.

Serge RACHMANINOFF (1873–1943)

'Barcarolle', Op.10 No.3

Pyotr LONDONOV (1928–1981)

*Scherzo-Toccata*

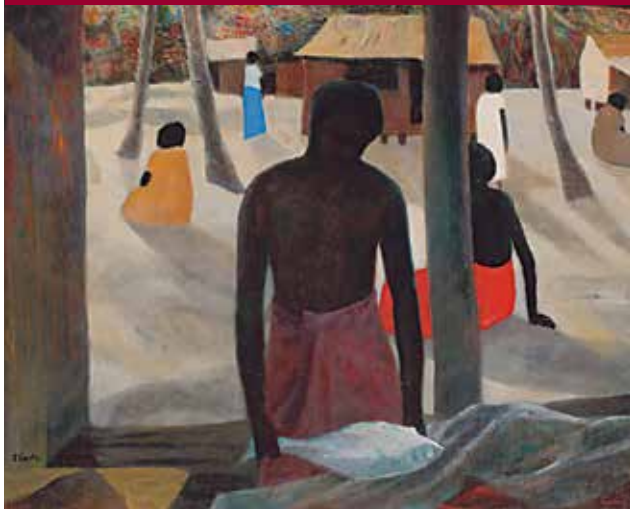
Ksenija Sidorova

See page 22

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## END OF PROGRAMME

# PHILIP BACON GALLERIES



Ray Crooke *Man with fish, Thursday Island (detail)* c.1966

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# ABANDON

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**24 JULY - 1 AUG 2013**

[www.dancenorth.com.au](http://www.dancenorth.com.au)

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Photo: Botticelli Studios



**DANCENORTH**

## Poulenc *Le Bal Masqué*

### Air de bravoure

Madame la Dauphine,  
Fine, fine, fine, fine, fine, fine,  
Fine, fine, fine, fine.  
Ne verra pas, ne verra pas le beau film  
Qu'on y a fait tirer  
Les vers du nez  
Car on l'a mené en terre avec son premier-né  
En terre et à Nanterre  
Où elle est enterrée.

Quand un paysan de Chine  
Chine, Chine, Chine, Chine  
Veut avoir des primeurs  
Il va chez l'imprimeur  
Ou bien chez sa voisine  
Shin, Shin, Shin, Shin, Shin, Shin,  
Tous les paysans de la Chine  
Les avaient épiés  
Pour leur mettre des bottines  
Tine! tine!  
Ils leurs coupent les pieds.

M. le comte d'Artois  
Est monté sur le toit  
Faire un compte d'ardoise  
Toi, toi, toi, toi,  
Et voir par la lunette  
Nette! nette! pour voir si la lune est  
Plus grosse que le doigt.  
Un vapeur et sa cargaison  
Son, son, son, son, son, son,  
Ont échoué contre la maison.  
Son, son, son, son,  
Chipons da la graisse d'oie  
Doye, doye, doye,  
Pour en faire des canons.

### Malvina

Voilà qui j'espère vous effraie  
Mademoiselle Malvina ne quitte plus son éventail  
Depuis qu'elle est morte.  
Son gant gris perle est étoilé d'or.  
Elle se tirebouchonne comme une valse tzigane  
Elle vient mourir d'amour à ta porte  
Près du grès où l'on met les cannes.  
Disons qu'elle est morte du diabète  
Morte du gros parfum qui lui penchait le cou.  
Oh! l'honnête animal! si chaste et si peu fou!  
Moins gourmet que gourmande elle était de sang-lourd  
Agrégé ès lettres et chargée de cours  
C'était en chapeau haut qu'on lui faisait la cour  
Or, on ne l'aurait eue qu'à la méthode Hussarde  
Malvina, ô fantôme, que Dieu te garde!

### La dame aveugle

La dame aveugle dont les yeux saignent choisi  
ses mots  
Elle ne parle à personne de ses maux  
Elle a des cheveux pareils à la mousse  
Elle porte des bijoux et des pierreries rousses  
La dame grasse et aveugle dont les yeux saignent  
Écrit des lettres polies avec marges et  
Interlignes

Elle prend garde aux plis de sa robe de Peluche  
Et s'efforce de faire quelque chose de plis  
Et si je ne mentionne pas son beau-frère  
C'est qu'ici ce jeune homme n'est pas en honneur  
Car il s'enivre et fait s'enivrer l'aveugle  
Qui rit, qui rit alors et beugle.

### Finale

Réparateur perclus de vieux automobiles  
L'anachorète hélas a regagné son nid,  
Par ma barbe je suis trop vieillard pour Paris,  
L'angle de tes maisons m'entre dans les chevilles.  
Mon gilet quadrillé a, dit-on, l'air étrusque  
Et mon chapeau marron va mal avec mes frusques.  
Avis! c'est un placard qu'on a mis sur ma porte.  
Dans ce logis tout sent la peau de chèvre morte.

Translation © Christopher Goldsack <http://www.melodie.talktalk.net/index.htm>

### Bravura aria

Madam the Dauphine,  
fine, fine, fine, fine, fine, fine,  
fine, fine, fine, fine,  
will not see, will not see the beautiful film  
for which they had drilled her there  
'pulling the worms from the nose'  
for they lead her beneath the earth with her first-born  
beneath the earth and at Nanterre  
where she is buried

When a peasant from China  
China, China, China, China,  
wants to have early vegetables  
he goes to the printer  
or to his neighbour's wife  
shin, shin, shin, shin, shin, shin,  
all the peasants of China  
had spied on them  
to put little boots on them  
tine! tine!

they cut off their feet.  
Monsieur the Count of Artois  
climbed onto the roof  
to count up the tiles  
you, you, you, you,  
and to see through the telescope  
clearly, clearly, to see whether the moon is  
fatter than the finger.  
A steamer and its cargo  
son, son, son, son, son, son,  
foundered against the house,  
son, son, son, son.  
Let's pinch some goose grease  
doye, doye, doye,  
with which to make canons.

### Malvina

There is the one I hope frightens you  
Mademoiselle Malvina no longer leaves her fan  
Ever since she died.  
Her grey glove is starred with gold.  
She cork-screws like a gypsy waltz  
she comes to die of love at your door  
near the crock where they place the walking-sticks.  
Let's say that she died of diabetes  
died of the heavy perfume which bowed her neck.  
Oh! The honest creature! So chaste and hardly mad!  
Less gourmet than greedy she was of heavy blood  
Doctor in letters and in charge of classes  
it was in top hat that one courted her  
now, one could only have had her by the hussar method  
Malvina! O phantom, may God keep you!

### The blind lady

The blind lady whose eyes bleed chooses  
her words  
she speaks to nobody of her pains  
she has hair like moss  
she wears jewels and russet gems

The fat and blind lady whose eyes bleed  
writes polite letters with margins and  
inter-line spaces

she takes care of the pleats in her plush dress  
and forces herself to do something more  
and if I don't mention her brother-in-law  
it is because that young man is not in favour here  
for he gets drunk and makes the blind one get drunk  
who laughs, who laughs then and bellows.

### Finale

Crippled repairer of old cars,  
the hermit has alas returned to his nest,  
by my beard I am too much an old man for Paris,  
the angle of your houses sticks into my ankles.  
My checkered waistcoat has, they say, Etruscan looks  
and my chestnut hat goes badly with my togs.  
Warning! This is a notice-board they fixed on my door.  
In this dwelling all smells of the skin of dead goat.

**Wagner *Liebestod* from *Tristan and Isolde***

Mild und leise  
 wie er lächelt,  
 wie das Auge  
 hold er öffnet  
 seht ihr's Freunde?  
 Seht ihr's nicht?  
 Immer lichter  
 wie er leuchtet,  
 stern-umstrahlet  
 hoch sich hebt?  
 Seht ihr's nicht?  
 Wie das Herz ihm  
 mutig schwillt,  
 voll und hehr  
 im Busen ihm quillt?  
 Wie den Lippen,  
 wonnig mild,  
 süßer Atem  
 sanft entweht  
 Freunde! Seht!  
 Fühlt und seht ihr's nicht?  
 Hör ich nur diese Weise,  
 die so wundervoll und leise,  
 Wonne klagend,  
 alles sagend,  
 mild versöhnend  
 aus ihm tönend,  
 in mich dringet,  
 auf sich schwinget,  
 hold erhallend  
 um mich klinget?  
 Heller schallend,  
 mich umwallend,  
 sind es Wellen  
 sanfter Lüfte?  
 Sind es Wogen  
 wonniger Düfte?  
 Wie sie schwellen,  
 mich umrauschen,  
 soll ich atmen,  
 soll ich lauschen?  
 Soll ich schlürfen,  
 untertauchen?  
 Süß in Düften  
 mich verhauchen?  
 In dem wogenden Schwall,  
 in dem tönenden Schall,  
 in des Welt-Atems  
 wehendem All  
 ertrinken,  
 versinken  
 unbewußt  
 höchste Lust!

