



25TH ANNIVERSARY | 31 JULY – 8 AUGUST 2015



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Festival at a Glance

FRIDAY 31ST JULY

8:00pm Townsville Civic Theatre
James Cook University Opening Night Concert – *Transfigured Night*

SATURDAY 1ST AUGUST

10:00am C2, Townsville Civic Theatre Concert Conversations with Piers Lane 1
2:30pm Townsville Civic Theatre Families' Concert – *The Little Sweep*
8:00pm Townsville Civic Theatre Governor's Gala – *Concerto - Concertante*

SUNDAY 2ND AUGUST

11:00am St Margaret Mary's Church *Seven Last Words*
3:00pm Queens Gardens 25th Anniversary Celebration Concert – *The 1812!*
5:00pm Perc Tucker Regional Gallery AFCM Winterschool – Young String Ensemble Performance
7:45pm Perc Tucker Regional Gallery, North Queensland Club, The Old Courthouse Theatre
Concert Crawl 1

MONDAY 3RD AUGUST

10:00am Townsville Civic Theatre Concert Conversations with Piers Lane 2
1:00pm Perc Tucker Regional Gallery AFCM Winterschool – Advanced Public Masterclass 1 with David Selig
5:30pm Townsville Civic Theatre Ray Golding Sunset Series – *String Romantics*
8:00pm Townsville Civic Theatre Evening Series – *Come Tango with Me!*

TUESDAY 4TH AUGUST

10:00am Carlton Theatre, Carlyle Gardens AFCM Winterschool – Community Concert
1:00pm The Strand, Picnic Bay Surf Life Saving Club 25th Anniversary Long Table Lunch

WEDNESDAY 5TH AUGUST

10:00am C2, Townsville Civic Theatre Concert Conversations with Piers Lane 3
1:00pm C2, Townsville Civic Theatre AFCM Winterschool – Concert Conversations with Piers Lane
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 6TH 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 with David Harding
3:00pm The Pier Restaurant Gold Pass Event – Trivia with Piers Lane
5:30pm Townsville Civic Theatre Ray Golding Sunset Series – *All Classical Music Explained*
8:00pm Townsville Civic Theatre Evening Series – *Mozart and the Russians*

FRIDAY 7TH 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 with Lorna McGhee
5:30pm St Joseph's Church Ray Golding Sunset Series – *Northern Light*
8:00pm Townsville Civic Theatre Evening Series – *Memories To Keep Awhile*

SATURDAY 8TH AUGUST

10:00am C2, Townsville Civic Theatre Concert Conversations with Piers Lane 6
1:00pm C2, Townsville Civic Theatre AFCM Winterschool – Advanced Concert
2:45pm The Cultural Centre, Townsville Sailing Club Concert Crawl 2
8:00pm Townsville Civic Theatre Festival Farewell – *The Three Dancers*

Welcome

I remember thinking when I reached the age of twenty-five (which felt indubitably OLD) "I'm a whole quarter-century old, what am I doing with my life?" That birthday felt like a defining moment of some sort. Well, the AFCM is now at the same point and I think we can claim it has achieved rather a lot since its inception in 1990 and that it's time to celebrate. I hope the 2015 program both carries on established traditions and introduces a new flavour or two; that it has a party feeling about it, but continues to do what it does best – presenting an intriguing mix of chamber music performed by personable, top drawer performers. In recognition of the AFCM's milestone birthday, we'll host a free public concert in the Queens Gardens along with the Townsville City Council. We are delighted that the Barrier Reef Orchestra and the 1RAR Band will join us on that occasion – along with a late surprise – our much-loved diva Cheryl Barker.

It is a great coup for us that the AFCM has this year secured a grant from the Queensland Government through Arts Queensland, which has allowed us to bring the legendary pianist Piotr Anderszewski to the festival for exclusive appearances in Australia. He is one of the most interesting and probing musicians around today. It will be a sort of mini piano festival under the umbrella of AFCM!

We also welcome Theodore Kuchar, the founding director of the AFCM, who will join us for the second week of the festival. Dozens of audience members and artists will enjoy reconnecting with him during his first return visit to Australia since 2006.

Returning artists include the Australian Brass Quintet, Cheryl Barker, William Barton, Camerata of St John's, Tamara-Anna Cislowska, Michael Collins, Nicholas Daniel, Amy Dickson, the Goldner String Quartet (now officially our 'Quartet-in-Residence' and themselves celebrating their 20th anniversary), David Harding, Louise Hopkins, Jack Liebeck, Lorna McGhee, Neal Peres da Costa, Li-Wei Qin, Michele Walsh and Matthew Wilkie. To all of them, we extend hearty greetings – but also to the many artists new to the festival this year. Rainer Hersch, the British classical music comic and Gerry Connolly, the Australian one, will add their inimitable humour to proceedings. We'll present three world premieres: Elena Kats-Chernin's *The Three Dancers*, a new dance suite co-commissioned by AFCM and Dancenorth and five other international festivals, receiving its London premiere by the Rambert company in September; David Sampson's *Memories To Keep Awhile*, commissioned by trumpeter David Elton; and Townsville-born Robert Keane's *Music for John Bell*, a woodwind quintet based on Shakespearian characters. Rather than having a Composer-in-Residence this year, we are thrilled that these three composers will be with us for their premieres. We shall also present a number of performances in memory of the late Peter Sculthorpe, who passed away during the 2014 AFCM. Other composers whose anniversaries we salute this year include Sergei Taneyev (1856-1915), Alexander Glazunov (1865-1936), Carl Nielsen (1865-1931) and Jean Sibelius (1865-1957).

I should like to say what a joy it has been to work with Sue Hackett for the past five festivals. This will be her final AFCM as General Manager and she will be sorely missed in Townsville, but I wish her all sorts of future happiness.

I look forward enormously to our annual catch-up. It will be a great pleasure to welcome our many returning subscribers and also to greet visitors new to the Australian Festival of Chamber Music. Let's party!



Piers Lane AO
Artistic Director

Message from the Governor of Queensland



As both Queensland Governor and Patron of the Australian Festival of Chamber Music (AFCM), it gives me enormous pleasure to prepare this contribution in the Festival's significant 25th anniversary year.

Earlier this year, Kaye and I were honoured to host a reception at Government House in recognition of this celebratory occasion.

At that time I remarked that Professor Ray Golding and Theodore Kutcher's foresight in preparing that first Festival in 1991 continues to pay dividends. This occurs both through the Festival's crucial support for developing classical music culture in Queensland's north, and across our State more broadly, and by reinforcing Townsville's enviable reputation for successfully hosting world-class events.

This was certainly reinforced when Kaye and I attended last year's Festival – only two days after I was sworn in as Governor! We very much look forward to returning this year both in our vice-regal capacity, and as Queenslanders who, along with many Festival-goers, share an abiding love for the arts and music.

This year's program is, once again, wonderfully diverse and highly appropriate. The *25th Anniversary Celebration Concert – The 1812!* to be presented by the AFCM and the Townsville City Council, complete with audience participation for the climactic volley of cannon fire, is sure to astound! And I note, not unsurprisingly, that our famed Artistic Director Piers Lane's *Concert Conversations* are so highly regarded there are this year six events! In an emphatic nod to the regard with which the Festival is held internationally, legendary pianist Piotr Anderszewski will also this year make his AFCM debut.

Kaye and I wholeheartedly thank Piers, current and former board members, staff, supporters and, most importantly, Festival-goers, for ensuring the AFCM's success over the past 25 years – may that success continue for at least another 25 more!

A handwritten signature in black ink, reading "Paul de Jersey".

His Excellency the Honourable Paul de Jersey AC
Governor of Queensland

Message from the Premier and Minister for the Arts



The Australian Festival of Chamber Music celebrates 25 years in 2015, with this year's event set to be an international musical feast for one of Queensland's most successful cultural events.

The Australian Festival of Chamber Music has an international reputation for quality, attracting thousands of cultural tourists and transforming Townsville into the world's epicentre for chamber music performed by top local, national and international artists.

This year I am delighted to welcome renowned pianist Piotr Anderszewski who will perform in Queensland for the first time as part of the Festival's 2015 line-up, joining the Orava String Quartet and Queensland's Camerata of St John's.

The Queensland Government supports the Australian Festival of Chamber Music with funding through Tourism and Events Queensland and Arts Queensland, with additional support for the appearances of Piotr Anderszewski.

I congratulate the Festival's artistic director Piers Lane AO on his continuing success for this long-running event.

For more than two decades, the Australian Festival of Chamber Music has welcomed chamber musicians from across the globe, with Queensland audiences keen to hear their work and I am certain this year's festival will deliver another stellar music experience.

Anastacia Palaszczuk MP
Premier and Minister for the Arts

Message from the **Minister for Tourism, Major Events and Small Business**



Welcome to the 2015 Australian Festival of Chamber Music in Townsville – a celebrated cultural tourism experience.

The Palaszczuk Government proudly supports this event through Tourism and Events Queensland and Arts Queensland as the Festival celebrates its 25th anniversary with an amazing line-up of international musicians and Australia's finest performers.

The nine-day performance program features a series of highly anticipated events including three world premieres: Elena Kats-Chernin's *The Three Dancers*, David Simpson's *Memories to Keep Awhile* and Townsville's own Robert Keane with his woodwind quintet performance *Music for John Bell*.

The Australian Festival of Chamber Music continues to entertain and inspire locals as well as thousands of visitors expected to converge on Townsville for the event.

Congratulations to the event organisers, artists and volunteers for providing Queensland with such a fantastic event. I encourage visitors to stay on and explore the Townsville North Queensland region.

The Hon Kate Jones MP
Minister for Tourism, Major Events and Small Business

Message from the Mayor of Townsville



It is with great pleasure that I welcome you all to the 25th Australian Festival of Chamber Music.

Twenty-five consecutive years of enthralling audiences with the world's leading musicians is quite an achievement. There is no other musical event in regional Australia that compares with the Australian Festival of Chamber Music in Townsville.

In 2015, the festival will present more than 100 works performed by over 40 artists at 31 concerts and events in more than 12 venues in and around Townsville.

Most exciting will be a free concert in Queens Gardens presented by the Townsville City Council. Featuring premier AFCM artists, the 1RAR Band and the Barrier Reef Orchestra, the concert will be a fitting tribute to the event's milestone birthday. It will also act as a thank you for the support shown by the residents of Townsville to the event.

Townsville City Council has had a long and close association with the festival throughout its 25 years, offering financial and in-kind support. This year, we are proud to once again be a principal partner in the event.

We are especially supportive of the Festival's strong Winterschool training program, offering our young aspiring musicians the opportunity to work with masters of their craft to refine, nurture and inspire.

Also of note is the Advanced Masterclass program, enabling emerging artists and ensembles to participate in classes led by senior visiting Festival musicians and to perform in a public concert. This opportunity is something that young musicians elsewhere might only dream about and I congratulate the AFCM for continuing its tradition and commitment to our city's emerging talent.

Chamber music has an enduring quality that transcends age groups, cultures, fashion and eras. So too does this year's program that manages to remain topical, while still maintaining established traditions.

Featuring new and returning artists as well as three world premieres, I am very much looking forward to the musical banquet that will be the 2015 Australian Festival of Chamber Music.

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 gala 25th anniversary celebration of the Australian Festival of Chamber Music. This year we salute the vision of our founding institution, James Cook University, and welcome back our founding Artistic Director, Theodore Kuchar.

25 years is a significant milestone in the life of any organisation. We have much to be grateful for, and much to celebrate. So many people have contributed so much over the years, and we thank them all – the artists, the audiences, the staff, the volunteers, previous Chairs and Board Directors – we have flourished due to the efforts of so many people over such a long period of time. Interesting to reflect, however, that in all that time, we have had only two Artistic Directors – Theodore Kuchar and Piers Lane. Their steadfastness of purpose and artistic vision has ensured both consistency and excellence over 25 years of glorious music-making.

We acknowledge and appreciate the support of the City of Townsville. Townsville City Council has been a strong supporter for many years, and we also thank the many Townsville businesses that have contributed so much to our success. Most importantly, we thank the people of Townsville, who every year make the 60% of our audience who come from other cities feel so very welcome.

Continued support from Federal, State and Local Government has enabled us to plan with certainty, and we are grateful for their ongoing commitment.

In particular, we acknowledge the additional support given this year by the Queensland Government, which has enabled us to bring renowned Polish pianist Piotr Anderszewski to the Festival. We also acknowledge additional support from the Ministry for the Arts to contribute to our 25th anniversary celebrations.

This year's program is particularly fine – a stimulating mix of artists who are much-loved regulars, and some exciting new discoveries, as well as important new commissions to be heard for the first time. Thank you Piers – the high return rate of our audiences is due in no small part to their confidence in the artistic integrity of your programming.

This year we bid a fond farewell to our much-loved General Manager, Sue Hackett, who is returning to her Sydney home, after five Festivals in Townsville. Sue has been an exemplary leader – we shall miss her calm common-sense and organisational leadership. Thank you also to all our staff and volunteers – we couldn't do it without you!

And finally, to my colleagues on the AFCM Board, thank you for your wisdom and encouragement. With your leadership and guidance, we look forward to contributing to the Cultural Precinct Planning for Townsville, and ensuring that a new Concert Hall becomes an integral part of Townsville's cultural infrastructure in the next decade.

Enjoy the Festival!

A handwritten signature in black ink that reads "Sandra Yates". The signature is fluid and cursive, with a period at the end.

Sandra Yates AO
Chair, Australian Festival of Chamber Music



Shimmering Oil on Fine Linen 180cm x 212cm Photography: *Kirsten Bresciani*

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2015 Program

FRIDAY 31ST JULY

● 8:00pm Townsville Civic Theatre

James Cook University Opening Night Concert – *Transfigured Night*

Felix MENDELSSOHN (1809-1847)

Sextet for violin, two violas, cello, double bass and piano in D, Op.110

Allegro vivace

Adagio

Menuetto: Agitato

Allegro vivace

Jack Liebeck, Hartmut Rohde, David Harding, Louise Hopkins, Rohan Dasika, Piers Lane

On Mendelssohn's 15th birthday in February 1824, his mentor Carl Friedrich Zelter announced that the young musician was no longer an apprentice, but a member of the 'brotherhood of composers'. The Sextet in D major dates from this time (notwithstanding its high opus number, which is the result of its posthumous publication in 1868) and gives us a sense of what Zelter meant.