Translation © Barbara Pothen from the Aria Database <http://www.aria-database.com>

Mildly and gently,  
 how he smiles,  
 how the eye  
 he opens sweetly  
 Do you see it, friends?  
 Don't you see it?  
 Brighter and brighter  
 how he shines,  
 illuminated by stars  
 rises high?  
 Don't you see it?  
 How his heart  
 boldly swells,  
 fully and nobly  
 wells in his breast?  
 How from his lips  
 delightfully, mildly,  
 sweet breath  
 softly wafts  
 Friends! Look!  
 Don't you feel and see it?  
 Do I alone hear this melody,  
 which wonderfully and softly,  
 lamenting delight,  
 telling it all,  
 mildly reconciling  
 sounds out of him,  
 invades me,  
 swings upwards,  
 sweetly resonating  
 rings around me?  
 Sounding more clearly,  
 wafting around me  
 Are these waves  
 of soft airs?  
 Are these billows  
 of delightful fragrances?  
 How they swell,  
 how they sough around me,  
 shall I breathe,  
 Shall I listen?  
 Shall I drink,  
 immerse?  
 Sweetly in fragrances  
 melt away?  
 In the billowing torrent,  
 in the resonating sound,  
 in the wafting Universe  
 of the World-Breath  
 drown,  
 be engulfed  
 unconscious  
 supreme delight!

**THE VIRGINIA CHADWICK MEMORIAL REEF TALK, SUNDAY 28TH JULY 3:00PM****Schubert *Die Forelle* D550**

In einem Bächlein helle,  
 Da schoß in froher Eil  
 Die launische Forelle  
 Vorüber wie ein Pfeil.  
 Ich stand an dem Gestade  
 Und sah in süßer Ruh  
 Des muntern Fischleins Bade  
 Im klaren Bächlein zu.

Ein Fischer mit der Rute  
 Wohl an dem Ufer stand,  
 Und sah's mit kaltem Blute,  
 Wie sich das Fischlein wand.  
 So lang dem Wasser Helle,  
 So dacht ich, nicht gebricht,  
 So fängt er die Forelle  
 Mit seiner Angel nicht.

Doch endlich ward dem Diebe  
 Die Zeit zu lang. Er macht  
 Das Bächlein tückisch trübe,  
 Und eh ich es gedacht  
 So zuckte seine Rute,  
 Das Fischlein zappelt dran,  
 Und ich mit regem Blute  
 Sah die Betrogene an.

Translation © licorna.din.vis

***The Trout***

In a bright little brook  
 there shot in merry haste  
 a capricious trout:  
 past it shot like an arrow.  
 I stood upon the shore  
 and watched in sweet peace  
 the cheery fish's bath  
 in the clear little brook.

A fisher with his rod  
 stood at the water-side,  
 and watched with cold blood  
 as the fish swam about.  
 So long as the clearness of the water  
 remained intact, I thought,  
 he would not be able to capture the trout  
 with his fishing rod.

But finally the thief grew weary  
 of waiting. He stirred up  
 the brook and made it muddy,  
 and before I realized it,  
 his fishing rod was twitching:  
 the fish was squirming there,  
 and with raging blood I  
 gazed at the betrayed fish.

### 1. Violon – Fiançailles pour rire

Louise de Vilmorin (1902-1969)  
Couple amoureux aux accents méconnus  
Le violon et son joueur me plaisent.  
Ah! j'aime ces gémissements tendus  
Sur la corde des malaises.  
Aux accords sur les cordes des pendus  
À l'heure où les Lois se taisent  
Le cœur, en forme de fraise,  
S'offre à l'amour comme un fruit inconnu.

### 2. Le pont by Guillaume Apollinaire

Deux dames le long le long du fleuve  
Elles se parlent par-dessus l'eau  
Et sur le pont de leurs paroles  
La foule passe et repasse en dansant  
Un dieu  
c'est pour toi seule que le sang coule  
Tu reviendras  
Hi! oh! Là-bas  
Là-bas  
Tous les enfants savent pourquoi  
Passe mais passe donc  
Ne te retourne pas  
Hi! oh! là-bas là-bas  
Les jeunes filles qui passent sur le pont léger  
Portent dans leurs mains  
Le bouquet de demain  
Et leurs regards s'écoulent  
Dans ce fleuve à tous étranger  
Qui vient de loin qui va si loin  
Et passe sous le pont léger de vos paroles  
Ô Bavardes le long du fleuve  
Ô Bavardes ô folles le long du fleuve.

### 3. Métamorphoses Louise de Vilmorin

Reine des mouettes  
Reine des mouettes, mon orpheline,  
Je t'ai vue rose, je m'en souviens,  
Sous les brumes mousselines  
De ton deuil ancien.  
Rose d'aimer le baiser qui chagrine  
Tu te laissais accorder à mes mains  
Sous les brumes mousselines  
Voiles de nos liens.  
Rougis, rougis, mon baiser te devine  
Mouette prise aux nœuds des grands chemins.

Reine des mouettes, mon orpheline,  
Tu étais rose accordée à mes mains  
Rose sous les mousselines  
Et je m'en souviens.

**C'est ainsi que tu es**  
Ta chair, d'âme mêlée,  
Chevelure emmêlée,  
Ton pied courant le temps,  
Ton ombre qui s'étend  
Et murmure à ma tempe,  
Voilà, c'est ton portrait,  
C'est ainsi que tu es,  
Et je veux te l'écrire  
Pour que la nuit venue,  
Tu puisses croire et dire,  
Que je t'ai bien connue.

#### Paganini

Violon hippocampe et sirène  
Berceau des cœurs cœur et berceau  
Larmes de Marie Madeleine  
Soupir d'une Reine  
Echo

Violon orgueil de mains légères  
Départ à cheval sur les eaux  
Amour chevauchant le mystère  
Voleur en prière  
Oiseau

Violon femme morganatique  
Chat botté courant la forêt  
Puit des vérités lunatiques  
Confession publique  
Corset

Violon alcool de l'âme en peine  
Préférence muscle de soir

### 1. Violin – Betrothal for laughs

Loving couple with unrecognized accents  
the violin and its player please me.  
Ah! I like these wailings drawn out  
upon the cord of discomforts.  
To the chords on the ropes of the hanged  
at the hour the Laws fall silent  
the heart, in the form of a strawberry,  
offers itself to love like an unknown fruit.

### 2.

Two ladies along the river  
they converse across the water  
and upon the bridge of their words  
the crowd passes and passes again dancing

A god  
It is for you alone that the blood flows  
You will come back  
Hi! Oh! Over there  
all children know why  
cross over go on then cross over  
don't turn back  
Hi! Oh! over there over there  
The young girls who pass on the flimsy bridge  
carry in their hands  
tomorrow's bouquet  
and their stares trickle  
into this river foreign to all  
which comes from far and goes so far  
and flows beneath the flimsy bridge of your words  
O Gossips along the river  
O Gossips o mad women along the river

### 3. Metamorphoses

Queen of the seagulls  
Queen of the seagulls, my orphan girl,  
I saw you pink, I remember,  
beneath the muslin mists  
of you former mourning.  
Pink of liking the kiss which vexes  
you would surrender yourself to my hands  
beneath the muslin mists  
veils of our bonds.  
Blush, blush, my kiss divines you  
seagull caught at the junction of the great pathways.

Queen of the seagulls, my orphan girl,  
you were pink surrendered to my hands  
pink beneath the muslin  
and I remember it.

#### That is how you are

Your flesh, mingled with soul,  
entangled hair,  
your foot running through time,  
your shadow which spreads  
and murmurs at my temples,  
there, that is your portrait,  
that is how you are,  
and I want to write it for you  
so that night having come,  
you can believe and say,  
that I have known you well.

#### Paganini

Violin sea-horse and siren  
cradle of hearts heart and cradle  
tears of Mary Magdalen  
sigh of a queen  
echo  
violin pride of agile hands  
departure on horseback over the waters  
love straddling mystery  
thief at prayer  
birdviolin morganatic woman  
puss-in-boots running through the forest  
well of the mad truths  
public confession  
corset  
violin spirit of the soul in sorrow  
preference muscle of the evening  
shoulder of sudden seasons



Épaules des saisons soudaines  
Feuille de chêne  
Miroir

Violon chevalier du silence  
Jouet évadé du bonheur  
Poitrine des milles présences  
Bateau de plaisance  
Chasseur.

#### 4. Les Ponts-de-Cé - Louis Aragon, les Yeux d'Elsa, 1942

J'ai traversé Les Ponts-de-Cé  
C'est là que tout a commencé

Une chanson des temps passés  
Parle d'un chevalier blessé,

D'une rose sur la chaussée  
Et d'un corsage délacé,

Du château d'un duc insensé  
Et des cygnes dans les fossés,

De la prairie où vient danser  
Une éternelle fiancée,

Et j'ai bu comme un lait glacé  
Le long lai des gloires faussées.

La Loire emporte mes pensées  
Avec les voitures versées,

Et les armes désamorçées,  
Et les larmes mal effacées,

Oh ! ma France ! ô ma délaissée !  
J'ai traversé Les Ponts-de-Cé.

#### 5. Les chemins de l'amour Jean Anouilh

Les chemins qui vont à la mer  
Ont gardé de notre passage,  
Des fleurs effeuillées  
Et l'écho sous leurs arbres  
De nos deux rires clairs.  
Hélas! des jours de bonheur,  
Radieuses joies envolées,  
Je vais sans retrouver traces  
Dans mon cœur.