The Sextet, with its unusual instrumentation, must have been an occasional piece, though when and by whom it was performed is unclear. The piano, especially, and the single violin carry much thematic material, with the two violas and cello often creating a rich, flowing accompaniment supported by the bass. This preponderance of low-voiced instruments calls forth resonant chorale-like passages and, in contrast, frees the piano to exploit high, glittering figurations, often in triplets, that recall some of the more bell-like moments in Schubert. This textural opposition is established at the very start of the opening sonata-movement and informs its dramatic development.

The key of D major enables all string instruments to use the resonance of open strings. By way of extreme contrast, the *adagio* is in F sharp major, a key a third away from D, whose scale includes no notes playable on open strings and which thus sounds immediately remote from the 'home key'. Again the music initially divides into strings answered by piano, but as the movement elaborates its lyrical themes the ensemble explores various combinations.

The *menuetto* that follows is in fact more of a *tarantella* or jig, being in an urgent 6/8 and, in another unexpected key-shift, D minor. (Its trio section is in F major, also a third away from the main key.) The finale returns us to the familiar world of a bright D major, but in a Beethovenian touch, Mendelssohn dramatically inserts a section from the *menuetto*, whose minor tonality persists almost until the piece's final bars.

Arnold SCHOENBERG (1874-1951)

Verklärte Nacht

Camerata of St John's

Schoenberg's sextet, *Verklärte Nacht* (Transfigured Night) shocked its first audiences, earning it the famous critical put-down that it sounded like someone had 'smeared the score of "Tristan" while the ink was still wet'.

Today we might wonder what the fuss was about, but the critic, perhaps unwittingly, was onto something. In *Tristan und Isolde*, Wagner had developed a musical language that embodied his theme of profound unfulfilled erotic longing, doing so by saturating his harmony with chromatic notes (those foreign to the prevailing key) and avoiding the resolution to consonance that such music demands.

Schoenberg employs this method to some extent in *Verklärte Nacht* as a means giving musical expression to the poem of the same title by German Symbolist, Richard Dehmel (1863-1920).

Dehmel describes two people walking in a moonlit grove. The woman speaks, guilt stricken as she has discovered that she is pregnant by a stranger she met while desperate for love, before the man she is now with. The man points to the landscape, transfigured and gleaming under the moonlight. He insists that the couple's love has transfigured the world, that he regards the unborn child as his own. 'You have brought the glow [of love] into me/ you have made me like a child myself' he says, as the lovers embrace and continue their walk among the oak trees.

Schoenberg's piece falls into five sections, where the first, third and fifth depict the couple's movement through the forest, and the second and fourth their respective speeches. The second section begins with an unexpectedly radiant E major chord, before the woman's self-denunciations introduce more anguished chromaticism. The man's absolution and affirmation of his love looks, perhaps, more to Wagner of *Parsifal* than 'Tristan', and the final section is in a radiant D major.

INTERVAL

Matt SEATTLE (born 1951) arr. James Crabb
 Variations on Trad. Scottish/Border Folk melodies
Mary Scott, Flower of Yarrow
Cuckold Come out of the Amrey
 Ike See, James Crabb

Born in Kent in 1951, Seattle has played guitar since 1965, fiddle since 1983 and pipes since 1991, starting with Scottish Smallpipes and transferring to Border Pipes in 1995. He experienced many types of music before immersing himself in the traditional music that has been his focus for the last thirty years.

In this time he has gained a reputation as an expert on Border and Northumbrian pipe and fiddle music, his own compositions have been recorded by musicians as diverse as Scottish lutenist Rob MacKillop and Northumbrian piper Kathryn Tickell, and he is one of the few pipers to play on one of Kathryn's own CDs.

Seattle has edited and published several music books, recorded three CDs as featured artiste, three as a member of the Border Directors, and guested on many more. He lived in Northumberland for 14 years from 1984, moving to the Scottish Borders in 1998, and plays regularly on both sides of the Tweed.

© Matt Seattle 2015

William WALTON (1902-1983)

Faade – An Entertainment
 Recited by Gerry Connolly and Rainer Hersch
 Conducted by Dene Olding
 Lorna McGhee, Michael Collins, Amy Dickson, Tristram Williams, Eugene Ughetti, Li-Wei Qin

Fanfare

I

1. Hornpipe
2. En Famille
3. Mariner Man

II

4. Long Steel Grass
5. Through Gilded Trellises
6. Tango-Pasodoble

III

7. Lullaby for Jumbo
8. Black Mrs. Behemoth
9. Tarantella

IV

10. The Man from a Far Countree
11. By the Lake
12. Country Dance

V

13. Polka
14. Four in the Morning
15. Something Lies beyond the Scene

VI

16. Valse
17. Jodelling Song
18. Scotch Rhapsody

VII

19. Popular Song
20. Fox-trot 'Old Sir Faulk'
21. Sir Beelzebub

Walton was one of those composers cursed by early success, in this case, the success of his entertainment, *Faade*. A scholarship boy at Oxford, he had met Sacheverell Sitwell there in 1919 and, having failed his exams, accepted the Sitwells' offer of hospitality while he regrouped. He remained a part of the eccentric Sitwell family circle for some 15 years, meeting, through them, many of the leading lights in European cultural life.

In 1921 he started providing musical accompaniments to readings of Edith Sitwell's poetry and in 1922 the first version of *Faade* was given, at Osbert Sitwell's London house. The following year a new version was given at the Aeolian Hall (with Edith Sitwell declaiming the verses through a megaphone). The poetry is about sound and rhythm rather than sense, though certain images (often parodying the high culture of Victorian England) recur.

Walton's music – despite numerous revisions over the years – shows his precociously developed ear for parody of everything from Schoenberg to the dance hall.

A copy of the poems by Edith Sitwell reprinted by permission of Peters Fraser & Dunlop (www.petersfraserdunlop.com) on behalf of the Estate of Edith Sitwell will be available at the concert.

SATURDAY 1ST AUGUST

- 10:00am C2, Townsville Civic Theatre

Concert Conversations with Piers Lane 1

Piers chats with David Harding, Lorna McGhee, Irina Morozova, Hartmut Rohde, Ike See and Tristram Williams.

Johan HALVORSEN (1864-1935)

Passacaglia (Duo for Violin and Viola, after Handel)

Ike See, David Harding

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

Liza LIM (born 1966)

Wild Winged-One – aria for trumpet in C (with wacky whistle)

Tristram Williams

The music of Perth-born Liza Lim explores ritual forms and aesthetics from Asian and Indigenous Australian sources as well as reflecting the values of the Western avant-garde. Her work is frequently performed in Australia and by leading ensembles in Europe and the USA.

The composer writes:

Wild Winged One is a kind of 'resetting' of some fragments from my opera *The Navigator*, written when I was living in Berlin in 2007. In the opera, the trumpet is especially associated with the 'Angel of History' a part-human, part-animal-bird, part-divine figure of prophecy and witness. The solo trumpet piece is made of 'parentheses' of human-animal breaths, murmurs and radiant vibration in a structure of 'commentaries inside commentaries'. It includes the word 'inside' from scene three of Patricia Sykes's libretto:

the comet in its coma
sings of the erotic bathings
of a man inside a woman
inside a man who makes love
with water, sings of a woman
inside a man inside a woman
who makes love with a comet
sings of a comet inside a glacier
inside an engine whose twin aortas
deliver blood-rain or tide-blood
sings of a doubt so cold
it breeds ice

© Liza Lim 2007

Frank BRIDGE (1879-1941)

Lament for two violas, H.102

Hartmut Rohde, Irina Morozova

The young Benjamin Britten remembered his teacher fondly for his 'scrupulous attention to good technique, the business of saying clearly what was in one's mind'. Bridge's prodigious technique owes much to his early study of violin and his subsequent move to viola. He was a member of various quartets, and stood in for the Joachim's Quartet violist on one occasion. As a founding member of the English String Quartet, he took part in the first British performance of Debussy's String Quartet and performed in Ravel's Introduction and Allegro with the composer directing.

His 1912 *Lament* shows his mastery of the instrument and his technical brilliance. It begins with a long solo which is then elaborated by the second player, subsequently contrasting with passages in full harmony, and occasionally evoking the sound of a chest of violas.

Claude DEBUSSY (1862-1918) arr. Lorna McGhee

Sonata for violin and piano

Allegro vivo

Intermède: Fantasque et léger

Finale. Très animé

Lorna McGhee, Piers Lane

As Europe fought the war to end all wars, Claude Debussy fell silent with despair, producing little in the year 1914. Soon, however, his patriotism kicked in, and he began a projected set of six chamber pieces to be published as the work of 'Claude Debussy, French musician'; unusually for him, though, they would be sonatas, rather than pieces with descriptive titles. During 1915 he composed the first two works, the Cello Sonata and the Sonata for flute, viola and harp, but at the end of that year fell silent again, and at the end of 1915 had major surgery for cancer. After convalescence he worked again on his unfinished opera on Poe's *The Fall of the House of Usher* and completed the Violin Sonata in March 1917. In his last public appearance, Debussy played this piece with violinist Gaston Poulet in September 1917. What is remarkable about the work, perhaps, is that it in no way betrays the composer's physical pain and depression at the state of the world. And apart from its intrinsic beauty it shows Debussy, as ever, experimenting with form and sound.

The first movement has that very French quality of being fast in tempo but melancholy, if restrained, in mood, with long-breathed melodies and magical sequences of chords. The second movement confounds our expectations in not being slow, but 'light and fantastic', a rapid-fire series of vibrant images, and fleeting meditations. The finale is of another type much loved by French composers, a kind of *moto perpetuo* interrupted occasionally by more reflective passages. We are not aware of the imminence of death, as Debussy must have been, but of a composer paying homage to the virtues of the classical tradition.

● 2:30pm Townsville Civic Theatre
Families' Concert – *The Little Sweep*

Benjamin BRITTEN (1913-1976)

'The Little Sweep' from *Let's Make an Opera*

Rowan: Valda Wilson

Miss Baggott: Bronwyn Douglass

Black Bob: Kevin Price

Clem: Peter Carmen

Sam: Michael Aslin

Juliet Brook: Madeleine Simonsen

Sophie Brook: Chloe Dickinson

Gai Brook: Elizabeth Beale

Hughie Crome: Caden Browne

Tina Crome: Philippa Jhinku

Joanie Crome: Gabriela Rigano-Walker

Chorus: Amadeus Singers

Orchestra: Orava String Quartet, Benjamin Martin, David Selig, Eugene Ughetti

Conductor: Nicholas Daniel

Director: Cienda McNamara

Chorus Master: Anne Milanovic

Stage Manager: Finn Buckle

Rehearsal Pianist: Trevor Riley

Project Coordinator: Amy Zaghini

This performance of *The Little Sweep* by Benjamin Britten is given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey & Hawkes Music Publishers Ltd of London.

Britten and his librettist Eric Crozier first talked about an opera for children to perform in 1947, but it was a couple of years before the idea bore fruit. Britten initially thought of Charles Kingsley's *The Water Babies*, in which a young chimney sweep falls into a river while being chased and is transformed; chimney sweeps – usually small homeless boys forced to do this dirty and dangerous work – also figure as symbols of brutalised innocence in the poetry of William Blake. Eventually Britten and Crozier devised this original story.

Let's Make an Opera begins, as a play, in a middle-class drawing room where Gladys Parworthy tells the story of 'The Little Sweep'. The composer Norman Chaffinch decides to make it into an opera and the characters on stage take on the roles of the story and rehearse it giving the audience a chance to learn the four choruses that punctuate the opera.

Synopsis:

The housekeeper Miss Baggott shows the sweepmaster Black Bob, his assistant Clem and the new sweepboy Sam where they must start. Black Bob and Clem send the tearful Sam up the chimney and leave him to it. But he gets stuck, and his cries are heard by the children of the house, Juliet, Gay and Sophie Brook, and their visiting friends John, Hugh and Tina Crome. Having rescued the filthy little boy from the chimney, they decide to rescue him from the sweep too. First they make it look as if Sam has run off, then they hide him from Miss Baggott and the returning sweeps. Afterwards, when the coast

is clear, they let the Crome's kind-hearted nursery-maid Rowan into their secret, and together they wash, feed and clothe Sam and plot how to get him back home. The next morning Rowan and the children hide Sam in a trunk they are taking with them and smuggle him out of the house.

● 8:00pm Townsville Civic Theatre
Governor's Gala – Concerto - Concertante

Joseph HAYDN (1732-1809)

Cello Concerto No.1 in C major, Hob VIIIb:1

Moderato

Adagio

Finale: Allegro molto

Li-Wei Qin, Camerata of St John's

As a symphonist and string quartet composer, Haydn was temperamentally more at home in music where alliances between shifting, but more or less equal, ensembles could contend using the highly motivic processes of his music; Mozart, by contrast, effortlessly composed concertos, works that set the individual (usually himself at the keyboard) against the mass in music replete with long memorable tunes. But as with Mozart's symphonies, there are individual works of genius among Haydn's concertos and the Cello Concerto No.1 has strong claim to being one of those.

We are lucky to have it though. Haydn composed the piece, fairly early in his long tenure with the Eszterházy family, in the 1760s for his colleague Joseph Weigl who by all accounts was a brilliant player. Haydn exploits Weigl's artistry in a spacious opening Moderato movement, stressing, as it were, authority over virtuosity. The Adagio (an unusual marking in Haydn) is the perfect vehicle for the cellist's ability to play long, lyrical melodies. But our longing for pyrotechnics is assuaged in the finale, where the cello's bravura playing ranges from the elfin to the funky.

The piece was, so far as we know, much admired in its time, but soon disappeared until, two centuries later, Dr Oldřich Pulkert discovered a set of parts, probably in Weigl's hand, in Prague. The opening theme was checked against Haydn's catalogue and the work was found to be the missing C major Concerto. Its first modern performance in Prague by Miloš Sádlo and the Czechoslovak Radio Symphony Orchestra under Sir Charles Mackerras in 1962, re-established it as a classical masterpiece.

Wolfgang Amadeus MOZART (1756-1791)

Piano Concerto in A, K414

Allegro

Andante

Allegretto

Piotr Anderszewski, Camerata of St John's

At the end of 1782 Mozart was, in the words of biographer Maynard Solomon, 'undergoing a moment of supreme, protean inspiration'. He began work on his Mass in C minor at the time, completed, with some effort, his String Quartets dedicated to Haydn, and laid the foundation for the miraculous harvest of piano concertos that he would compose and perform at concerts that he himself would organise over the next two or three years.

The little A major concerto (not to be confused with the more substantial work, K488 written three years later) was probably completed in December 1792. Mozart gave the performance at three 'academies', or benefit concerts, and also offered copies of the score for sale by subscription. This was financially less than rewarding and may have pushed Mozart in the direction of becoming his own entrepreneur. It meant, however, that the audience that first heard the piece was not restricted to the aristocrats at court, but included members of the fledgling paying public; those who might buy the score need not have been professional virtuosos. Mozart, accordingly, made sure the pieces had broad appeal. As he wrote to his father:

These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

Mozart's concertos fuse aspects of the baroque with the classical style, especially in the use of ritornellos – structural passages for the tutti between solo episodes. The slow movement quotes a tune by Johann Christian Bach, the London-based son of J S Bach, whom Mozart had met there as a child-prodigy, and who had recently died.

INTERVAL

Peter SCULTHORPE (1929-2014)*Island Songs* for Saxophone, Strings and Percussion

Song of Home

Lament and Yearning

Amy Dickson, Eugene Ughetti, Camerata of St John's

Island Songs, one of Peter Sculthorpe's last compositions, was written for Amy Dickson, who gave the world-premiere performance at the Presteigne Festival, UK, in August 2012. The piece was commissioned by Presteigne Festival of Music and the Arts Limited in association with St John's Smith Square, London, with funding provided by the Beavis Foundation, Kevin Jones and Laura Woodside-Jones, and John and Jenny Kendall.

The composer writes:

This work consists of two movements, 'Song of Home' and 'Lament and Yearning'. Based upon three melodies from Australia's far north, the first is an almost-forgotten popular song from Thursday Island. During World War II, with the threat of invasion, it gave comfort to the islanders. The second is a chant called *Djilile*, from the nearby mainland coast. It means 'whistling-duck on a billabong'. The third is a lament from Elcho Island. This was passed on to me some years ago by a local tribal elder. 'Song of Home' embraces the first two of the melodies and also makes references to the third. It sings of the love that the Indigenous inhabitants have for their island home, the place where they and their ancestors were born. Sadly, because of climate change many of these places are now in peril. The second movement begins with a lament, with the thought of islands that may disappear forever in the rising tidal waters. This finally gives way to a return of the Thursday Island music. Here, it sings of the yearning for a more stable world. Given the will to do so, it is still possible for humankind to halt the worst effects of climate change.

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Michael TIPPETT (1905-1998)*Fantasia concertante on a theme of Corelli*

Conducted by Michael Collins

Dene Olding, Dimity Hall, Louise Hopkins, Rohan Dasika, Camerata of St John's

In 1953 the Edinburgh Festival commissioned Tippett to write a work celebrating the tercentenary of Corelli. Baroque music, especially Italian baroque music, didn't enjoy anything like the vogue it does now, so Tippett was essentially unfamiliar with Corelli's work. And after studying the Italian's Op.6 Concerti Grossi, Tippett remained largely unimpressed, but he did find, in the Concerto Grosso No.2 in F, a fragment of an *adagio* and contrasting *vivace* which he later described as contrasting 'dark, passionate' musical images with more 'brilliant' ones. The most characteristic aspect of the Corelli theme, though, is the three-fold statement of a major chord followed by an ornate trill, and this gesture permeates the work.

Tippett was careful not to compose a boneless rumination on Corelli's theme, and the form in his *Fantasia* is as rich and complex as some of the textures it contains. Broadly speaking it is a set of seven variations, but, like his beloved Beethoven, Tippett uses the variation form to link several quite different musical structures and moods. The work ranges from simple settings of Corelli-derived melody through fully worked out sonata sections (where the two aspects of Corelli's theme engage in fruitful opposition). The climactic section of the work, however, grows out of a fugue.

A helpful friend had told Tippett that J S Bach had written a Fugue on a theme of Corelli BWV 579. The composer appropriated some of Bach's work into his own, but Tippett's fugue is mostly his own. Tippett's fugue burgeons into a ravishingly ornate texture before a noble statement of the main theme in the low strings brings the work back to earth and a reminiscence of the work's melancholically beautiful opening.

SUNDAY 2ND AUGUST

- 11:00am St Margaret Mary's Church

Seven Last Words

Joseph HAYDN (1732-1809)

Seven Last Words of our Redeemer from the Cross: H III:56

Introduction: *Maestoso ed adagio*

Father forgive them for they know not what they do: *Largo*

Lord Alfred Tennyson: In Memoriam 82: I Wage Not Any Feud With Death

I tell thee, this day shalt thou be with me in Paradise: *Grave e cantabile*

John Donne: Holy Sonnet X: Death Be Not Proud

Woman, behold thy son: *Grave*

Friedrich von Schiller: Elegy On The Death Of A Young Man (excerpt)

My God, my God, why hast thou forsaken me?: *Largo*

William Butler Yeats: Death

I thirst: *Adagio*

Khalil Gibran: The Beauty of Death XIV (excerpt)

It is finished: *Lento*

Khalil Gibran: A Poet's Death is His Life IV (excerpt)

Father, into thy hands I commend my spirit: *Largo*

Dylan Thomas: And Death Shall Have No Dominion (excerpt)

The Earthquake: *Presto e con tutta la forza*

Orava String Quartet

Recitations by Damien Beaumont

In 1787, Haydn was commissioned to compose a series of orchestral meditations on the seven last utterances of Christ, as recorded in the Gospels, for Lenten services at Cádiz Cathedral in Spain. As Haydn explained:

The walls, windows, and pillars of the church were hung with black cloth, and only one large lamp hanging from the centre of the roof broke the solemn darkness... After a short service the bishop ascended the pulpit, pronounced the first of the seven words (or sentences) and delivered a discourse thereon. This ended, he left the pulpit, and prostrated himself before the altar. The interval was filled by music. The bishop then in like manner pronounced the second word, then the third, and so on, the orchestra following on the conclusion of each discourse.

Haydn duly composed a set of orchestral pieces, and was persuaded by his publisher to make a quartet version as well. (He also authorised a keyboard reduction and some years later, reworked the piece as an oratorio.)

Haydn prefaces the set with a *maestoso* introduction: he then gives eloquent voice to Christ's words of forgiveness, his farewell to his mother, his anguish and final resignation, and concludes with the fast and forceful evocation of the earthquake that, according to Matthew 27:51, signalled Jesus' death.

INTERVAL

Betty OLIVERO (born 1954)

Achot Ketana

Valda Wilson, Jack Liebeck, Dimity Hall, Ike See, Michael Collins, Camerata of St John's

Betty Olivero was born in Tel Aviv and studied at Yale, in the USA, and with Luciano Berio in Italy. She resettled in Israel in 2002 but her work is widely performed in Europe and the US.

The composer writes:

In a New Year (*Rosh Hashana*) prayer written in the thirteenth century by Avraham Gerondi of the Catalan town of Herona, the 'little sister' is a symbol of the soul of the world, the people of Israel.

The soprano part is based upon a traditional anonymous setting of this prayer, written probably towards the end of the 16th century, which is sung by Florentine Jews on *Rosh Hashana*.

This tune is fused into the dense texture of the string orchestra, while the three solo violins draw, like a remote reminiscence, torn fragments from the opening chords of the Chaconne from the Partita No.2 for solo violin by J S Bach.

The work was commissioned in 2002 by the Yehudi Menuhin Foundation and is dedicated to the memory of the great violinist.

© Betty Olivero 2002

Sofia GUBAIDULINA (born 1931)

Seven Words (Sem' slov na kreste)

Father forgive them for they know not what they do

Woman, behold thy son

I tell thee, this day shalt thou be with me in Paradise

My God, my God, why hast thou forsaken me?

I thirst

It is finished

Father, into thy hands I commend my spirit

Louise Hopkins, James Crabb, Camerata of St John's

Sofia Gubaidulina grew up in the city of Kazan where, as a child, she used to follow an itinerant *bayan*, or accordion, player through the streets. As she later told British journalist Stuart Jeffries, 'I loved then, as now, the instrument's ability to breathe – no other orchestral instrument has this.' The instrument came to occupy an important place in her work and no-where more, perhaps, than in the *Sem' slov na kreste* (Seven words from the Cross).

Gubaidulina was one of the generation of Soviet-bloc composers that emerged during the Brezhnev era, and embraced traditional religion, expressing their spirituality in music that confronted the norms of socialist realism. Many of Gubaidulina's works – even purely instrumental pieces – since the 1970s have some religious reference: the concertos Introit and Offertorium directly evoke aspects of the Catholic Mass. 'True art for me is always religious,' she has said, 'it will always involve collaborating with God.'

In *Seven Words*, which dates from 1982, Gubaidulina gives an often graphic portrayal of Christ on the Cross as he makes his last utterances. As Gerard McBurney points out, she:

'Embodies the New Testament drama with almost childlike literalness, using the accordion as Christ's body (the ribcage expanding and contracting) and the solo cello as His soul, ascending to Heaven by means of crossing over the bridge of the instrument to play the normally unplayed strings on the other side.'

The two soloists are instructed to play with 'dissonant expression' while the accompanying strings are marked with 'consonant expression'.

The seven movements display numerous elements of Gubaidulina's style: the ability to create music of practically nothing, as in the repeated notes, altered only by tone colour, in the first; the layering of simple lines to create radiant textures; the fragment of chant that offers a glimpse of heaven to the penitent thief in the third; the alternation of simple consonance and powerful dissonance, and the dramatic use of instrumental colour.

● 3:00pm Queens Gardens
Townsville City Council and AFCM present
25th Anniversary Celebration Concert – The 1812!

Free Public Event

Hosted by Damien Beaumont ABC Classic FM

Aaron COPLAND (1900-1990)

Fanfare for the Common Man

Conducted by Andrew Ryder

Barrier Reef Orchestra, 1RAR Band, Ben Jacks

In 1942 Eugene Goossens, then conductor of the Cincinnati Symphony Orchestra, commissioned 12 'patriotic fanfares'. Copland decided that 'it was the common man, after all, who was doing all the dirty work in the war and the army' and dedicated his piece accordingly. He also wanted to make the music as simple and approachable as possible, with a harmony built of fourths that gives the piece its optimism and sense of grandeur and space.

William WALTON (1902-1983)

Crown Imperial: Coronation March

Conducted by Andrew Ryder

Barrier Reef Orchestra

Walton had the honour of writing for two coronations. Shortly after the great success of his First Symphony he was called upon to write the first of his ceremonial pieces, the Crown Imperial march for the coronation of George VI in 1937. In 1952 he was invited to compose a piece for the Coronation of the young Queen Elizabeth the following year, and produced *Orb and Sceptre*.

Edvard GRIEG (1843-1907)

Suite: *From Holberg's time*, Op.40: Praeludium

Camerata of St John's

Ludvig Holberg (1684-1754) held the Chairs of Metaphysics and Logic, Latin Rhetoric and History at the University of Copenhagen, wrote scholarly works that remained in use for a century or more, and a number of successful plays.

For the bicentenary of Holberg's birth, Grieg was commissioned to compose a cantata to be sung in Holberg's hometown of Bergen. In a jeu d'esprit, he also composed a suite for piano of dances of the kind that Holberg might have known, though they are far from neo-baroque pastiche. Shortly thereafter Grieg made this version for string orchestra.

The Praeludium contrasts a lively galloping rhythm with a simple melody of sighing motif from the violins.

Leroy ANDERSON (1908-1975)

Plink, Plank, Plunk

Camerata of St John's

The doyen of American light music, Anderson produced a stream of orchestral works, many premiered by the Boston Pops Orchestra, under Arthur Fiedler, in his native city. Many tunes became TV hits, and *Plink, Plank, Plunk* became the theme for CBS's *I've Got a Secret*, which 'revealed', *inter alia*, that Boris Karloff was scared of mice.

Gerald FINZI (1901-1956)

Bagatelles, Op.23

III Carol (*Andante semplice*)IV Forlana (*Allegretto grazioso*)

Amy Dickson, Camerata of St John's

British composer Gerald Finzi is vastly under-appreciated, partly owing to his relatively early death, and his extremely pains-taking method of working that has left us with less music than we might have wanted. The set of Bagatelles, originally for clarinet and piano, was published in 1945 and soon became so popular that it eclipsed his 'more serious' work.

The Bagatelles use material that Finzi had composed or sketched over nearly 20 years. The Carol began life as a setting, in 1925, of a Christmas carol ('Winter now has bared the leaves') by World War I poet Ivor Gurney – hence its artlessly beautiful melody – and was dedicated to the daughter of fellow composer Herbert Howells.

The *forlana* started life as an energetic Venetian dance, but a more decorous version became popular in the courts of early 18th-century France. Finzi further slows the tempo to give the piece the flavour, as he put it, of a berceuse, or lullaby.

Trad (Romanian) arr. Michael PATTERSON*Breaza (a la camerata)*

Camerata of St John's

As a violinist and violist, Michael has played in QSO, TSO and The Camerata of St John's as well as diverse bands and ensembles representing jazz and gypsy styles. His membership of Balkan gypsy jazz band Doch saw him perform on multiple tours of Australia and New Zealand. He now plays gypsy jazz with Laique (www.laique.com.au) and Romanian gypsy music with Taraf Tambal. As a teacher and conductor Michael has worked at many schools and Universities including most recently St Laurence's College and Brisbane Girls Grammar School.