Chemins de mon amour,  
Je vous cherche toujours,  
Chemins perdus, vous n'êtes plus  
Et vos échos sont sourds.  
Chemins du désespoir,  
Chemins du souvenir,  
Chemins du premier jour,  
Divins chemins d'amour.

Si je dois l'oublier un jour,  
La vie effaçant toute chose,  
Je veux, dans mon cœur, qu'un souvenir repose,  
Plus fort que l'autre amour.  
Le souvenir du chemin,  
Où tremblante et toute éperdue,  
Un jour j'ai senti sur moi  
Brûler tes mains.

Translation © Christopher Goldsack [www.melodie.talktalk.net/index.htm](http://www.melodie.talktalk.net/index.htm)

oak leaf  
mirror

violin knight of silence  
play-thing escaped from happiness  
breast of the thousand presences  
pleasure boat  
hunter.

4.  
I crossed the bridges of Cé  
it is there that it all began

a song of times gone by  
speaks of a wounded knight  
of a rose on the road  
and of an unlaced bodice

of the castle of a insane duke  
and of the swans in the moat

of the meadow where  
an eternal fiancée comes to dance

and I drank like a chilled milk  
the long lay of the falsified glories

The Loire carries my thoughts away  
along with the upturned cars

and the unprimed firearms  
and the tears barely wiped away

o my France o my forsaken one  
I crossed the bridges of Cé

5.  
The paths that lead to the sea  
have kept, of our passing-by,  
flowers with fallen petals  
and the echo, beneath their trees,  
of both our bright laughter.  
Alas! of the days of happiness,  
radiant joys now flown,  
I wander without finding their trace again  
in my heart.

Paths of my love,  
I still seek you,  
lost paths, you are no more  
and your echos are hollow.  
Paths of despair,  
paths of memory,  
paths of the first day,  
divine paths of love.

If one day I have to forget him,  
life effacing everything,  
I wish, in my heart, that one memory should remain,  
stronger than the other love.  
The memory of the path,  
where trembling and utterly bewildered  
one day, upon me, I felt  
your hands burning.

## RAY GOLDING SUNSET SERIES – LOVE SONGS MONDAY 29TH JULY 5:30PM

### Brahms *Liebeslieder Waltzes Op.52*

1. Rede, Mädchen, allzu liebes,  
das mir in die Brust, die kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,  
willst du, eine Überfromme,  
rasten ohne traute Wonne,  
oder willst du, daß ich komme?

Rasten ohne traute Wonne,  
nicht so bitter will ich büßen.  
Komme nur, du schwarzes Auge.  
Komme, wenn die Sterne grüßen.

2. Am Gesteine rauscht die Flut,  
heftig angetrieben;  
wer da nicht zu seufzen weiß,  
lernt es unterm Lieben.

3. O die Frauen, o die Frauen,  
wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!

Speak, maiden, whom I love all too much,  
who hurled into my once aloof heart,  
with only one glance,  
these wild, ardent feelings!

Will you not soften your heart?  
Do you wish to be chaste  
and remain without sweet bliss,  
or do you want me to come to you?

To remain without sweet bliss –  
I would never make such a bitter penance.  
So come, dark-eyes,  
come when the stars greet you.

Against the stones the stream rushes,  
powerfully driven:  
those who do not know to sigh there,  
will learn it when they fall in love.

O women, O women,  
how they melt one with bliss!  
I would have become a monk long ago  
if it were not for women!

4. Wie des Abends schöne Röte  
möcht ich arme Dirne glühn,  
Einem, Einem zu gefallen,  
sonder Ende Wonne sprühn.

5. Die grüne Hopfenranke,  
sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
so traurig ist ihr Sinn!

Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr das Liebste weit?

6. Ein kleiner, hübscher Vogel  
nahm den Flug  
zum Garten hin,  
da gab es Obst genug.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte so wie der.  
Leimruten-Arglist  
lauert an dem Ort;  
der arme Vogel  
konnte nicht mehr fort.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte doch,  
ich täte nicht wie der.  
Der Vogel kam

in eine schöne Hand,  
da tat es ihm,  
dem Glücklichen, nicht and.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte doch wie der.

7. Wohl schön bewandt  
war es vor ehe  
mit meinem Leben,  
mit meiner Liebe;  
durch eine Wand,  
ja, durch zehn Wände  
erkannte mich  
des Freundes Sehe.  
Doch jetzo, wehe,  
wenn ich dem Kalten  
auch noch so dicht  
vorm Auge stehe,  
es merks sein Auge,  
sein Herze nicht.

8. Wenn so lind dein Auge mir  
und so lieblich schauet,  
jede letzte Trübe flieht  
welche mich umgrauet.

Dieser Liebe schöne Glut,  
laß sie nicht verstieben!  
Nimmer wird, wie ich, so treu  
dich ein andrer lieben.

9. Am Donaustrande,  
da steht ein Haus,  
da schaut ein rosiges  
Mädchen aus.  
Das Mädchen,  
es ist wohl gut gehegt,  
zehn eiserne Riegel  
sind vor die Türe gelegt.  
Zehn eiserne Riegel  
das ist ein Spaß;  
die spreng ich  
als wären sie nur von Glas

10. wie sanft die Quelle sich  
durch die Wiese windet!  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

11. Nein, es ist nicht auszukommen  
mit den Leuten;  
Alles wissen sie so giftig  
auszudeuten.  
Bin ich heiter, hegen soll ich  
lose Triebe;

Like the evening's lovely red,  
would I, a poor maiden, like to glow,  
to please one, one boy -  
and to then radiate bliss forever.

The green hops vine,  
it winds along the ground.  
The young, fair maiden -  
so mournful are her thoughts!

You - listen, green vine!  
Why do you not raise yourself heavenwards?  
You - listen, fair maiden!  
Why is your heart so heavy?

How can the vine raise itself  
when no support lends it strength?  
How can the maiden be merry  
when her sweetheart is far away?

A small, pretty bird  
took flight  
into the garden -  
there was fruit enough there.  
If I were a pretty,  
small bird,  
I would not tarry -  
I would do just as he did.  
Malicious lime-twigs  
lurked in that place;  
the poor bird  
could not escape.  
If I were a pretty,  
small bird,  
I would have hesitated,  
I would not have done that.

The bird came  
into a pretty girl's hand,  
and she did not harm him,  
the lucky thing.  
If I were a pretty,  
small bird,  
I would not linger -  
I would do just as he did

Quite fair and contented  
was I previously  
with my life  
and with my sweetheart;  
through a wall,  
yes, through ten walls,  
did my friend's gaze  
recognise me.  
But now, oh woe,  
if I am with that cold boy,  
no matter how close  
I stand before his eyes,  
neither his eyes  
nor his heart notices.

When your eyes look at me  
so gently and lovingly,  
you chase away every last anxiety  
that troubles my life.

The lovely glow of this love -  
do not let it disappear!  
No one else will ever love you  
as faithfully as I.

On the banks of the Danube,  
there stands a house,  
and looking out of it  
is a pink-cheeked maiden.  
The maiden  
is very well-protected:  
ten iron bolts  
have been placed on the door.  
But ten iron bolts  
are but a joke;  
I will snap them  
as if they were only glass.

O how gently the stream  
winds through the meadow!  
O how lovely it is when Love  
finds Love!

No, there's just no getting along  
with people;  
they always make such poisonous  
interpretations of everything.  
If I'm merry, they say I cherish  
loose urges;

bin ich still, so heißt, ich wäre  
irr aus Liebe.

12. Schlosser auf, und mache Schlösser,  
Schlösser ohne Zahl;  
denn die bösen Mäuler will ich  
schließen allzumal.

13. Vögelein durchrauscht die Luft,  
sucht nach einem Aste;  
und das Herz, ein Herz, ein Herz begehrt's,  
wo es selig raste.

14. Sieh, wie ist die Welle klar,  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder!

15. Nachtigall, sie singt so schön,  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mich im Dunkeln!

16. Ein dunkler Schacht ist Liebe,  
ein gar zu gefährlicher Brunnen;  
da fiel ich hinein, ich Armer,  
kann weder hören noch sehen,  
nur denken an meine Wonnen,  
nur stöhnen in meinen Wehn

17. Nicht wandle, mein Licht, dort außen  
im Flurbereich!  
Die Füße würden dir, die zarten,  
zu naß, zu weich.  
All überströmt sind dort die Wege,  
die Stege dir;  
so überreichlich tränke dorten  
das Auge mir

18. Es bebet das Gesträuche,  
gestreift hat es im Fluge  
ein Vögelein.  
In gleicher Art erbebet  
die Seele mir, erschüttert  
von Liebe, Lust und Leide,  
gedenkt sie dein.

if I'm quiet, they say  
I am crazed with love.

Locksmith - get up and make your locks,  
locks without number;  
for I want to lock up  
all the evil mouths.

The little bird rushes through the air,  
searching for a branch;  
and my heart desires a heart, a heart  
on which it can blessedly rest.

See how clear the waves are  
when the moon gazes down!  
You who are my love,  
you love me back!

The nightingale, it sings so beautifully,  
when the stars are twinkling.  
Love me, my beloved heart,  
kiss me in the dark!