Jack PETTIS/Billy MEYERS/Elmer SCHOEDEL*Bugle Call Rag***Clare TEAL***Messin' With Fire***Peggy LEE/Bill SCHLUGER***I Love Being Here With You***Joe GARLAND/Andy RAZAF** arr. Glenn MILLER*In The Mood*

Conducted by Major Lindsay Mee

1RAR Band

Bugle Call Rag first appeared as *Bugle Call Blues* in 1922 and quickly became a standard, but was especially popular when bands led by Benny Goodman and Glenn Miller took it up.

Peggy Lee wrote the lyrics to *I Love Being Here With You* and recorded it in 1961. *In the Mood* reputedly started life as *Tar Paper Stomp*, by Wingy Manone, in the 1920s but only gained airplay in arrangements by Garland and Razaf, and then the legendary Glenn Miller in 1940.

Giacomo PUCCINI (1858-1924)*Gianni Schicchi*: O mio babbino caro**Antonin DVOŘÁK** (1841-1904)*Rusalka*: Song to the Moon

Conducted by Nicholas Daniel

Cheryl Barker, Barrier Reef Orchestra

Puccini's one act comedy about the trickster who swindles a wealthy family out of a substantial legacy moves at a cracking pace. 'O mio babbino caro' is sung by Gianni Schicchi's daughter to persuade him to undertake the scam – knowing that she will then be able to marry her sweetheart.

The heroine of Dvořák's *Rusalka* is a nymph who lives in an enchanted lake but falls in love with a handsome prince. She decides, with the help of a witch, to become human, which means losing the power of speech, which in turn has tragic consequences. Before that happens, however, Rusalka sings the 'Song to the Moon', asking the moon to tell the prince that she waits for him.

Peter Ilyich TCHAIKOVSKY (1840-1893)

1812 Overture, Op.49

Audience participation instead of cannon fire!

Conducted by Andrew Ryder

Barrier Reef Orchestra, 1RAR Band, Special appearance by Rainer Hersch

In 1880 Tchaikovsky was asked to compose a work for the consecration of the new Cathedral of the Saviour in Moscow. Tchaikovsky responded with the imposing *The Year 1812 – Festival Overture*, first

performed in 1882. The composer had in mind the invasion of Russia by Napoleon in 1812, his virtual defeat in the terrible Battle of Borodino, and the retreat of the French army from Moscow. It opens with a slow and solemn introduction based on the melody of the Russian hymn, God Preserve the Tsar. The French army is represented by the Marseillaise, the French national anthem; the Russian army by an old Russian folksong melody. The main body of the Overture suggests the conflict, and these tunes are skilfully intertwined and developed until strains of God Preserve the Tsar bring the work to a tremendous climax, in which realistic effects of cathedral bells and booming cannon play a prominent part.

- 5:00pm Perc Tucker Regional Gallery
AFCM Winterschool – Young String Ensemble Performance

- 7:45pm Perc Tucker Regional Gallery, North Queensland Club,
The Old Courthouse Theatre
Concert Crawl 1

Program 1 at Perc Tucker Regional Gallery

Moritz MOSZKOWSKI (1854-1925)

Spanish Dances, Op.12 Nos. 1, 2, 3, 5

Allegro brioso

Moderato

Con moto

Bolero

James Crabb, Benjamin Martin

Moszkowski was born in Breslau, Prussia (now Wrocław, Poland), studied in Dresden and Berlin, and enjoyed a career as virtuoso pianist, composer and, in Berlin and Paris, teacher of musicians as varied as Wanda Landowska, Joaquín Turina and Thomas Beecham. The Spanish Dances, Op.12 (the first of three sets) for piano four hands appeared early in his maturity, published in 1878, and were hugely popular, presaging a career that was sadly, unfulfilled.

Gerry Connolly will celebrate, in his inimitable way, the centenary of the birth of Nancy Weir (1915-2008), renowned Australian pianist, teacher of Gerry Connolly and Piers Lane and former resident of Townsville.

Program 2 at The Old Courthouse Theatre

Joaquín TURINA (1882-1949)

La Oración Del Torero Op.34

Goldner String Quartet

Gerald FINZI (1901-1956)

Interlude for Oboe and String Quartet, Op.21

Nicholas Daniel, Goldner String Quartet

An intensely self-critical composer, Finzi devoted considerable energy to revising and refining his work, making it hard to precisely date some pieces.

The Interlude was published in 1936 but was probably begun in 1933, and possibly as part of a concerto or suite that never materialised. It is, nevertheless, a substantial work, beginning on strings alone in somewhat melancholy introspection, embodied in harmony that tends towards the ripeness of Bridge or Delius. The oboe's delayed entry is dramatic, and the writing for the instrument is demanding yet idiomatic. It releases a passage of energetic writing for soloist and strings. There are contemplative turns and impassioned outbursts and an emphatic climax before a return to the opening material.

Alexander GLAZUNOV (1865-1936)

Novelettes, Op.15: Orientale

Goldner String Quartet

In 1882, Balakirev conducted a new symphony in St Petersburg that was warmly received, especially when the composer, in his school uniform, took a bow. This was Alexander Glazunov, whom Balakirev met in 1879 and sent to Rimsky-Korsakov for private lessons. Rimsky-Korsakov described Glazunov's musical development as taking place 'not from day to day but by the hour'. He composed the *Novelettes* in 1886 as five national or stylistic 'character pieces'. The 'Orientale', to our ears, might sound more Balkan than Asian, with its drone-like harmonies supporting wild dance rhythms.

Program 3 at North Queensland Club

Rainer Hersch's Victor Borge

MONDAY 3RD AUGUST

- 10:00am Townsville Civic Theatre

Concert Conversations with Piers Lane 2

In this special edition of Concert Conversations we move into the Civic Theatre for an extended chat with Piotr Anderszewski, Louise Hopkins, Benjamin Martin and Li-Wei Qin. Piers Lane will interview the musicians for approximately 75 minutes, and we will finish with a leisurely morning tea for all in the foyer. Please note there will be no interval or artists performing at this event.

- 1:00pm Perc Tucker Regional Gallery

AFCM Winterschool – Advanced Public Masterclass 1 with David Selig

- 5:30pm Townsville Civic Theatre

Ray Golding Sunset Series – *String Romantics*

Johannes BRAHMS (1833-1897)

Sonata for cello and piano in F major Op.99

Allegro vivace

Adagio affetuoso

Allegro appassionato

Allegro molto

Li-Wei Qin, Piers Lane

In midlife Brahms formed the habit of retreating each summer to the quiet resort of Pörschach, and there did the bulk of the year's composing. Naturally, though, having as illustrious a guest as Brahms meant that society could become oppressive even by an idyllic Austrian lake. In 1886, therefore, he transferred his allegiance to Hoffstetten, a village on Lake Thun near Bern in Switzerland. That summer produced three major works of chamber music: the A major Violin Sonata, the C minor Piano Trio, and Brahms' second Cello Sonata. The latter was composed for Robert Hausmann, the cellist in the Joachim Quartet. (Brahms, as was his wont, had fallen out with his one-time friend and collaborator, Joachim. The following year he would write his sublime Double Concerto for Joachim and Hausmann as a peace offering to the violinist.)

The first of the Sonata's four movements begins in a mood of Sturm und Drang with the cello sounding a fanfare-like motif and the piano providing a roiling texture that uses much tremolo. Uncharacteristically for Brahms at this stage of his career, the music is full of what Karl Geiringer calls 'ardent pathos', but amid the turmoil there are eerie moments of calm, with floating high piano chords and low throbbing from the cello.

Composer Jan Swafford has noted the 'proto-Bartókian' use of pizzicato in the slow movement, which begins with terse plucking from the cello to support an expansive tune on the piano. Such inversions of the instruments' expected roles are a feature of this movement, and its strangeness is enhanced by its being in F sharp major - as far, paradoxically, from the home key as possible.

There is much ardent pathos on the scherzo as well, though its central trio is much more introspective. The finale - a short movement in the context in the work as a whole - returns us to the more neo-classical manner of the later Brahms.

Felix MENDELSSOHN (1809-1847)

String Quartet No.6 in F minor, Op.80

Allegro vivace assai

Allegro assai

Adagio

Finale: Allegro molto

Orava String Quartet

Mendelssohn's last major work is a world away in its language and temperament from almost everything else he wrote, especially his other string quartets. Those of Op.41 date from a time of personal happiness - namely that of his marriage - by which time he had evolved a flawless compositional technique. The Op.80, by contrast, was composed in the wake of the death of his sister, Fanny, herself a gifted composer and performer without whom Felix's career would have been vastly different.

In April and early May of 1847 Felix had undertaken a tour of England with a fairly punishing schedule of concerts; Fanny had died while he was uncontactable, *en route* back to Germany, so he was not present at her funeral. His brother Paul organised a trip to Switzerland where Felix consoled himself by painting watercolours, and by drafting the Three Motets and the F minor String Quartet.

The first movement begins with open fifths sounded by cello and viola that support a melody played tremolando; once a means of evoking elfin lightness, here it has a profound urgency. The second subject has a 'song without words'-like melody in A flat major, though played over a throbbing E flat that makes it seem all the more transitory. After highly worked development the movement reaches its conclusion in an ever-faster coda.

The *scherzo*, in a fast 3/4, is full of driving rhythms and melodies that strain against the triple metre. There is the obligatory, lyrical trio before the driving scherzo returns, ending in quiet disintegration.

The *adagio* is one of those pieces that manages to convey immense pathos in a major key (a legacy of Mendelssohn's love of Bach) - here, A flat, though with a highly chromatic diversion, after emphatic dotted rhythms from the whole quartet, into C major.

The finale revisits the low open fifths of the first movement with a restless syncopated theme in the violins. The main thematic material is forceful, at times punctuated by loud, piercing octaves above an urgent accompaniment, contrasting with motifs that stress the plangent falling semitone. The coda features almost grotesque triplet arabesques in the first violin.

● 8:00pm Townsville Civic Theatre
Evening Series – Come Tango with Me!

Joaquín TURINA (1882-1949)

Sextet for viola, piano and string quartet, Op.7, *Escena Andaluza*

Crepúsculo – Serenata

A la ventana

David Harding, David Selig, Goldner String Quartet

Turina was born in Seville and had his first successes as composer and pianist there. Like many Spanish musicians, he studied in Paris, travelling there in 1905 to enrol at the Schola Cantorum. In fact, however, he absorbed more of the influence of anti-academic composers like Debussy, and at the urging of his friends, composer Manuel de Falla and Isaac Albéniz, he began to explore traditional Spanish music as the basis for his own.

Dating from 1911, the 'Andaluzian Scene' is one of the Paris works. In the first of its two movements the viola seems to represent the yearning lover waiting for a glimpse of the beloved at twilight and then launching into a Serenade.

In the second, 'At the window', we might imagine a kind of balcony scene where themes from the first movement are developed together.

Sebastian CURRIER (born 1959)

Vocalissimus

Conducted by Nicholas Daniel

Valda Wilson, Lorna McGhee, Michael Collins, Ike See, Louise Hopkins, Benjamin Martin, Eugene Ughetti

To the Roaring Wind, Wallace Stevens, 1879 - 1955

What syllable are you seeking,

Vocalissimus,

In the distances of sleep?

Speak it.

Sebastian Currier has composed for chamber groups and orchestras garnering him such prestigious awards as a Guggenheim Fellowship and the Grawemeyer Award, and champions like Anne-Sophie Mutter and chamber groups from within the Berlin Philharmonic. He has also had a distinguished academic career, most recently at Princeton.

The composer writes:

Commissioned by the Barlow Foundation, and premiered at the Bowdoin Summer Music Festival in July 1991, Sebastian Currier's work consists of 18 songs, each a different setting of the same short Wallace Stevens poem. Each setting is from a contrasting viewpoint. Some are as follows: recluse, formalist, optimist, pessimist, mystic, lunatic, etc.

© Sebastian Currier 1991

INTERVAL

Antonio AGRI (1932-1998)/**José CARLI** (born 1934) arr. Crabb

Desde adentro

James Crabb, Ike See, Li-Wei Qin, Rohan Dasika, Benjamin Martin, Eugene Ughetti

Ástor PIAZZOLLA (1921-1992)

Le Grand Tango

Li-Wei Qin, James Crabb

Igor STRAVINSKY (1882-1971) arr. Crabb

Tango

James Crabb, Benjamin Martin

Jukka TIENSUU (1948)

Fantango

James Crabb, Nicholas Daniel, Michael Collins, Ike See, Li-Wei Qin

Ástor PIAZZOLLA

La Muerte del Angel

Contrabajísimo

Romance del Diablo

James Crabb, Ike See, Li-Wei Qin, Rohan Dasika, Benjamin Martin, Eugene Ughetti

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 Ástor 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.

Naturally tango was formative to the music of other Argentinian composers, such as the renowned violinist Antonio Agri whose *Desde adentro* ('From within') features a flashy opening cadenza.

In 1954 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'.

Tango had also lured composers like Stravinsky, whose essay in the genre was originally a piano piece composed in 1940. In 1984 Finnish composer Jukka Tiensuu composed his *Fantango* for 'any keyboard instrument', giving the premiere on harpsichord. Piazzolla took Boulanger's advice, as one would, about tango 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.

TUESDAY 4TH AUGUST

- 10:00am Carlton Theatre, Carlyle Gardens
AFCM Winterschool – Community Concert
- 1:00pm The Strand, Picnic Bay Surf Life Saving Club
25th Anniversary Long Table Lunch

WEDNESDAY 5TH AUGUST

- 10:00am C2, Townsville Civic Theatre
Concert Conversations with Piers Lane 3
Piers chats with Michael Collins, Rainer Hersch, Ben Jacks and Jack Liebeck.

Christoph Willibald von GLUCK (1714-1787)

arr. Fritz KREISLER (1875-1962)

'Mélodie' from *Orfeo ed Euridice* (Dance of the Blessed Spirits)

Jack Liebeck, David Selig

Like many composers at a stylistic watershed, Gluck was drawn to the Greek myth of Orpheus, who could charm all nature with his music, and who ventured to Hades in an attempt to bring his dead wife Euridice back to the world of the living. He produced his opera, *Orfeo ed Euridice* in Vienna in 1762 and then, in an expanded version with a French text, in Paris 12 years later. As Orpheus enters the beautiful Elysian Fields he witnesses the dance of the 'blessed spirits' who live there. For Paris, Gluck added a haunting and sinuous D minor flute solo at this point.

Giuseppe VERDI (1813-1901)/Donato LOVREGGIO (1841-1907)

Fantasy on Themes from La traviata

Michael Collins, David Selig

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

Following a common 19th century convention, flautist/composer Donato Lovreggio made use of some of Verdi's theme for this work for clarinet and piano.

Johannes BRAHMS (1833-1897)

Horn Trio, Op.40

Andante - poco più animato

Scherzo: allegro

Adagio mesto

Finale: allegro con brio

Ben Jacks, Jack Liebeck, David Selig

Composed in 1865, the Horn Trio was the last chamber music Brahms wrote before producing his String Quartets, Op.51, eight years later. He was still somewhat itinerant, though spending more and more time in Vienna, where he would permanently settle in 1869, but he spent the summer of 1865 at Lichtenthal, near Baden-Baden, where Clara Schumann had a cottage. His rooms commanded a view of mountain and forest. Brahms had been devastated by the sudden death of his mother in February 1865, his grief made more acute by the fact that his mother and significantly younger father had been estranged, despite his attempts to reconcile them, for some time. While Brahms denied it, both the 'German Requiem' and the Trio are assumed to be products of his grief.

The Trio is unique in Brahms' output in several ways: the scoring alone is unusual, and Brahms insisted that the horn part be played on natural horn (or *Waldhorn*) rather than the valved instrument which had, even then, made the natural horn obsolete. The practical consequence of that is that the music has to stay close to the key in which the horn is tuned, in other words that of its fundamental note and the limited number of overtones produced by blowing the instrument in its 'open' state. Certain notes, especially chromatic ones, have to be played by 'stopping' the instrument with the left hand, which can make for unreliable intonation. Without much scope for chromatic excursions, Brahms avoided the use of 'sonata design' for the only time on a major work. The first movement is a rondo where three statements of material are separated by two faster episodes. The second movement is a rollicking Brahmsian scherzo, contrasting with the slow movement, unusually and revealingly marked 'sad'. Like the other movements the adagio is in E flat, but E flat minor. On *Waldhorn*, this requires the stopping of several notes, including G flat (which occurs commonly in this key), giving the part a veiled sound against the melancholy violin writing and soft tolling of bells in the piano. Is it fanciful to wonder if this is a lament for Christiane Brahms, with her husband (who played the instrument) kept at symbolic distance? Perhaps, but in the finale all pathos is swept away as the horn sounds its hunting calls, which are taken up by the others.

- 1:00pm C2, Townsville Civic Theatre
AFCM Winterschool – Concert Conversations with Piers Lane

- 5:30pm Townsville Civic Theatre
Ray Golding Sunset Series – Bach by Candlelight 1

J S BACH (1685-1750)

Cantata: *Non sa che sia dolore*, BWV 209

Sinfonia

Recitative: *Non sa che sia dolore*

Aria: *Parti pur e con dolore*

Recitative: *Tuo saver al tempo e l'età contrasta*

Aria: *Ricetti gramezza e pavento*

Valda Wilson, Jack Liebeck, Michele Walsh, David Harding, Rohan Dasika, Lorna McGhee, Neal Peres da Costa

Very few of Bach's cantatas are not designed for the Lutheran liturgy. The handful of secular cantatas includes two Italian texts, of which one is of questionable attribution. BWV 209, however, is generally agreed to be by Bach, and composed by him as a farewell to one or other of his colleagues.

The text, cobbled together from bits of madrigal lyrics and lines from two of Metastasio's operatic librettos, alludes to the town of Ansbach, meaning it may have been written for J S Gesner, rector of the gymnasium in that city, but later a colleague of Bach's in Leipzig. There are one or two other contenders, including an anonymous young man presumed to going off to war.

In any case the cantata was almost certainly performed by Bach's Collegium musicum, the pro-am orchestra that he directed, which gave concerts in a local coffee house. The opening sinfonia and the soprano's arias are intricately accompanied by flute obbligato.

Carl Philipp Emanuel BACH (1714-1788)

Sonata for bassoon in D minor, Wq132 (H562)

Poco adagio

Allegro

Allegro

Matthew Wilkie

Crown Prince Friedrich was an amateur flautist of considerable skill but little self-criticism, and retained a number of the leading musicians of the time. Impressed by Emanuel Bach's compositions and his ability at the keyboard, Friedrich engaged him as his accompanist at his court in Rheinsberg, and soon enough, Emanuel 'had the honour to accompany, alone at the keyboard, the first flute solo that Friedrich [later, 'the Great'] played as a king.'

For Emanuel, the job meant writing a staggering amount of music for solo flute including some 300 concertos performed at court in Berlin and the palaces of Sans Souci. Presumably the solo sonata in A minor, which, transposed to D minor works perfectly as a solo bassoon sonata, was written for the king, though the composer published the work twice in the 1760s.

Unlike his father's A minor solo sonata – itself an anomaly having four movements based on dance forms, Emanuel's is in three movements. Like 'old Bach', though, Emanuel creates the sense of melody and accompaniment by wide leaps of register, as at the beginning of the opening *Poco adagio* in 3/8. The two following movements are both marked Allegro: the first is effectively a bourree with its upbeat and fast duple metre, while the finale is a kind of rondo again in 3/8, but now with a strong metrical impulse.

Johann Sebastian BACH (1685-1750)

English Suite No.6 in D minor, BWV 811

Prelude

Allemande

Courante

Sarabande - Double

Gavotte 1 and 2

Gigue

Piotr Anderszewski

Where Bach was clearly working to a models of national style in his 'French Overture' and *Italian Concerto*, the same cannot be said of the English Suites, about which there is practically nothing 'national' in character. Just why they attracted the nickname is unclear; one early biographer asserts that they were composed for 'an Englishman of quality', though whoever that might have been has disappeared leaving not a track behind.

We can be fairly sure that the six suites in this set date from the Cöthen years (around 1720), when, as we know, Bach cultivated instrumental rather than liturgical music, and tended to produce large-scale works in groups of six.

The D minor Suite begins with a bipartite prelude where both slow introduction and main allegro section are in 9/8 time. The follows the customary series of dances: an elegantly intricate *allemande*; an energetic *courante*; a serene *sarabande* (with a 'double', where the music is repeated with a tracery of ornamentation). There are two *gavottes* and final, demonic *gigue*.

- 8:00pm Townsville Civic Theatre
Evening Series – Bach by Candlelight 2

Johann Sebastian BACH (1685-1750)

Sonata for viola da gamba and continuo No.2 in D Major, BWV 1028

Adagio

Allegro

Andante

Allegro

Hartmut Rohde, Neal Peres da Costa

The D major Sonata follows the design known as *sonata da chiesa* (church sonata). This doesn't indicate any religious function, merely that the movements are designated by their tempo and not, as in the *sonata da camera* (chamber sonata) by reference to a secular dance-form. The *sonata da chiesa*, moreover, is almost always in four movements, alternating slow and fast. The D major Sonata is, in the opinion of scholar Malcolm Boyd, the most likely of the three to have been composed originally for the viola da gamba. It begins with a dignified opening Adagio characterised by long melodies and ornate decorations, which leads into an exuberant Allegro where, at first, the instruments double the melody in thirds for a Brahmsian moment. The Andante, in a gentle *siciliana* rhythm, is the most substantial movement, again drawing on the sustaining quality of the bowed string, and the expressive possibilities of ornamentation in the keyboard. The finale is, as so often, in a vivacious 6/8, with much joyful interaction between the instruments.

Sonata for viola da gamba and continuo No.3 in G minor, BWV 1029

Vivace

Adagio

Allegro

Julian Smiles, James Crabb

The G minor Sonata offers a different formal design, and one that also suggests that the piece may have had its origins in a work now lost. The Sonata is in three movements – fast, slow, fast – which is, of course, the model on which Bach, following Vivaldi, built concertos. In addition, like a concerto, the piece uses ritornello form in its outer movements, where the 'returns' of a usually simple and arresting opening section act as structural pillars between which lighter episodes of solo panache can occur. Given the sonata's equal relationship between the instruments, Ulrich Siegele has suggested that it was once a concerto for two flutes.

In the Vivace opening the ritornello has the familiar rhythmic profile of the third 'Brandenburg' Concerto and, again, there is much interplay between instruments. The slow movement is effectively a long aria, where the stringed instrument's ability to sustain is set-off by gently glittering passages from the harpsichord. The finale is another example of Bach's use of imitation between the two instruments, ingeniously blending this with ritornello form.

Concerto in A major, BWV 1055

arr. Milan Muchinger in C major for flute

Allegro

Larghetto

Allegro ma non tanto

Lorna McGhee, Goldner String Quartet, Michele Walsh, David Harding, Rohan Dasika,
Neal Peres da Costa

The pyrotechnic display of the fifth Brandenburg Concerto is generally reckoned the first time that the harpsichord steps into the spotlight as a soloist. Until then, the instrument's role in orchestral writing was largely confined to stiffening the bass-line and filling out the harmony to a greater or lesser degree of elaboration.

The 'Brandenburgs' and many other instrumental works were written at Cöthen, where the Calvinist court had no need of church music, but even when Bach moved to Leipzig, where he was principally employed as a church musician, he also conducted the Collegium Musicum orchestra that gave regular concerts in pleasure gardens or at one of the city's coffee houses. The concerts attracted virtuoso musicians from far afield, keen to make music with Bach, and Bach arranged a number of his and other composers' solo concertos for himself to play at the keyboard. The popular A major Concerto probably dates from this time.

Flautists are always on the lookout for repertoire, and given Bach's cavalier attitude to arrangements, one feels he would have approved of flautist Milan Muchinger's version.

INTERVAL

Sonata for oboe and harpsichord in G minor, BWV 1030b

Andante

Siciliano (Largo)

Presto -

[Gigue]

Nicholas Daniel, Neal Peres da Costa

Better known as the Flute Sonata in B minor – and as such one of the unarguable masterpieces of Bach's instrumental music – this work's incarnation in G minor and for oboe is almost certainly the original. Or at least as far as scholars can tell given the usual problem of missing autograph manuscripts. The earliest known copy of the score dates from 1730, though the sonata is generally presumed to date from the composer's time at the court of Anhalt-Cöthen. The oboe version was reconstructed using a G minor manuscript of the harpsichord part – which is fully written out by Bach, not merely given as a figured bass or continuo part.

It is essentially a *sonata da chiesa*, though Bach makes a couple of changes to the model. First, he gives dance-form titles to two of the movements (which would normally be described by their tempo alone). Second, he swaps the expected fast-slow order of the middle movements. The *Andante* opening movement consists of a *ritornello*, or a passage that returns to form the pillars of the movement, between which Bach inserts contrasting, and often highly chromatic, episodes. Bach follows this with a slow *siciliano*, a dance in compound metre. The contrapuntal *Presto* third movement almost forms part of the finale which is also a dance – a gigue.

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

Piotr Anderszewski

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*.

THURSDAY 6TH AUGUST

- 10:00am C2, Townsville Civic Theatre
Concert Conversations with Piers Lane 4

Piers chats with Neal Peres da Costa, Rohan Dasika, Scott Kinmont, Shannon Pittaway, Eugene Ughetti and Valda Wilson.

Anthony PATERAS (born 1979)

Hypnagogics

Eugene Ughetti

Hypnagogics, 'the experience of the transitional state from wakefulness to sleep', was written for Eugene Ughetti in 2005. The magical eight-minute work is scored for electronics and 25 'microinstruments' in groups of five, each made from wood, ceramics, metal, glass and skin. The composer asks that the tuning of the instruments avoid any traditional 'tempered' scale, and that the instruments be placed randomly so that the rigorous rhythmic patterns of the work will never produce the exact same tonal picture in any two performances.

Attilio ARIOSTI (1666-1729)

Pur alfin gentil viola

Cantata for solo voice, viola d'amore and continuo

Aria: *Pur alfin gentil viola (Largo ed appuntato)*

Recitative: *Non fu saggio il consiglio*

Aria: *Beltà che col rigor (Allegro)*

Valda Wilson, David Harding, Neal Peres da Costa, Rohan Dasika

A member, and possibly a priest, of the Servite Order, Ariosti nonetheless enjoyed a career writing opera as well as sacred music, and at one point was master of music to the (Lutheran) Electress Sophie of Brandenburg in Berlin where he was a friend of the philosopher Leibniz. And further inciting the disapproval of the hierarchy he travelled to London in 1716 where, among other things, he performed on the viola d'amore ('a New Instrument'). His orchestration pioneered the use of colourful effects to depict dramatic action.

The viola of this solo cantata is the flower, whose modesty and beauty the work praises in preference to that of the haughty and cruel rose.

Oliver KNUSSSEN (born 1952)

Turba

Rohan Dasika

It might seem perverse to call a work for solo instrument *Turba* ('crowd', in Latin) but for a composer who conducted his first symphony at the age of 15 anything is possible. And this work, which Knussen composed in 1971 (at the age of 19) is a tour de force of the huge variety of sounds and colours, using a huge variety of techniques, of which the double bass is capable. Mostly understated, the work ranges from the lyrical to the percussive via nervous shimmers and otherworldly glints.

Daniel SCHNYDER (born 1961)

Duo Concertante

Shannon Pittaway, Scott Kinmont

Swiss born American composer Daniel Schnyder has worked with numerous prestigious ensembles and orchestras on both sides of the Atlantic. His *Duo Concertante* for two trombones (though he has produced variants using saxophone) begins with catchy jazz-based rhythms and a pointillistic texture that gives way to a nostalgic slow section, a passage of recitative and a motoric, Baroque finale.