Love is a dark shaft,  
a very dangerous well;  
and I, poor man, fell in.  
I can neither hear nor see,  
I can only think about my bliss,  
I can only moan in my woe.

Do not wander, my light, out there  
in the field!  
Your feet, your tender feet, would get  
too wet, too soft.  
All flooded are the paths there,  
and the bridges,  
so amply there  
did my eyes weep.

The bushes are trembling;  
they were brushed by a  
little bird in flight.  
In the same way,  
my soul trembles,  
overcome by love, pleasure and sorrow,  
as it thinks of you.

RAY GOLDING SUNSET SERIES – BACH BY CANDLELIGHT 1 WEDNESDAY 31ST JULY 5:30PM

**Ich elender Mensch, wer wird mich erlösen, BWV 48:**

**6. 'Vergibt mir Jesus meine Sünden'**

Vergibt mir Jesus meine Sünden,  
So wird mir Leib und Seel gesund.  
Er kann die Toten lebend machen  
Und zeigt sich kräftig in den Schwachen,  
Er hält den längst geschloßen Bund,  
Daß wir im Glauben Hilfe finden.

**Es erhub sich ein Streit, BWV 19:**

**5. 'Bleibt ihr Engel, bleibt bei mir' BWV 19**

Bleibt, ihr Engel, bleibt bei mir!  
Führet mich auf beiden Seiten,  
daß mein Fuß nicht möge gleiten!  
Aber lernt mich auch allhier  
euer großes Heilig singen  
und dem Höchsten Dank zu singen.

**O wretched man that I am! who shall deliver me from the body of this death?**

Forgive me, O Jesus, my sins,  
Then my body and soul shall be healthy  
He can make the dead alive  
And shows his power in the weak,  
He keeps the long-sealed Covenant,  
So that in faith we find salvation.

**There arose a great strife**

Stay, ye angels, stay by me!  
Lead me so and stay by me  
That my foot may never stumble!  
But teach me here as well  
How to sing your mighty 'Holy'  
And to sing thanks to the Highest!

RAY GOLDING SUNSET SERIES – SCHUBERTIAD FRIDAY 2ND AUGUST 5:30PM

**Schubert Der Wanderer an den Mond D870**

Auf Erden - ich, am Himmel - du  
Wir wandern beide rüstig zu:  
Ich ernst und trüb, du hell und rein,  
Was mag der Unterschied wohl sein?

Ich wandre fremd von Land zu Land,  
So heimatlos, so unbekannt;  
Berg auf, Berg ab, Wald ein, Wald aus,  
Doch bin ich nirgend, ach! zu Haus.

Du aber wanderst auf und ab  
Aus Ostens Wiege' in Westens Grab,  
Wallst Länder ein und Länder aus,  
Und bist doch, wo du bist, zu Haus.

Der Himmel, endlos ausgespannt,  
Ist dein geliebtes Heimatland;  
O glücklich, wer, wohin er geht,  
Doch auf der Heimat Boden steht!

Translation © Emily Ezust, from The Lied, Art Song, and Choral Texts Archive [www.lieder.net/](http://www.lieder.net/)

I on the earth, you in the sky -  
we both wander briskly on:  
I stern and troubled, you mild and pure;  
what might be the difference between us?

A stranger, I wander from land to land,  
so rootless and unknown;  
up mountains and down, into forests and out,  
but nowhere am I - alas! - at home.

But you wander up and down,  
from the eastern cradle to the western grave,  
on your pilgrimage from land to land;  
and wherever you are, you are at home.

The sky, endlessly spreading,  
is your beloved homeland;  
o happy is he who, wherever he goes,  
still stands on native ground!

**Das Zügelglöcklein D871**

Kling' die Nacht durch, klinge,  
Süßen Frieden bringe  
Dem, für wen du tönst!  
Kling' in weite Ferne,  
So du Pilger gerne  
Mit der Welt versöhnst!

Aber wer will wandern  
Zu den lieben Andern,  
Die voraus gewalt?  
Zog er gern die Schelle?  
Bebt er an der Schwelle,  
Wann Herein erschallt?

Gilt's dem bösen Sohne,  
Der noch flucht dem Tone,  
Weil er heilig ist?  
Nein, es klingt so lauter,  
Wie ein Gottvertrauter  
Seine Laufbahn schließt.

Aber ist's ein Müder,  
Den verwaist die Brüder,  
Dem ein treues Tier  
Einzig ließ den Glauben  
An die Welt nicht rauben,  
Ruf ihn, Gott, zu dir!

Ist's der Frohen einer,  
Der die Freuden reiner  
Lieb und Freundschaft teilt,  
Gönn ihm noch die Wonnen  
Unter dieser Sonnen,  
Wo er gerne weilt!

Translation © Emily Ezust, from The Lied, Art Song, and Choral Texts Archive <http://www.lieder.net/>

Ring the night through, ring;  
bring sweet peace  
to him for whom you toll!  
Ring out to far places,  
so you reconcile the pilgrim  
with the world!

But who would travel after  
those dear others  
who have gone before?  
Does he gladly ring the bell?  
For he trembles on the threshold  
when they cry "Enter!"

Is it directed at the wicked son,  
who is even still cursing the tone  
because it is holy?  
No, it rings louder  
as a god-fearing man  
nears the end of his life's run.

But if it is for one who is weary,  
who was bereft of his brothers,  
whom some loyal beast  
once helped, preventing his faith  
from being robbed by the world -  
it calls him, God, to you!

If it is one of those joyful ones,  
who share pure happiness,  
love and friendship,  
grant him still some bliss  
under this sun,  
where he tarries gladly!

**Im Freien', D880t**

Draußen in der weiten Nacht  
Steh ich wieder nun,  
Ihre helle Sternenpracht  
Laßt mein Herz nicht ruhn!

Tausend Arme winken mir  
Süß begehrend zu,  
Tausend Stimmen rufen hier,  
»Gruß dich, Trauter, du!«

O ich weiß auch, was mich zieht,  
Weiß auch, was mich ruft,  
Was wie Freundes Gruß und Lied  
Locket durch die Luft.

Siehst du dort das Hüttchen stehn,  
Drauf der Mondschein ruht?  
Durch die blanken Scheiben sehn  
Augen, die mir gut!

Siehst du dort das Haus am Bach,  
Das der Mond bescheint?  
Unter seinem trauten Dach  
Schläft mein liebster Freund.

Siehst du jenen Baum der voll  
Silberflocken flimmt?  
O wie oft mein Busen schwoll  
Froher dort gestimmt!

Jedes Plätzchen, das mir winkt  
Ist ein lieber Platz,  
Und wohin ein Strahl nur sinkt,  
Locket ein teurer Schatz.

Drum auch winkt mir's überall  
So begehrend hier,  
Drum auch ruft es, wie der Schall  
Trauter Liebe mir.

Translation © David Gordon

Outside in the vast night  
Now once more I stand;  
Its bright, starry splendour  
Grants my heart no peace.

A thousand arms beckon to me  
With sweet longing  
A thousand voices call to me:  
'Greetings, thou dear friend!'

Oh, I know what draws me,  
What calls to me,  
Like a friend's greeting, a song  
Floating enticingly through the air.

Do you see there the cottage  
On which the moonlight is lingering?  
From its sparkling windows gaze out  
Fond eyes.

Do you see the house there by the brook,  
Lit by the moon?  
Beneath its homey roof  
My dearest friend sleeps.

Do you see that tree,  
Glittering with flakes of silver?  
Oh, how often did my heart  
Swell there with joy!

Every little place that beckons  
Is precious to me  
And wherever a moonbeam falls,  
Cherished treasure entices.

So everything here  
Beckons to me with longing  
And calls to me  
With the sounds of true love.

**'Auf dem Strom', D943**

Nimm die letzten Abschiedsküsse,  
Und die wehenden, die Grüße,  
Die ich noch ans Ufer sende,  
Eh' dein Fuß sich scheidend wende!  
Schon wird von des Stromes Wogen  
Rasch der Nachen fortgezogen,  
Doch den tränendunklen Blick

Take the last parting kiss,  
and the wavy greeting  
that I'm still sending ashore  
before you turn your feet and leave!  
Already the waves of the stream  
are pulling briskly at my boat,  
yet my tear-dimmed gaze



**Zieht die Sehnsucht stets zurück!**

Und so trägt mich denn die Welle  
Fort mit unerflehter Schnelle.  
Ach, schon ist die Flur verschwunden,  
Wo ich selig Sie gefunden!  
Ewig hin, ihr Wonnetage!  
Hoffnungsleer verhallt die Klage  
Um das schöne Heimatland,  
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,  
Und wie drängt es mich hinüber,  
Zieht mit unnennbaren Banden,  
An der Hütte dort zu landen,  
In der Laube dort zu weilen;  
Doch des Stromes Wellen eilen  
Weiter ohne Rast und Ruh,  
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,  
Fern von jeder heitern Küste,  
Wo kein Eiland zu erschauen,  
O, wie faßt mich zitternd Grauen!  
Wehmutstränen sanft zu bringen,  
Kann kein Lied vom Ufer dringen;  
Nur der Sturm weht kalt daher  
Durch das grau gehobne Meer!