Javier ÁLVAREZ (born 1956)

Temazcal

Eugene Ughetti

Álvarez was born in Mexico City where he studied under Mario Lavista before moving to London for further study. There he began producing electro-acoustic works such as *Temazcal* of 1984. For this piece, Álvarez has produced an intricately-textured, and often witty, recording which enhances the sound of maracas played live.

- 1:00pm Perc Tucker Regional Gallery
AFCM Winterschool – Advanced Public Masterclass 2 with David Harding
- 3:00pm The Pier Restaurant
Gold Pass Event – Trivia with Piers Lane
- 5:30pm Townsville Civic Theatre
Ray Golding Sunset Series – All Classical Music Explained
A light-hearted hour with Rainer Hersch.

- 8:00pm Townsville Civic Theatre

Evening Series – Mozart and the Russians

Wolfgang Amadeus MOZART (1756–1791) trans. Dickson

Oboe Quartet in F major, K370/368b

Allegro

Adagio

Rondeau: Allegro

Amy Dickson, Jack Liebeck, Hartmut Rohde, Julian Smiles

Mozart spent much of the latter 1770s travelling to cities and principalities in the German-speaking world 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; an 18th-century 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. Ramm also figures in Beethoven’s early years in Vienna. The work puts all players through their paces. The first movement’s genial opening tune soon gives way to concerto-like rapid figurations, which pass sequentially from the oboe through the string parts, before a more lyrical second subject appears.

An extended songlike Adagio in D minor follows, with the melody at first given to the violin as the oboe hangs weightlessly above before dissolving into ornate decoration. With its upbeat of a perfect fourth, the finale briefly recalls the opening of the first movement, though here we are in a world of lilting pastoral music, with the kind of populist tune with which Mozart often concludes his piano concertos. The oboe gives it out first, but in the intervening episodes is involved in some extremely demanding bravura playing, so the first violin tends to restate the theme on its reappearances.

Alfred SCHNITKE (1934–1998)

Hymnus II

Julian Smiles, Rohan Dasika

Schnittke’s interest in the experimental techniques of Western European music – not to mention political attitudes which conflicted with the party line – earned him various official denunciations. But his talent was recognised by the regime, and he was frequently employed to write music for the Soviet film industry. He carried on his exploration of forbidden practices in secret, while developing a flexible and powerful composition technique in his film scores.

Schnittke composed four ‘hymns’ in the mid- to late-1970s, each featuring cello (and dedicated to a particular cellist) and a variety of small ensembles that serve to contrast with or enhance the sound of the solo instrument. The second hymn, dedicated to Karine Georgian, is scored for cello and double bass, a combination that effectively expands the sound of cello by adding extra depth and resonance. In a relatively short span, the piece explores quiet subterranean textures, insistent rhythmic ideas, seraphic four part harmony and finally a simple upward-leading scale.

Wolfgang Amadeus MOZART

Quintet for Piano and Winds in E flat major, K452

Largo - Allegro

Larghetto

Rondo: Allegretto

Tamara-Anna Cislowska, Nicholas Daniel, Michael Collins, Ben Jacks, Matthew Wilkie

From Vienna, Mozart famously wrote to his father back in Salzburg after the premiere of his Quintet that it was the ‘best thing’ he had ever composed. Mozart wouldn’t have been the first son to occasionally exaggerate to a parent, and we do find him, in the letters, saying things that his father might want to hear, or that would stave off Leopold’s concerns about the direction his son’s life was taking. But it was, after all, only 1784, so before the great flowering of concertos and operas, and the piece has plenty in it that a composer would be proud of.

In fact Mozart was at this time enjoying great popularity in Vienna as a pianist-composer, and doing good business presenting concerts of his own music to audiences of subscribers. At the concert, in Vienna’s Burgtheater, where the Quintet was premiered on 1 April, Mozart also introduced two symphonies (probably those known as the Haffner and Linz symphonies), a new concerto and some improvisation at the keyboard, interspersed with three concert arias and finishing up with the ‘Paris’ symphony. Mozart told his father that the Quintet ‘drew the greatest applause’, and this has led to some speculation about who was in the ensemble. It isn’t known for sure, but seems possible that Anton Stadler, for whom Mozart wrote his glorious works for clarinet, and Joseph Leutgeb, a cheesemonger who was also Mozart’s preferred horn-player, were in the band. Be that as it may, the Quintet comes at a time when Mozart was beginning to use orchestral winds as much more independent actors in his concertos and symphonies.

Like a concerto, the Quintet has three movements. The first movement, in E flat, often a ceremonial key for Mozart, begins with a Haydnish slow introduction that breaks into a sonata allegro in which all members of the ensemble are given short but significant solo materials. The B flat slow movement is more than usually introspective, but the finale is a characteristic release of Mozartian humour.

INTERVAL

Alexander GLAZUNOV (1865-1936)

In modo religioso, Op.38

David Elton, Shannon Pittaway, Scott Kinmont, Ben Jacks

In modo religioso was published as a work for solo piano in 1893, but according to Stephen Coombs, this version for brass quartet was composed first, in 1886 when the composer was 21. It is certainly idiomatic brass music, with resonant and often rich harmony growing out of simple stepwise melodies.

Sergey Ivanovich TANEYEV (1856-1915)

Piano Quintet in G minor, Op.30

Introduzione: Adagio mesto – allegro patetico

Scherzo: Presto

Largo

Finale. Allegro vivace

Goldner String Quartet, Piers Lane

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

Taneyev was an internationalist and had little time for the chauvinism of the 'Mighty Handful'. He was intensely interested in the music of Western Europe, and was probably the Russian composer with the best understanding of Bach and earlier Renaissance composers of polyphony.

Such interests inevitably fed into his fine sense of craftsmanship and to some extent his style; not surprising he is sometimes compared with Brahms.

The first movement of the late (1912-3) Piano Quintet is Brahmsian in its massive scale, its emotional range from brooding darkness to passages of muscular power and ability to evoke the tragic in fast music. There is conversely the kind of lightness and delicacy that Brahms learned from Schumann in the following Scherzo. The stark, unison dotted rhythms that open the adagio might recall the slow movement of Beethoven's Fourth Piano Concerto, itself with an echo of Baroque, but the movement has moments of quiet lyricism and solo rumination, but is often dominated by the implacable tread of this slow march. The finale begins with bustling antiphony between piano and strings, but the first full, highly chromatic, theme is given to violin, marked, again, *pateticamente*. The movement also has a Brahmsian feel, with fully-scored outbursts and pervasive use of the Baroque dotted rhythms, until a sudden change to a Moderato maestoso in $\frac{3}{4}$ time and in G major, full of wholly new and often ecstatic textures, that concludes it.

FRIDAY 7TH AUGUST

● 10:00am C2, Townsville Civic Theatre **Concert Conversations with Piers Lane 5**

Piers chats with Tamara-Anna Cislowska, Hartmut Rohde and composer David Sampson.

Tamara-Anna Cislowska's disc of the complete keyboard works by Peter Sculthorpe was released immediately after his death last year. Here she pays tribute to him in small works ranging from 1945 to 2011, ending up under the piano!

Peter SCULTHORPE (1929-2014)

Falling Leaves

Seascape

Left Bank Waltz

Djilile

Riverina (Gundyarri Wagga Wagga): Thanksgiving

Tamara-Anna Cislowska

Sculthorpe wrote piano music throughout his entire career, with some works, as Graeme Skinner details in his biography of the composer, taking on new guises. *Falling Leaves*, though it, like so many of Sculthorpe's works only gained its final title much later, is a piece of impressionistic character that he first performed as a schoolboy in Launceston in 1945. *Seascape*, (originally one of three *Nocturnes*) had its first outing in Melbourne in 1948. The *Left Bank Waltz* began as part of the score for a film for children set in Tasmania, *We Found a Cave*, but was published under its new title in 1970 as a work for AMEB students.

A melody of which Sculthorpe made repeated use is *Djilile* which, he explains is 'an adaptation of an Aboriginal melody collected in northern Australia, in the late 1950s by A P Elkin and Trevor Jones. The title means "whistling-duck on a billabong"'. The suite *Riverina* was commissioned by the Riverina Conservatorium at Wagga Wagga in 2011.

Thanksgiving is the last of its five movements, which brings back some bird song from the first, other material from the second and concludes with the sound of bells.

Tailitnama Song

Hartmut Rohde, Tamara-Anna Cislowska

Sculthorpe's 1974 *Song of Tailitnama* was a setting for solo voice and ensemble of poetry in the Arrernte (Aranda) language, collected in Central Australia by T G H Strehlow. The piece, which alternates a plangent vocalise with emphatic and complex 'Aboriginal' rhythms, became a huge hit.

Sculthorpe made various arrangements of it, including several, retitled *Tailitnama Song*, for purely instrumental ensembles.

Landscape

Tamara-Anna Cislowska

The Festival of Perth commissioned this work for pianist David Bollard in 1971. Sculthorpe responded with music for pre-recorded tape, consisting, as John Peterson details, of sounds produced by the application of wire brushes, rubber erasers and leather straps to piano strings. This he arranged into a series of contrasting sections, against which the pianist is asked to improvise. The result was then to be fed into a tape delay.

● 1:00pm Perc Tucker Regional Gallery **AFCM Winterschool – Advanced Public Masterclass 3 with Lorna McGhee**

● 5:30pm St Joseph's Church **Ray Golding Sunset Series – *Northern Light***

Carl NIELSEN (1865-1931)

Quintet for flute, oboe, clarinet, horn and bassoon, FS100 (Op.43)

Allegro ben moderato

Menuet

Prelude - Tema con variazioni

Lorna McGhee, Nicholas Daniel, Michael Collins, Ben Jacks, Matthew Wilkie

Denmark's greatest composer, Carl Nielsen was born on the island of Funen in 1865. His family was extremely poor, but his mother introduced him to folk-song which she sang 'as if she were longing for something far away beyond the farthest trees of the land'. His father played violin and cornet in a local amateur band. Carl soon joined the band, initially as a violinist, but also played signal horn and trombone, but it was as a violinist that he subsisted until his career as a composer flourished from the mid-1890s.

We should not of course read too much into a work with an abstract title such as 'Wind Quintet'. Composed in 1922 for the Copenhagen Wind Quintet, the piece, throughout its first two movements, is simply and delightfully an object lesson in how to write for an ensemble of five highly individual musical characters, giving each its due prominence and finding ways to blend the very different

instrumental colours. Nielsen incidentally planned concertos for each of the Copenhagen players, but only lived to complete the Flute and Clarinet Concertos. But it was at this time that Nielsen began experiencing symptoms of a heart condition, and the third movement begins in a much less genial fashion, with more dissonant harmony and darker textures, before announcing a hymnal theme upon which Nielsen constructs frequently amusing variations.

Johannes BRAHMS (1836-1897)

String Quintet No.1 in F major, Op.88

Allegro con brio, ma non troppo

Grave ed appassionato

Finale: Allegro energico

Jack Liebeck, Michele Walsh, David Harding, Hartmut Rohde, Louise Hopkins

Brahms' F major String Quintet was not his first effort in the genre. In 1862 he composed a quintet with, like Schubert's, two cellos, but destroyed this score as it 'refused to sound right'. He recast it as the work we now know as the Piano Quintet in F minor, Op.34, which also exists as the Sonata for two pianos, Op.34b. Twenty years later, and with the two luminous string sextets to his credit, Brahms was considerably more confident at handling string ensembles; the 'official' first quintet, with its two violas (an instrument of which Brahms, like many composers, was very fond) allows Brahms a richness of texture and harmony that never risks becoming strenuous or hectoring.

The quintet is occasionally saddled with the nickname 'Spring', for which Brahms - not normally one to nickname his works - bears some responsibility: he described it in a letter to his friend Theodor Billroth as a 'product of spring'. He retained great affection for what he described to Clara Schumann as 'my finest work'.

Brahms may have dropped the Schubertian instrumentation, but the expansive first of the quintet's three movements reflects Schubert's influence in its preference for contrasting material in keys a third apart (traditional tonal music more often contrasts keys a fifth apart). The first theme is a disarmingly simple tune that contains several distinct shorter motifs which Brahms develops to full effect, and in characteristic rhetoric.

Thirty years before, Brahms had systematically studied the technique of Baroque music and in 1865 composed, as exercises, a set of Baroque dance-pieces for piano. For the main melody of the slow movement Brahms returned to these early studies, using the theme of the Sarabande in A major but rethinking it in C sharp minor (a key, practically speaking, a third away from F major). To provide contrast he alternates this material with two episodes of faster music derived from his early Gavotte, thus, as Jan Swafford puts it, making a kind of 'collage' of slow movement and scherzo. The finale is a sonata-design movement, though following the model of Beethoven's Third Razumovsky Quartet, is almost entirely fugal in texture.

● 8:00pm Townsville Civic Theatre **Evening Series – Memories To Keep Awhile**

David SAMPSON (born 1951)

Memories To Keep Awhile

In four movements

WORLD PREMIERE in the presence of the composer

David Elton, Dimity Hall, Julian Smiles, David Selig

Born in Charlottesville, Virginia, David Sampson has an impressive catalogue of works written for orchestras and ensembles throughout the USA and in Europe. He is an alumnus of the Curtis Institute and the Manhattan School of Music, and has studied with, among others, Karel Husa, Henri Dutilleux and John Corigliano.

The composer writes:

Memories To Keep Awhile for trumpet/flügelhorn, violin, violoncello and piano was commissioned by and written for David Elton, with generous support from Janet Holmes à Court and Dr Eileen Ong, for premiere at the 2015 Australian Festival of Chamber Music. The title was taken from a label that my mother had placed on a box of photographs of my family when I was growing up in South Carolina and Virginia. She passed away a few years ago leaving me with all of the family's historical documents. It has been my responsibility to examine all of these photographs, slides, newspaper articles and films to decide what to keep and what to throw away. I am the family historian for my generation. My guess is that many of you have done this already and most of you will experience this in your lifetime. What I have found was that it stirred up a tremendous amount of varied emotions. I also found that when I saw the rather self-effacing label that my mother created for one of the boxes, I smiled at her wonderful attitude. She was correct in the observation that these cherished memories are cherished by only a few presently and will be only a curiosity to future generations.

Memories To Keep Awhile is divided into four movements that I call 'photos' with the third and fourth 'photo' played *attacca*, that is, without pause. I choose not to describe the actual photos, instead, allowing your imagination to create your own. The work is an attempt to aurally depict a small portion of what my family's lives have meant to each other.

© David Sampson 2015

Ludwig van BEETHOVEN (1770-1827)

String Quartet in C major, Op.59 No.3 'Razumovsky'

*Introduzione: Andante con moto – Allegro vivace**Andante con moto quasi allegretto**Menuetto: Grazioso**Allegro molto*

Goldner String Quartet

Of the Op.59 set, the third quartet was the most immediately accessible to Beethoven's contemporaries. After the innovations of the previous two, the C major work to some extent returns to the scale and manner of the late eighteenth century. Its slow introduction might recall that of Mozart's 'Dissonance' quartet (K465), also in C. The second movement – considered by many to be its finest, contains a number of deliberately archaic features; the third, for the first time in Op.59, has a specific dance form – the menuetto – as its model.

Not only is it a shorter work than its stablemates, but Op.59 No.3 also fails to use any known Russian tune. By studying water-stains on Beethoven's manuscripts, musico-detectives have established that the work was written in some haste, which may account for its classical size and shape. Many commentators have, however, found a certain 'Russian' quality to the piece – William Kinderman wonders whether the slow movement's 'mythical melancholy and bleakness' might not be an attempt to capture a 'Russian character in music'; Maynard Solomon reminds us that Vienna was full of displaced and wounded Russian soldiers at the time, suggesting that the work's tone stems from Beethoven's compassion for them. Robert Simpson, however, takes his cue from Beethoven's note on one of the sketches: 'let your deafness no longer be a secret, even in art'. He argues that the work is about Beethoven's dealing with his affliction:

The introduction is like a man struggling to hear something, and the Allegro is his inward success. As for the finale, its tumult comes from within, blotting out the despair and nostalgia of the two previous movements.

Op.59 No.3 then is comparable to the Sixth Symphony, where the struggle with fate has ceased to hold epic terror.

INTERVAL

Karol SZYMANOWSKI (1882-1937)*Metopes: Three poems for piano, Op.28 M31**L'île des sirènes**Calypso**Nausicaa*

Piotr Anderszewski

Declared unfit for military service, Szymanowski spent the years of World War I at Tymoszwówka, his family estate (and birthplace) in Ukraine. During these years he studied classical Greek drama, the works of Plato and Leonardo da Vinci, 13th century Persian poetry and Byzantine history, and composed much of his most important music.

Well over half of Szymanowski's compositions have some kind of extra-musical reference. The *Metopes* for solo piano, composed in 1915, take various incidents from Homer's *Odyssey* as their starting points. (Metopes are the rectangular panels, often decorated with sculpted depictions of mythological scenes, that appear above the architraves of classical Greek temples.) In music that shows the influence, both in harmony and piano-writing, of Debussy and Ravel, Szymanowski evokes the Sirens, described in Book XII, whose intensely erotic song lures sailors to their death by shipwreck: Odysseus, famously, has his crew plug their ears with wax and tie him to the mast so he can hear the song and live. The second movement describes Calypso, the sea nymph who, in Book V, keeps Odysseus 'prisoner' for seven years, hoping he will accept the gift of immortality and be her husband. With divine assistance he escapes, and, in Book VI is washed up on the shore of Phaeacia, where he encounters the king's daughter Nausicaa – the subject of the third movement – playing on a beach while her servants do the washing. She clothes Odysseus and brings him to the palace where he tells of his adventures, and is given a ship to return home to Ithaca.

SATURDAY 8TH AUGUST

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

Piers chats with James Crabb, Nicholas Daniel, Amy Dickson, Robert Keane, Theodore Kuchar (founding Artistic Director of AFCM) and Matthew Wilkie.

Jean-Philippe RAMEAU (1683-1764)

L'entretien des Muses (Conversation of the Muses)

James Crabb

Unusually, Rameau's career did not begin in the courtly world of Versailles or Paris. Born in Dijon, he was educated and worked there as an organist, and at Clermont, before moving to Paris in 1722 in the hope of gaining work as a composer and music theorist. Rameau only began writing for the stage at the age of 50, but before that his interest in classical mythology is evident even in didactic instrumental works like this, from his 1724 'Keyboard pieces with a method for fingering', where the muses are depicted in stately dance music.

Robert KEANE (born 1948)

Music for John Bell – Five Shakespearean Miniatures for Wind Quintet

I Malvolio (Twelfth Night)

II Prospero (The Tempest)

III Romeo (Romeo and Juliet)

IV Shylock (The Merchant of Venice)

V Petruchio (The Taming of the Shrew)

WORLD PREMIERE in the presence of the composer

Lorna McGhee, Nicholas Daniel, Michael Collins, Ben Jacks, Matthew Wilkie

Recitations by Robert Keane

After completing my string quartet, *Ornithology*, in 2005 I thought I should do a Quintet for Winds, and was looking for a suitable subject. My mind went to my old pal John Bell, whom I had first met in 1975 when I was musical director at Queensland Theatre Company. John asked me to come to his Nimrod Theatre Company in Sydney and do some singing work with the actors there. Amazingly, we remained friends!

I wrote to John 30 years later in 2005 and asked him if he could select his five favourite Shakespearean roles. Alas, I let the idea go, as I had too many other things on my plate, but in 2014, 9 years later, I thought it was time to write the work. John had announced that he was retiring from the Bell Shakespeare Company in 2015, and that he would celebrate his 75th birthday. He also said that he thought years ending in '5' were auspicious. So a Quintet with 5 movements, for a 75-yr old in 2015, whom I had met in 1975, seemed a fitting choice for a special gift to this great legend of Australian Theatre.

Each of the movements features one of the wind soloists, and is an attempt to portray the psychology of the Shakespearean character. The movements are preceded by a short prose description of the character and his role in the play. Then within each movement there is a quote from the character's lines in the play, at a crucial, defining moment.

© Robert Keane 2015

Darius MILHAUD (1892-1974)

Scaramouche, Op.165b

Vif

Modéré

Brazileira

Amy Dickson, David Selig

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

John ZORN (born 1953)

Road Runner

James Crabb

Zorn's short 1986 work for accordion alludes most obviously to the Warner Bros. cartoons in which a hapless coyote eternally fails to capture and eat the eponymous bird. Zorn has noted that cartoons have a particular sense of time, reflected in the sudden jump-cuts between totally contrasting music in their scores, especially those of Carl Stalling. Zorn is also influenced by Berio's series of *Sequenze* for solo instruments.

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

- 2:45pm The Cultural Centre, Townsville Sailing Club
Concert Crawl 2

Program 1 at The Cultural Centre

William Barton and Friends

Peter SCULTHORPE (1929-2014)

Earth Cry

William Barton, Goldner String Quartet

Earth Cry started life as an orchestral work, commissioned by the ABC. At first it was to have been the second in a series that began with his masterpiece, *Mangrove*, but Sculthorpe was distressed by 'bogus national identity and its commercialisation [which] have obscured the true breadth of our culture.' Perhaps, he went on, we need to the cry of the earth, as the Aborigines have done for many thousands of years.' What Sculthorpe called 'slow, supplicatory music' is set off against fast material based on the *Song of Tailitnama*. Sculthorpe made this version for string quartet and in recent years, had realised that much of his music implied the presence of the didjeridu.

Program 2 at Townsville Sailing Club

Iain GRANDAGE (born 1970)

Soapbox for brass quintet and electronics

1. The State
2. The Skipper
3. The Island
4. The Heretic
5. The Past

Australian Brass Quintet

On 4th June 1629, the Dutch East India Company (VOC) merchant ship *Batavia* ran aground on a reef near the Houtman Abrolhos Islands, off Western Australia, and was wrecked. After Pelsaert, the commander of the ship, had set off to Batavia (now Jakarta) with the skipper (the questionable Jabosz) to seek rescue, the remaining 200 people on the islands were subjected to the most horrific ordeals at the hands of a self-styled egomaniacal overlord Jeronimus Cornelisz. His abiding belief, related to the heretical ideas of Torretius, was that since he himself was a creation of God, any act he committed must, by extension, be an act of God. This resulted in acts of the most heinous brutality that reduced the population of marooned survivors by over a hundred, and only ended with Pelsaert's return and Cornelisz and his co-conspirators being tried and punished for their crimes.

The psychology of domination in Cornelisz's reign of terror lies at the core of my response to this inherently dramatic story. The work is in five movements, with each performer in turn playing from a metaphorical soapbox in the centre of the group. In some instances their material, via a microphone and loop station (a modern day megaphone, if you will), is replayed, looped and electronically treated to create worlds within worlds of texture.

This idea of worlds within worlds is also reflected in my use of extant source music material – Dutch music of the 17th Century, specifically that of Jan Sweelinck. I have quoted him twice – a traditional folk song *Mein junges Leben hat ein End* ('My young life is at an end'), forms the core of the first movement, and *Paduana lachrimae* – Sweelinck's own arrangement of the famous John Dowland ayre 'Flow My Tears' in the final movement. Twelve-note rows are present – in this instance taking the 'Lachrimae' as their starting point.

The work is written for and dedicated to the incomparable Australian Brass Quintet, whose virtuosity and wondrous musicianship are a pleasure to be around.

© Iain Grandage 2011

Enrique CRESPO (born 1941)

Suite americana

I Ragtime

II Bossa nova

III Vals Peruano

V Son de México

Australian Brass Quintet

Crespo has held principal trombone positions in major German orchestras, but in addition to being a performer and expert arranger for brass is a composer in his own right. The *Suite Americana* 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 finally the energetic Son de México where mariachi style contrasts with a slower huapango section.

- 8:00pm Townsville Civic Theatre
Festival Farewell – *The Three Dancers*

César FRANCK (1822-1890)

Prelude, Fugue and Variations in B minor Op.18

James Crabb, Piers Lane

César Franck was something of a late bloomer, producing much of his best work in the last years of his life. After a short period as a virtuoso, Franck made a tenuous living as a teacher and church organist. In 1858 he took a job as organist at the basilica of Sainte-Clotilde (queen of the Franks, as it happens), a recently-completed neo-Gothic church (the first to be built in Paris). Franck duly provided liturgical music, but like any good organist of his day was expected to improvise, especially at the end of Mass when the clergy and then the congregation leaves the church. Franck's improvisations apparently attracted attention, and he wrote some of the material down in his *Six Pièces*, of which the Prelude, Fugue and Variations is one. He wouldn't see such success again until later in life, but the Prelude, Fugue and Variations was popular as an organ solo and in arrangements for piano, with and without harmonium.

York BOWEN (1884-1961)

Fantasia for four violas, Op.40 No.1

Hartmut Rohde, David Harding, Theodore Kuchar, Irina Morozova

A graduate of the Royal Academy of Music and a contemporary of composers such as Bax, Bowen was extraordinarily prolific, but eclipsed by the Vaughan Williams generation. An early friendship with the violist Lionel Tertis led to a number of works for that instrument, as Tertis fought valiantly to raise its profile. In 1907 he asked Bowen for a work for him to play for three students (one of whom was Eric Coates, who would go on to a stellar career writing light music).

In 1905 philanthropic businessman William Cobbett had endowed a prize for chamber composition that encouraged the development of the fantasia. Based on the model of Tudor, works of that type, a typical early-20th century fantasia telescopes three or more contrasting sections into one movement. The prize led indirectly to a number of works, not composed for the competition, that use this model, and among them was Bowen's viola quartet, which begins slowly, moves into more unquiet waters but ultimately to an expansive, reflective finale.

Elena KATS-CHERNIN (born 1957)

The Three Dancers

WORLD PREMIERE in the presence of the composer

Commissioned jointly by Wimbledon International Music Festival (UK),

Australian Festival of Chamber Music (AUS), Dancenorth (AUS) and Sitka Summer Music Festival,

El Paso Pro Musica and West Bach Festival (USA).

Tamara-Anna Cislowska, James Crabb, Jack Liebeck, Julian Smiles, Rohan Dasika,

Amy Dickson, Eugene Ughetti

Trained in Moscow, Australia, and Germany, Elena Kats-Chernin's diverse output includes operas, orchestral works, chamber and solo pieces, plus music for dance, film, and theatre.

The composer writes:

This piece was conceived as a work for 7 instruments to be danced to as well as existing as a concert piece.

In the painting *Three Dancers*, Picasso depicts a triangle of characters drawn together through idealised love, unrequited passion and violent desire. The first is his friend Carlos Casagemus who appears in the centre of the painting in a cruciform position. In 1901 Carlos shot himself in the head, having just shot at another character in the painting, Germaine Gargallo. Germaine was an artist's model and a seamstress and the future wife of Ramon Pichot, another good friend of Picasso. She had not responded to Carlos's amorous advances. Later, Ramon died while travelling in 1925, just before Picasso began the painting.

The tension between these three protagonists flows through the whole of my piece. As characters throughout they are often placed side by side in the fabric of the music, however the melodies or motives that represent them move in a parallel fashion rather than blending.

In the harmonies, primitive rhythms and short decorations I have made some reference to the Spanish

idiom as well as to each character in the painting. These indications are sometimes concealed within the fabric of the piece in the same way that Picasso concealed many references in his painting. For example, there are many critics who believe that the dark silhouette on the far right of the painting is Picasso's wife at the time, dancer Olga Khokhlova. The relationship between them was fracturing and Picasso already had an eye to his next mistress. To these five characters I assign particular notes, which are then clustered. The discord and occasional concord that this creates reflects the actual violence of their emotional history, as well as the constant yearning and search for real love and the danger of its unchecked expression.

© Elena Kats-Chernin 2015

INTERVAL

Jacques CASTÉRÈDE (1926–2014)

Ménage à trois for piano, six hands

David Selig, Tamara-Anna Cislowska, Piers Lane

French composer Jacques Castérède taught in Paris and Beijing and cultivated a sparkling style of light music.