Kann des Auges sehndend Schweifen  
Keine Ufer mehr ergreifen,  
Nun so schau' ich zu den Sternen  
Auf in jenen heil'gen Fernen!  
Ach, bei ihrem milden Scheine  
Nannt' ich sie zuerst die Meine;  
Dort vielleicht, o tröstend Glück!  
Dort begegn' ich ihrem Blick.

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keeps being tugged back by longing!

And so the waves bear me forward  
with unsympathetic speed.  
Ah, the fields have already disappeared  
where I once discovered her!  
Blissful days, you are eternally past!  
Hopelessly my lament echoes  
around my fair homeland,  
where I found her love.

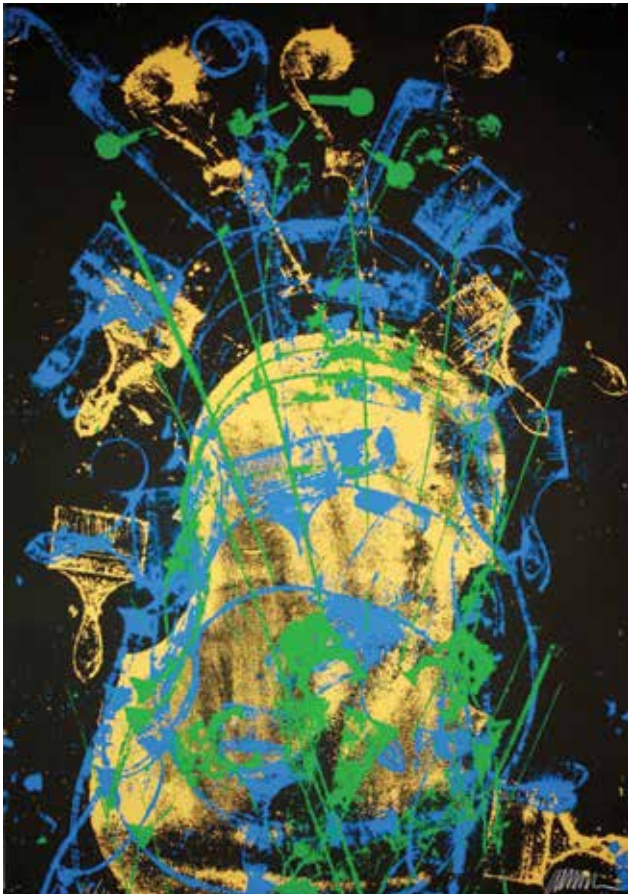
See how the shore dashes past;  
yet how drawn I am to cross:  
I'm pulled by unnameable bonds  
to land there by that little hut  
and to linger there beneath the foliage;  
but the waves of the river  
hurry me onward without rest,  
leading me out to the sea!

Ah, before that dark wasteland  
far from every smiling coast,  
where no island can be seen –  
oh how I'm gripped with trembling horror!  
Gently bringing tears of grief,  
songs from the shore can no longer reach me;  
only a storm, blowing coldly from there,  
can cross the grey, heaving sea!

If my longing eyes, surveying the shore,  
can no longer glimpse it,  
then I will gaze upward to the stars  
into that sacred distance!  
Ah, beneath their placid light  
I once called her mine;  
there perhaps, o comforting future!  
there perhaps I shall meet her gaze.

**Evening Series – *Fantasie* | Monday 29th July 8:00PM**

Images of works by Arman referred to in Benjamin Wallfisch's *Chopin's Waterloo*. See page 32.



4. Melody for Strings



2. Französisches Horn



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5. Chopin's Waterloo

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P30 *Sonata for Violin and Piano*  
Monday 29 July, 10:00am

P31 *Trio for oboe, bassoon and piano*  
Monday 29 July, 5:30pm

## PROKOFIEV, Sergei

P41 *Quintet in G minor*  
Friday 2 August, 8:00pm

## PUCCINI/CHINDAMO

P29 'Nessun dorma'  
Sunday 28 July, 8:30pm

## PURCELL/CHINDAMO

P29 'Dido's lament'  
Sunday 28 July, 8:30pm

## RACHMANINOFF, Serge

P22 & 46 'Barcarolle' Thursday 25 July, 6:30pm; Monday 5 August, 10:00am

## RACHMANINOFF

P28 'Spring Waters'  
Sunday 28 July, 3:00pm

## RACHMANINOFF

P45 *Sonata for cello and piano*  
Sunday 4 August, 6:00pm

## RAVEL, Maurice arr. Winther

P23 *La Valse*  
Friday 26 July, 8:00pm

## RIETZ, Julius

P46 *Konzertstück in F minor*  
Monday 5 August, 10:00am

## SCHUBERT, Franz

P40 'Der Wanderer an den Mond'; 'Das Züngleinlein'; 'Im Freien'; 'Auf dem Strom'  
Friday 2 August, 5:30pm

## SCHUBERT

P28 'Die Forelle'  
Sunday 28 July, 3:00pm

P32 *Fantasie in F minor*

Monday 29 July, 8:00pm

P28 *Piano Quintet in A major*, D667 ('The Trout')  
Sunday 28 July, 3:00pm

P40 *Piano Trio in B flat*  
Friday 2 August, 5:30pm

## SCHUMANN/CHINDAMO

P29 'Träumerei'  
Sunday 28 July, 8:30pm

## SHENG, Bright

P42 & 46 *The Stream Flows*  
Saturday 3 August, 10:00am;

Monday 5 August, 10:00am

## TELEMANN, Georg Philipp

P41 *Trio Sonata in C*  
Friday 2 August, 8:00pm

## TELEMANN

P39 *Trio Sonata in G minor*  
Friday 2 August, 10:00am

## VERDI, Giuseppe

P32 *String Quartet in E minor*  
Monday 29 July, 8:00pm

## WAGNER, Richard arr. Ledger

P25 *Tristan and Isolde: Prelude and 'Liebestod'*  
Saturday 27 July, 8:00pm

## WAGNER arr. Murray

P45 'The Ride of the Valkyries'  
Saturday 3 August, 8:00pm

## WALLFISCH, Benjamin

P32 *Chopin's Waterlloo*  
Monday 29 July, 8:00pm

## ZUBITSKY, Vladimir

P33 *Omaggio ad Astor Piazzolla*  
Tuesday 30 July, 2:00pm



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# Special Events

## CHEFS IN THE NORTH DINNER

6:30pm, Thursday 25th July

Jupiters Townsville

Hosted by Maggie Beer and Damien Beaumont

PRESENTING PARTNER

Jupiters  
TOWNVILLE



**Maggie Beer, SA**  
Cook, Author and Food Producer

### HOST

**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 the night before the opening of the Australian Festival of Chamber Music, this eighth

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.

Local Chefs from prominent Townsville restaurants Jam Corner, Rydges Southbank, The Brewery and A Touch of Salt, partner with the Festival and guest Chefs from Brisbane, Melbourne, Sunshine Coast and Hamilton Island.

Set on the lawns of Jupiters Casino overlooking Magnetic Island, chamber music performances programmed by Piers Lane and performed by Festival guest artists completes an unforgettable night under the stars.

**David Pugh**  
Executive Chef  
Head Chef and Owner of Restaurant Two, Brisbane

### VISITING CHEFS

**Brandon Baker**  
Executive Chef from Embassy XO, Peregian Beach

**Daniel Wilson**  
Owner and Head Chef from Huxtable Restaurant, Melbourne

**Adam Woodfield**  
Executive Chef from Coca Chu, Hamilton Island  
*Proudly sponsored by Simon George & Sons*

**Thomas Newman**  
Pastry Chef from Restaurant Two, Brisbane  
*Proudly sponsored by Commercial Catering Supplies*

**Matt Merrin**  
Chef Advisor  
Head chef and owner of Jam Corner, Townsville

### LOCAL CHEFS

**Daniel Peters**  
Sous Chef from Jam Corner  
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**Kenneth Burton**  
Executive Chef from Rydges Southbank and Southbank Grill  
*Proudly sponsored by Classic Coffee*

**Jon Beavis**  
Executive Chef from Malt at the Brewery  
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**Matt Ostrenski**  
Head Chef from A Touch of Salt  
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**11.30AM - 3.00PM**

**DINNER**  
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[www.jupitertownsville.com.au](http://www.jupitertownsville.com.au)

Subject to availability, change and cancellation.

Jupiters  
TOWNVILLE





Radical Bay



Photo © Steve Snider



Reef Talk

## PIANO LESSONS - ANNA GOLDSWORTHY

**2:30pm, Saturday 27th July**

Riverway Arts Centre. Co-presented by AFCM and School of Arts Townsville

*A musical journey made in heaven. It's 90 minutes of pure enchantment* - The Courier Mail.

Anna Goldsworthy's award-winning book, which recounts her musical awakening as a young girl, struck a deep chord with critics, readers and music lovers on its 2009 release. Goldsworthy herself stars in this stage adaptation, which, like the book, elegantly illustrates the intriguing relationship between the young pianist and her Russian teacher (played by Carol Burns). This charismatic enigma inspires and challenges her young charge in equal measure as they work through a program of sublime piano pieces, including selections from Mozart, Liszt and Chopin. Part theatrical production and part concert, *Piano Lessons* provides insight into the lives and inspirations of the great masters to expose the process of learning, interpreting and creating music.

See page 25 for more details. Adult \$35, Member \$33, Concession \$33

Originally commissioned & produced by Qld Music Festival 2011 in association with QPAC. Tour managed and coordinated by arTour, an initiative supported by the Queensland Government through Arts Queensland.



THEME  
VARIATIONS  
PIANO SERVICES



## COMPOSITIONS IN COLOUR BOOK SIGNING

**5:00pm, Saturday 27th July**

Mary Who? Bookshop, 414 Flinders Street Townsville City

Mary Who? Bookshop is proud to host author and artist Di Bresciani on Saturday 27th July at 5pm. Di will be talking about aspects of her work as showcased in her book *Compositions in Colour*.

Taking a modernist perspective, the book describes how the intuitive nature of movement itself, in both fine arts and music, can be seen as central to creative expression. It is the story of how the rhythms of performance, in any artistic discipline, manifest themselves in the rhythms of light and sound we perceive before us.

All welcome. Light refreshments will be served.

## THE VIRGINIA CHADWICK MEMORIAL REEF TALK

**3:00pm, Sunday 28th July**

C2, Townsville Civic Theatre

The Virginia Chadwick Memorial Reef Talk is a unique event and a Festival highlight. Science and music come together in a stimulating and moving combination. Leading research scientists in the tropical and marine sciences present fascinating findings and recent advances in Great Barrier Reef research supported with film and images. Music programmed by Piers Lane and performed by Festival artists completes an intriguing, entertaining and informative session for all ages.

### Presentation 1: Dr Alvaro Berg Soto

'How to protect rare species of inshore dolphins in the Great Barrier Reef?' - protecting some of Australia's rarest marine mammals.

### Presentation 2: Dr Thomas Bridge

The deeper we go, the less we know: Exploring Queensland's deep-water coral reefs.

See page 27 for more details. Adult \$35, Member \$28, Concession \$30

## EXPLORATIONS - IT AIN'T NECESSARILY SO JOE CHINDAMO AND ZOË BLACK

**8:30pm, Sunday 28th July, 2013**

Jupiters Townsville

Experience a stellar night of entertainment under the stars with this exciting musical collaboration between pianist/composer JOE CHINDAMO and violinist ZOË BLACK.

The music is a creative mixture of new works and unique reimaginings of classical works and concert arrangements. The result is bound to entertain.

Enjoy wine and canapés poolside at Jupiters Townsville.

See page 29 for more details. Adult \$60, Member \$54, Concession \$58

Price includes canapés and a glass of wine.

## LIBRARY CHAT

**1:00pm, Monday 29th July, 2013**

The Banquet Centre, The Brewery

Presented by William Lyne and Piers Lane

Australian-born, William Lyne was appointed Director of Wigmore Hall in London in October 1966 and, during his thirty-seven years in this position, transformed the Hall into a much loved recital and chamber music venue. He is delighted to be attending AFCM; his talk will start with a short history of the Hall and then he and Piers will discuss some of the artists who have appeared there. The talk will be illustrated by some 'live' concert recordings.

This is a FREE event!

## MUSIC IN PARADISE - RADICAL BAY\*

**2:00pm depart Breakwater Ferry Terminal,  
Tuesday 30th July**

Don't miss this spectacular and unique concert on the beach at secluded Radical Bay on Magnetic Island. Cruise by ferry around Magnetic Island before arriving and being transported to the beach. Listen to Bridget Bolliger, Michael Collins, Andrew Barnes, Ksenija Sidorova and the Australian Brass Quintet. A special treat will be Nicholas Daniel joined by David Malouf, together they will perform Britten's *Six Metamorphoses after Ovid* interspersed with readings from *An Imaginary Life* and the works of Ovid. Top Townsville restaurant Michel's will provide the catering and Treasury Wines the bubbles. Delight in a swim, some snorkelling, or a stroll before enjoying a sunset cruise back to the mainland. A once in a lifetime experience.

See page 33 for more details. Please book early as seats are limited.

\$195 per person. Price includes food 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.

## THEME & VARIATIONS PIANO SALE

**10am-5pm, Friday 2nd - Sunday 4th August**

V8 Pit Building, Reid Park

There has never been a better time to purchase that special piano. Theme & Variations Piano Services gives you the opportunity to choose your piano in Townsville from a wide selection of beautiful instruments at our AFCM Piano Sale.

## FAMILIES' CONCERT - NOAH'S FLOOD

**3:00pm, Saturday 3rd August**

Townsville Civic Theatre

Join Festival Artists, local singers both adults and children and local instrumentalists as they present Benjamin Britten's *Noye's Fludde Op.59*. This year's Families' Concert is a creative and entertaining weekend activity for the whole family!

See page 43 for more details. Adult \$15, Member \$12, Concession \$10

## AFCM IN CAIRNS

**4th - 5th August**

AFCM will go north to Cairns again this year with two favourite events. Artistic Director Piers Lane and festival artists will present a Sunday evening concert at the Cairns Civic Theatre and then Concert Conversations the following morning at Whitfield House.

See page 46-47 for the artists and programme.

**6:00pm Sunday 4th August** Cairns Civic Theatre

Adult \$50, Member \$44, Concession \$48

**10:00am Monday 5th August** Whitfield House

Adult \$65, Member \$55, Concession \$60

Tickets available at Ticket Link [www.ticketlink.com.au](http://www.ticketlink.com.au), by phone on 1300 855 835, or at the Cairns Civic Theatre.

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## Elias String Quartet

Leading British ensemble the Elias String Quartet make history with a Hindson premiere and masterpieces from Haydn and Beethoven.

**WED 21 AUG 7PM**  
Conservatorium Theatre



## Angela Hewitt

The pre-eminent Bach pianist of our time performs the *Art of Fugue*, brimming with flair and a rare intelligence.

**WED 2 OCT 7PM**  
Conservatorium Theatre



## Academy of Ancient Music & Sara Macliver

Acclaimed soprano Sara Macliver performs with the finest period-instrument orchestra in the world.

**THUR 7 NOV 7PM**  
QPAC

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# AFCM Winterschool

Director Michele Walsh

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## ADVANCED MASTERCLASS PROGRAMME

**Monday 29th July – Saturday 3rd August 2013**

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 perform in the 'Advanced Concert'.

## YOUNG STRING ENSEMBLE WORKSHOP

**Saturday 27th – Sunday 28th July**

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

## ADVANCED PUBLIC MASTERCLASSES

**1:00pm, Wednesday 31st – Friday 2nd 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 3rd August**

C2, Townsville Civic Theatre

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

## YOUNG STRING ENSEMBLE PERFORMANCE

**5:00pm, Sunday 28th July**

C2, Townsville Civic Theatre

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

## Useful Information

### HOW CAN I BOOK TICKETS?

To purchase tickets for any Festival event please visit the TicketShop Box Office at the Civic Theatre, call 07 4727 9797 or visit [www.patronbase.com/\\_AFCM/Productions](http://www.patronbase.com/_AFCM/Productions).

### WHAT FOOD IS AVAILABLE AT CONCERTS?

Jaffa Bah Catering are the new caterers at the Townsville Civic Theatre and they are looking forward to welcoming AFCM patrons with something new for AFCM 2013 – live cooking stations! Jaffa Bah will be serving a variety of food over the course of the festival and you can eat under the stars in the Civic Theatre forecourts.

Dinner will be available from 6:30pm-8:00pm on Friday 26th July, Saturday 27th July, Monday 29th July and then from Wednesday 31st July to Saturday 3rd August.

#### The cooking stations will rotate the following options:

1. Gourmet BBQ – includes selections like marinated lamb cutlets, marinated chicken fillets, herb roasted chat potatoes, buttered corn on the cob, crusty rolls, crisp salads & condiments.
2. Asian fork buffet – includes dishes like crisp Vietnamese coleslaw, Singapore beef noodle salad, cassava & prawn crackers, Wok fried chicken & cashew stir fry, laksa soup, stir fried vegetables with fried tofu.
3. Mezze plate buffet – an assortment of cold canapés, hot finger foods, satays, salad boats, petit fours & more. Cost: \$18-\$24.

#### Pre-purchase at the Bar

Tickets for redemption at the cooking stations can be purchased from the Civic Theatre bar prior to the performance. Patrons can also order interval drinks and pre-order share platters.

#### From the Bar

- Share platter for two \$18.95. A mix of smoked salmon, cooked local prawns, cured meats with charred & pickled vegetables, crusty bread & house made cocktail sauce.
- Cheese platter \$13.50. A mix of Australian & imported cheese, crisp breads, dried fruits & dip.

- A selection of cakes, slices and gluten free desserts \$3.50 - \$4.50
- Confectionary items & crisps \$2.50 - \$3.50

#### Concert Conversations

Ticket price includes morning tea.

#### Music in Paradise – Radical Bay

Ticket price includes food and wine.

#### Explorations – It ain't necessarily so

#### Joe Chindamo and Zoë Black

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

### HOW LONG ARE THE CONCERTS?

#### Concert Conversations

(Starting at 10am) Approx. 2 hrs including one 20 minute interval

#### Ray Golding Sunset Series

(Starting at 5:30pm) Approx. 1 hr with no interval

#### Evening Series

(Starting at 8pm) Approx. 2 ½ hrs including one 15 minute interval

#### Winterschool Concerts & Masterclasses

Approx. 1 hr with no interval

#### The Virginia Chadwick Memorial Reef Talk

Approx. 1 hr 40 minutes with no interval

#### Families' Concert

Approx. 60 minutes with no interval

#### Piano Lessons

Approx. 2 ½ hrs including one 15 minute interval

#### Explorations – It ain't necessarily so

#### Joe Chindamo and Zoë Black

Approx. 2 hrs

#### Music in Paradise – Radical Bay

Arrive back in Townsville at 6:30pm

## ENTER THE DAILY DRAW TO WIN GREAT PRIZES

It's time to reward you with the chance to win great prizes every day of the Festival. Simply visit the Festival booth inside the Townsville Civic Theatre foyer and fill out your entry form. Each day we will draw one or more lucky winners, with prizes such as jewellery, wine, dinner vouchers, accommodation, magazine subscriptions and more! PLUS, the grand finale prize of a holiday package for two to next year's Festival.



## MAKE A DIARY DATE NOW

It just gets better every year – the unique combination of stunning winter weather, tropical location and magical chamber music has to be a strong enticement to return again!

#### Diarise these dates now:

AFCM 2014 – 1 to 9 August, AFCM 2015 – 31 July to 8 August

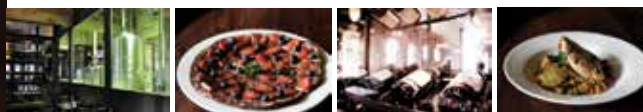
**EXCLUSIVE HOLIDAY PACKAGES AND TICKET OFFERS** – be the first to hear about special holiday packages and ticket offers for next year's Festival. Sign up to our monthly Festival E-News now. Visit [afcm.com.au/signup](http://afcm.com.au/signup).



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252 Flinders Street, Townsville QLD 4810

## Festival Venues

**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 St, North Ward

**St Margaret Mary's Church**  
Cnr Bayswater Rd and  
Charters Towers Rd, Hyde Park

**Perc Tucker Regional Gallery**  
Cnr Denham & Flinders Street,  
Flinders Mall, Townsville

**The Banquet Centre, The Brewery**  
252 Flinders Street, Townsville

**Radical Bay, Magnetic Island**  
Meet at Breakwater Ferry Terminal  
Sir Leslie Thiess Drive, Townsville

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

**Cairns Civic Theatre**  
Cnr Sheridan & Florence Street, Cairns

**Whitfield House**  
50 Collins Avenue, Edge Hill, Cairns



## Day off Discoveries

[afcm.com.au/things2do](http://afcm.com.au/things2do)

With 300 days of sunshine each year, there is an abundance of activities and attractions to explore in Townsville. Take a walk through the Queens Gardens or Anzac Park; enjoy the wonderful views from the top of Castle Hill; stroll along the Strand; dine alfresco along Palmer or Gregory Streets; or wonder into town and check out the Townsville Cotters Market on Sunday morning. There's also Reef HQ Aquarium, the world's largest living coral reef aquarium; the Museum of Tropical Queensland; the Maritime Museum and the Townsville Cultural Centre.

Further afield you can visit Billabong Sanctuary, Townsville's native animal wildlife park; or of course the Great Barrier Reef or the rainforest, if you have a day to spare. Finally, the glorious Magnetic Island is just across the bay, and makes for a fabulous day out, or a pleasant lunch date!

If you are not heading to Radical Bay for this year's beach concert on Tuesday the 30th of July, here are our suggested activities:

### ■ Take in the magic of Magnetic Island

A quick 20 minute ride with SeaLink and you're in paradise, with 23 bays and beaches, fringing reefs, wildlife and walking trails. A return ferry ticket is \$32.00 and can be purchased at the Ferry Terminal. Day tours can also be organised. Call SeaLink on 1800 681 816.

### ■ Enjoy a trip to Wallaman Falls

Discover the dramatic feature of the highest sheer drop waterfall in the southern hemisphere. AFCM price of \$115 per person, includes lunch. Tuesday 30 July 8.30am to 4.30pm. (Note: minimum of 4 guests required for tour to proceed). Call Kookaburra Tours on 0448 794 798.

### ■ Admire the art at Umbrella Studio

Dr Anneke Silver's exhibition, Divergent Vision, is on display at Umbrella Studios. Tuesday, 30 July 3pm to 4.30pm, wine & cheese

provided. Umbrella Studio, 482 Flinders Street. Free event. No RSVP required. [www.umbrella.org.au](http://www.umbrella.org.au).

### ■ Attend a performance of Abandon

Featuring music by Handel, Abandon is a synthesis of baroque music and contemporary physical theatre, where singers from Opera Queensland, dancers from Dancenorth and brilliant musicians meet in a landscape of the imagination. Tuesday 30 July, 7.30pm, \$35 for AFCM Friends (quote 'AFCM' when booking). Call 07 4772 2549.

## Something for Partners

### ■ NQ Cowboys Football game

Friday 26 July, 7.35pm

The North Queensland Cowboys take on the Brisbane Broncos in Round 20 of the NRL at Dairy Farmers Stadium. Tickets from \$15 & on sale via Ticketek, or from the Civic Theatre. Visit [cowboys.com.au/ticketing](http://cowboys.com.au/ticketing)

### ■ Townsville Cruising Yacht Club

Wednesday 31 July, 5.00pm

This is a fun, relaxing and social event sailing the beautiful waters of Cleveland Bay. Please email Kim Collier, Social Director at TCYC to register, and mention AFCM. E: [kim.collier@hotmail.com.au](mailto:kim.collier@hotmail.com.au) P. 0407 845 559 Townsville Yacht Club, 1 Plume Street, South Townsville

### ■ A Fishing Trip

Enjoy a half day or full day fishing trip with G&T Fishing Charters (call Graham on 0419 648 320 and quote AFCM), or take a half day tour swimming, snorkeling and fishing around Magnetic Island with Aquascene Charters (call 07 7448 5911).



# 2013 Bus Timetable

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.



## CONCERT CONVERSATIONS WITH PIERS LANE (1, 2, 3, 4, 5 & 6) 10AM, C2 TOWNSVILLE CIVIC THEATRE

Saturday 27 July, Monday 29 July, Wednesday 31 July, Thursday 1 August,  
Friday 2 August\* & Saturday 3 August

ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-UP
Opp. Aquarius	9.00 am	Yongala Lodge	9.00 am
The Longboard Bar and Grill Bus Stop	9.15 am	Marina's North	9.02 am
Quest Hotel Palmer St.	9.25 am	Jupiters Casino	9.07 am
Civic Theatre	9.30 am	Sealink Terminal	9.09 am
		QCWA Denham St.	9.14 am
		Civic Guest House	9.16 am
		Plaza Hotel	9.20 am
		Holiday Inn (Festival Bar stop)	9.24 am
		Q Resort - Flinders St. West	9.28 am
NB Return trip is reverse pick up		Civic Theatre	9.35 am

\*Drop off for Gold Pass Q & A with Piers Lane Friday 2 August will be via Route 2 at Holiday Inn drop off point. If you wish to return home after Concert Conversations, there is NO bus pick up to return to the city for the Q & A with Piers Lane, alternative transport will be required. To return to the Civic Theatre after the Q & A, you will need to catch the Route 2 bus at the Holiday Inn bus stop.

## RAY GOLDING SUNSET SERIES 5:30PM, TOWNSVILLE CIVIC THEATRE

Monday 29 July, Wednesday 31 July & Friday 2 August

ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-UP
Opp. Aquarius	4.00 pm	Yongala Lodge	4.00 pm
The Longboard Bar and Grill Bus Stop	4.15 pm	Marina's North	4.02 pm
Quest Hotel Palmer St.	4.25 pm	Jupiters Casino	4.07 pm
Civic Theatre	4.30pm	Sealink Terminal	4.09 pm
		QCWA Denham St.	4.14 pm
		Civic Guest house	4.16 pm
		Plaza Hotel	4.20 pm
		Holiday Inn (Festival Bar stop)	4.24 pm
		Q Resort - Flinders St. West	4.28 pm
NB Return trip is reverse pick up		Civic Theatre	4.35pm

## EVENING SERIES 8PM, TOWNSVILLE CIVIC THEATRE

Friday 26 July, Saturday 27 July, Monday 29 July, Wednesday 31 July,  
Thursday 1 August, Friday 2 August & Saturday 3 August

ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-UP
Opp. Aquarius	6.00 pm	Yongala Lodge	6.00 pm
The Longboard Bar and Grill Bus Stop	6.15 pm	Marina's North	6.02 pm
Quest Hotel Palmer St.	6.25 pm	Jupiters Casino	6.07 pm
Civic Theatre	6.30 pm	Sealink Terminal	6.09 pm
		QCWA Denham St.	6.14 pm
		Civic Guest House	6.16 pm
		Plaza Hotel	6.20 pm
		Holiday Inn (Festival Bar stop)	6.24 pm
		Q Resort - Flinders St. West	6.28 pm
NB Return trip is reverse pick up		Civic Theatre	6.35 pm

## THREE WISE MEN & THE VIRGINIA CHADWICK MEMORIAL REEF TALK 11:30AM, ST MARGARET MARY'S CHURCH 3:00PM, C2 Townsville Civic Theatre Sunday 28 July

ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-UP
Opp. Aquarius	10.30 am	Yongala Lodge	10.30 am
The Longboard Bar and Grill Bus Stop	10.45 am	Marina's North	10.32 am
Quest Hotel Palmer St.	10.55 am	Jupiters Casino	10.37 am
St Margaret Marys College	11.00 am	Sealink Terminal	10.39 am
		QCWA Denham St.	10.44 am
		Civic Guest House	10.46 am
		Plaza Hotel	10.50 am
		Holiday Inn (Festival Bar stop)	10.54 am
		Q Resort - Flinders St. West	10.58 am
		St Margaret Marys College	11.05 am

\*Buses will go directly from St Margaret Mary's to the Civic theatre for The Virginia Chadwick Memorial Reef Talk - Return trip is reverse pick up following Reef Talk.

## RAY GOLDING SUNSET SERIES - STRINGS + ONE! 5:30PM, ST JOSEPH'S CHURCH

Thursday 1 August

ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-UP
Opp. Aquarius	4.30 pm	Jupiters Casino	4.07 pm
The Longboard Bar and Grill Bus Stop	4.45 pm	Sealink Terminal	4.39 pm
Quest Hotel Palmer St.	4.55 pm	QCWA Denham St.	4.44 pm
St Joseph's Church	5.00 pm	Civic Guest House	4.46 pm
		Plaza Hotel	4.50 pm
		Holiday Inn - Flinders St.	4.54 pm
		Q Resort - Flinders St. West	4.58 pm
		St Josephs	5.05pm

Bus for patrons to Civic Theatre following Sunset Series at St Joseph's

## FAMILIES' CONCERT - NOAH'S FLOOD 3:00PM, TOWNSVILLE CIVIC THEATRE

Saturday 3 August

ROUTE 1 - BUS STOPS	PICK-UP	ROUTE 2 - BUS STOPS	PICK-UP
Opp. Aquarius	2.00 pm	Yongala Lodge	2.00 pm
The Longboard Bar and Grill Bus Stop	2.15 pm	Marina's North	2.02 pm
Quest Hotel Palmer St.	2.25 pm	Jupiters Casino	2.07 pm
Civic Theatre	2.30 pm	Sealink Terminal	2.09 pm
		QCWA Denham St.	2.14 pm
		Civic Guest House	2.16 pm
		Plaza Hotel	2.20pm
		Holiday Inn (Festival Bar stop)	2.24 pm
		Q Resort - Flinders St. West	2.28pm
NB Return trip is reverse pick up		Civic Theatre	2.35 pm



# Mary Who? Bookshop is proud to host

## AUTHOR AND ARTIST

# DI BRESCIANI



**5.00pm Saturday 27th July**

Di will be talking about aspects of her work as showcased in her book **COMPOSITIONS IN COLOUR**.

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Taking a modernist perspective, the book describes how the intuitive nature of movement itself, in both fine arts and music, can be seen as central to creative expression. It is the story of how the rhythms of performance, in any artistic discipline, manifest themselves in the rhythms of light and sound we perceive before us.

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## Supporting the Festival



The Australian Festival of Chamber Music is as renowned for the level of its artists and programming as for its unique tropical setting. Its founders, conductor Theodore Kuchar and the late Professor Ray Golding, former Vice Chancellor of James Cook University, created an event of national and international significance. The Festival has continued to expand in reach and importance through its twenty-three years and there is every reason to suppose its artistic success will continue.

Over the years, the AFCM has gone through several financially challenging periods. It survives on a mix of box office income, support from all three levels of government, and the generosity of the business community and philanthropically-minded individuals. We are committed to maintaining and extending our vision for the future and the Board is determined to ensure the continued health of this much-loved event. But it can't be done without your input! If you would like to make the AFCM future a bright one, you can help in various ways:

### *For Individuals*

#### **AFCM Future Fund**

The AFCM Future Fund has been established to ensure the Festival and the contribution it makes to chamber music in Australia continues into the future.

The AFCM Future Fund is a special fund of financial reserves separate from our operating funds. The Board has determined the purposes of the fund and has set up rigorous conditions for its use. Our target is to raise the equivalent of one year's operating funds, \$1 million, which will strengthen our balance sheet, contribute interest earnings to our operating budget, support specific "grand vision" projects and assist in times of extreme financial hardship.

At the Annual General Meeting in March 2013 the AFCM Board approved a transfer of \$75,000 from accumulated funds to establish the AFCM Future Fund.

We now seek matching donations from our supporters to start building the fund!

We invite you to be a Founding Donor to the AFCM Future Fund. All gifts will be greatly valued and appreciated.

Any donation of \$1000 or over in 2013 to the AFCM Future Fund will carry with it a **Founding Donor** designation. All AFCM Future Fund Founding Donors will be acknowledged as such in perpetuity.

#### **Donate**

The AFCM sincerely acknowledges the music lovers who make gifts to the Festival each year. A donation, no matter how big or small, contributes to the success of the AFCM.

These gifts from passionate friends and supporters play an integral role in ensuring the Festival's continued delivery of a world-class

programme of artists and repertoire. It is because of your generosity, kind support and patronage that the Festival is able to provide programmes rich in diversity for the benefit of the local community and visitors to North Queensland.

#### **Membership**

Membership is not only a wonderful way to support the Festival, it also comes with a range of special benefits that you can find on our website at [afcm.com.au/membership](http://afcm.com.au/membership).

You can become a member through TicketShop or the AFCM website. Annual membership is just \$65 (plus \$10 for first time members).

#### **Artist Sponsorship**

Artist Sponsorship and Artist Supporters (a fully tax deductible way of supporting our artists) reach to the very heart of our festival family. Apart from masterful concert performances, our artists also provide invaluable mentoring, teaching and guidance to emerging musicians through the Winterschool Programme. All of our guest artists have successful international careers.

Artist Sponsors and Supporters help us to cover the cost of bringing artists to the Festival, there are opportunities to sponsor Australian or Internationally based Artists.

#### **Bequests**

If chamber music has enriched your life, there is a way you can ensure this timeless art form brings joy to others in the future. You can help preserve the future of chamber music and the Festival by making a bequest to the Australian Festival of Chamber Music or to the AFCM Future Fund and feel pride in knowing that your gift has helped build a secure financial platform for future generations of Australian musicians and music lovers.

### *For Businesses*

The AFCM believes in working collaboratively with sponsors who recognise the value of being closely related to our much-loved Festival. The AFCM offers a range of Corporate Sponsorship levels in cash or in-kind including Platinum, Gold, Silver and Bronze. There are also opportunities to sponsor our Chefs in the North Dinner and Festival Artists.

**To discuss, in confidence, supporting the festival, please contact: Sophia Elliott – Development Manager**  
[sophia.elliott@afcm.com.au](mailto:sophia.elliott@afcm.com.au) Phone 07 4771 4144,  
PO Box 5871, Townsville QLD 4810

All donations to the AFCM Future Fund and the AFCM are tax deductible and greatly appreciated.

# Special Thanks

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## Advisors to the AFCM Future Fund

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Prof Andrew Vann

## Finance Committee

Mr John Zabala  
Prof. David Low  
Ms Sue Hackett  
Ms Jenny Sebba

## Company Secretary

Ian Jessup, Jessups Accountants  
and Business Advisors

## Artistic Director

Piers Lane AO

## Administration

General Manager – Sue Hackett  
Artistic Administrator – Rebecca Alferez  
Development Manager – Sophia Elliott  
Marketing Manager – Sheridan Helft  
Marketing & Events Executive –  
Amy Zaghini  
Finance Officer – Jenny Sebba

## Festival Team

Production Manager – Kelly Spice  
Assistant Production Manager –  
Liam Mooney  
National Publicist – Carolyn Grant, Emily  
Walkerden, Danielle Mahoney AVVISO

Local Publicist – Heidi Hatherell,  
Crystal Clear Public Relations  
Graphic Designer – Nikki Hammon,  
seventy9design  
Music Librarian – Anne Milanovic  
Artistic Administration Assistant –  
Cameron Hooper  
Database Consultant – Malcolm Hall,  
INFOTREE  
Winterschool Director – Michele Walsh  
Young String Ensemble Workshop  
Curator – Samuel Blanch  
Chefs Project Manager – Sandra Garvin  
Chefs Liaison – Matt Merrin  
& Wayne Gilray

## Interns

Marketing Intern – Alison Blackburne  
Production Intern – Kirra Hone  
Graphic Design Intern – Caitlin Nettelield  
Music Intern – Shennen Flavell  
Photography Intern – Paul Jeon  
Work Experience – Liam O'Kane

## Volunteers

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Ms Haidi Beard  
Mrs Linda Berger  
Mr Andrew Blanckensee  
Ms Jill Blaikie  
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David & Elizabeth Pearse  
Dr Nita Vasilescu

Please note that all reasonable endeavours have been made to ensure that the information included in this document is correct at the time of printing.

However, the organisers accept no responsibility for any inaccuracies that may appear or any changes to the programme that may occur.

The organisers reserve the right to make changes to the programme where necessary at their discretion. Please visit [www.afcm.com.au](http://www.afcm.com.au) for updated event information.





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