Ménage à trois has some theatrical elements that might reflect the arithmetical instability of such an arrangement.

Rainer Hersch conducts the AFCM All Stars

Inimitable patter and comedy musical arrangements based on well-known orchestral pieces plus some short, straight items, including:

ROSSINI William Tell Overture

BEETHOVEN Symphony No.5

VIVALDI Four Seasons

ORFF Carmina Burana

STRAUSS I Radetzky March

BOCCHERINI Minuet

Dimitry Hall, Jack Liebeck, Dene Olding, Michele Walsh, David Harding, Theodore Kuchar, Irina Morozova, Hartmut Rohde, Louise Hopkins, Julian Smiles, Rohan Dasika, Michael Collins, Ben Jacks, Eugene Ughetti

Jean SIBELIUS (1865–1957)

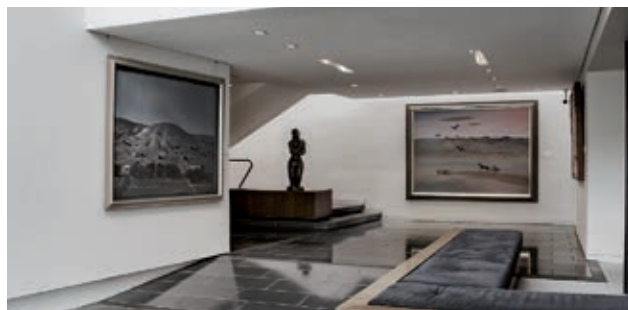
Valse triste, Op.44 No.1

Specially transcribed by T.K. Murray for all AFCM artists still alive!

Finnish writer and jurist Arvid Järnefelt (1861–1932) was born in Russia but grew up in Helsinki. In 1903, he completed his Symbolist play *Kuolema* ('The Death'), which begins with a dying woman and her hallucination of a group of dancers. Sibelius, Järnefelt's brother-in-law, composed a suite of six pieces of incidental music for the play's first season, and in 1911 added two more movements, 'Canzonetta' and 'Valse romantique' for a revival. The Suite was never published, but in 1904 Sibelius revised the music for the original vision of dancers to produce his *Valse triste*, Op.44 No.1.

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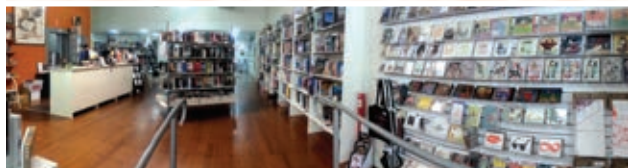
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Artistic Director

Piers Lane AO

PIANO

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"No praise could be high enough for Piers Lane whose playing throughout is of a superb musical intelligence, sensitivity, and scintillating brilliance." Bryce Morrison, Gramophone

London-based Australian pianist Piers Lane is in great demand as soloist and collaborative artist. Recent highlights include performances of Busoni's mighty Piano Concerto and Frank Bridge's *Phantasm* at Carnegie Hall, premieres of Carl Vine's second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic, Ireland's Concerto at the Royal Festival Hall, also with the LPO, and a sold-out performance of Chopin's complete *Nocturnes* at Wigmore Hall.

Five times soloist at the Proms, his concerto repertoire exceeds ninety works and has led to engagements with many of the world's great orchestras including all the BBC and ABC orchestras, the American, Bournemouth and Gothenburg Symphony Orchestras, the Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia, the Hallé, the Royal Philharmonic, Royal Liverpool Philharmonic and Warsaw Philharmonic orchestras among others.

He has performed regularly at prestigious festivals: Aldeburgh, Bard, Bergen, Cheltenham, Como Autumn Music, Consonances, La Roque d'Anthéron, Newport, Prague Spring, Ruhr Klavierfestival, Schloss vor Husum, Storiioni and Chopin festivals in Warsaw, Duszyni-Zdroj, Mallorca and Paris among them. Since 2007 he has been Artistic Director of the Australian Festival of Chamber Music and he was recently

appointed Artistic Director of the Sydney International Piano Competition.

He has recorded over fifty CDs on major labels, the most recent release the complete violin and piano works by Schubert with violinist Tasmin Little. Awaiting release are the *Konzertstück* by Walter Braunfels, concertos by Alfred Hill and George Boyle, and Bruch's Piano Quintet and *Swedish Dances*, the eighth disc he has recorded with the Goldner String Quartet. Many composers have written for him and he has premiered works by Brett Dean, Dave Heath, Colin Matthews, Richard Mills, Carl Vine, Benjamin Wallfisch and Malcolm Williamson.

He has written and presented over 100 programs for BBC Radio 3; holds Honorary Doctorates from Griffith University and James Cook University and in 1994 was made an Honorary Member of the Royal Academy of Music, where he was a professor from 1989 to 2007. He is President of the European Piano Teachers Association UK and Patron of the Australasian Piano Pedagogy Conference, the Old Granary Studio in Norfolk, the Tait Memorial Trust in London, the Youth Music Foundation of Australia, the Music Teachers Association and The Accompanists Guild in Queensland. He is a Trustee of the Hattori Foundation in London and Vice-President of Putney Music Club. In the Queens Diamond Jubilee Birthday Honours, he was made an Officer in the Order of Australia (AO).



Piotr Anderszewski

PIANO

PROUDLY SPONSORED BY ANONYMOUS X 2

Piotr Anderszewski is recognised as one of today's most individual musicians and is much in demand at major concert venues around the world. In recent seasons he has performed at the Berlin Philharmonie, the Zürich Tonhalle, New York's Carnegie Hall and London's Southbank Centre.

Whilst noted for his interpretations of the core German repertoire, Anderszewski has received equal acclaim for his exploration of works by Szymanowski, Janacek and Chopin. His discography includes a Grammy-nominated CD of Bach's Partitas 1, 3 and 6 and a recording of Szymanowski's solo piano works which received the Classic FM Gramophone Award in 2006 for best instrumental disc. A recording of solo works by Robert Schumann received an ECHO Klassik award in 2011, and two BBC Music Magazine awards in 2012, including the coveted jury prize for 'Recording of the Year'. His latest CD featuring Bach's English Suites Nos. 1, 3 and 5 has already met with considerable critical acclaim.

Anderszewski's unique artistry has made him a subject of on-going interest to film maker Bruno Monsiegeon, whose prize-winning documentaries include 'Piotr Anderszewski plays

the Diabelli Variations' (2001) and 'Piotr Anderszewski, Voyageur intranquille' (2008). Anderszewski himself has been the recipient of a number of awards, including the prestigious Gilmore award given every four years to a pianist of exceptional talent.

In the 2014-15 season Anderszewski can be heard in recital at the Wiener Konzerthaus, the Concertgebouw Amsterdam and New York's Carnegie Hall. His orchestral engagements include appearances with the London Symphony Orchestra, the NHK Symphony Orchestra and the Wiener Symphoniker, as well as a residency with the Bamberg Symphony Orchestra. Additional highlights include a series of recitals in Europe with the German baritone Matthias Goerne.

Born in Warsaw to Polish-Hungarian parents, Piotr Anderszewski lives a somewhat nomadic life but retreats periodically to Lisbon, where - for the moment - he has made his home.

Piotr Anderszewski's performances are supported by the Queensland Government through Arts Queensland.

Artists



Quartet-in-Residence

Goldner String Quartet (AUSTRALIA)

DENE OLDING (VIOLIN)
DIMITY HALL (VIOLIN)
IRINA MOROZOVA (VIOLA)
JULIAN SMILES (CELLO)

The Goldner String Quartet celebrates its 20th Anniversary in 2015. Retaining all four founding members is a unique achievement in Australian musical history. The quartet regularly appears at major music festivals around Australia and internationally, in addition to national tours for Musica Viva.

The quartet members have been a mainstay of their 'Music in the Hunter' festival since 1991, and of the Australian Festival of Chamber Music in Townsville since 1993 and are proud to be announced as AFCM Quartet-in-Residence.

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 have been released on the Hyperion label (with pianist Piers Lane) in addition to releases on Tall Poppies, Naxos and ABC classics. A DVD documentary with Peter Sculthorpe, *The Quartets*, has recently been released by ABC Classics.

Artist Supporters

We would like to thank all our artist sponsors and supporters for their generous response to our 'Let there be no orphans!' campaign. All our artists have been championed and we have no orphans so a very sincere thank you from the AFCM.

- Anonymous x 2 supporting Piotr Anderszewski
- Ros Carter supporting Camerata of St John's and William Barton
- Lesley and Peter Davies supporting Lorna McGhee
- Anonymous x 1 supporting Louise Hopkins
- Hon Jane Mathews supporting Tamara-Anna Cislowska and Julian Smiles
- Philip and Georgia Maynard supporting Jack Liebeck
- Hilton and Marjorie Nicholas & Catherine McPherson and Gregory McPherson supporting David Selig
- David and Jan Robinson supporting Amy Dickson
- Table 3: Sandra Yates, Michael Skinner, Kay Jaumees, Kenneth Saxby, Maryanne Smith, Roger Smith, Anne Smith and Anne Tanner supporting Nicholas Daniel
- Nita Vasilescu supporting Hartmut Rohde
- Cameron Williams supporting Michael Collins
- Stephen and Suzy Baines supporting Valda Wilson
- Betty Byrne-Henderson supporting Rainer Hersch
- Cyril Curtain in memory of Betty Curtain supporting Dimity Hall
- Margaret Epps supporting Matthew Wilkie
- Michael and Carmel Fellows supporting Neal Peres da Costa
- Gary and Mary-Lyn Inness supporting David Elton
- Delysia Lawson supporting Shannon Pittaway
- Warwick McEwan, Ofra Fried and Bronia Renison, Anonymous x 1 supporting James Crabb
- Garth and Margaret Mansfield supporting Li-Wei Qin
- Paul Pagliano and Fiona McWhinnie supporting Eugene Ughetti
- Tony and Ros Strong supporting Benjamin Martin
- Denise Wadley supporting Irina Morozova
- Youth Music Foundation Australia supporting Stewart Kelly
- Anonymous x 2 supporting Anne Milanovic



**PHILIP BACON
GALLERIES**

Sponsoring Piers Lane AO,
Brendan Joyce & Gerry Connolly



Sponsoring
Ben Jacks



Sponsoring
Michele Walsh



Sponsoring the Orava
String Quartet



Sponsoring Rohan Dasika

Townsville Urology

Sponsoring Dene Olding



Sponsoring Ike See



Australian Brass Quintet (Australia)

David Elton (Trumpet)
Tristram Williams (Trumpet)
Ben Jacks (Horn)
Scott Kinmont (Trombone)
Shannon Pittaway (Trombone)

The Australian Brass Quintet was founded in 2008, and with a rich history of playing together, its members are recognised for their outstanding musicianship in performances of both established masterpieces and innovative new works for the modern brass quintet. It is a dedicated commissioning, performing and educating ensemble highly sought after for festivals, recordings and collaborations. It is passionate about the future of brass music and actively commissions and performs new works from both established and emerging Australian composers. Notably, it championed Ian Grandage's *Soapbox* for the 2011 Soft Soft Loud festival - "*dedicated to the incomparable Australian Brass Quintet, whose virtuosity and wondrous musicianship are a pleasure to be around*" (Ian Grandage, 2011). The members dedicate generous amounts of time to music education both individually and collaboratively. The ABQ has toured Australia with the support of Musica Viva, and has run workshops at schools both regionally and in the Australian capital cities. It is committed to mentoring young musicians, many of whom have gone on to be creative forces in Australia and overseas.



Camerata of St John's (Australia)

Proudly supported by Roslyn Carter

Violin

Brendan Joyce – Leader*, Jonny Ng*, David Dalseno**, Sally-Ann Djachenko, Helentherese Good, Daniel Kowalik**, Nicholas Thin, Jason Tong, Allana Wales

Viola

Thomas Chawner**, Alice Buckingham, Anna Colville, Elizabeth Lawrence

Cello

Katherine Philp*, Karol Kowalik**, Alison O'Connell

Bass

Marian Heckenberg*, Rohan Dasika

*Principal **Orava Quartet – Camerata's Quartet-in-Residence

Recently described in Limelight Magazine as an ensemble that is stylish, highly communicative and blessed with a sense of real enjoyment in their music making. Camerata of St John's – Queensland's Chamber Orchestra - has established itself as an ensemble of national significance. Founded by Elizabeth Morgan AM, this group of outstanding Australian string players who perform without a conductor, takes full ownership of the artistic process to provide a thriving, refreshing and acclaimed voice within the Australian musical landscape. Camerata undertakes a major concert series in Brisbane and Toowoomba, tours its main-stage concerts and education programs throughout regional Queensland, and is a Company-in-Residence at Queensland Performing Arts Centre (QPAC). In addition to the AFCM, Camerata regularly performs at the Queensland Music Festival, Tyalgum Festival, Festival of Tibet, and recently made critically acclaimed debuts at the Darwin Festival and the inaugural Brisbane Baroque Festival. In 2014, the orchestra received the Queensland State Award for Performance of the Year in the APRA/AMC Art Music Awards for its performances of Ian Grandage's music in Natalie Weir's *When Time Stops* for Expressions Dance Company.



Orava String Quartet (Australia)

Proudly sponsored by Wilmar Sugar Australia Limited

Daniel Kowalik (Violin)
David Dalseno (Violin)
Thomas Chawner (Viola)
Karol Kowalik (Cello)

Praised by the Sydney Morning Herald for their "*warmth of sound, sublime inner-voicing and spontaneity*", the Orava String Quartet is emerging as one of Australia's most exciting chamber music ensembles. The quartet has recently returned from the USA where they spent two years working closely with the world renowned Takács String Quartet in Boulder Colorado. The quartet has performed extensively in the United States, Canada, China, Philippines, Singapore, United Arab Emirates and Hong Kong. It regularly performs at festivals including the Musica Viva Festival, The Sydney Vivid Festival, Bellingen, Music by The Sea, Crossroads and Chinese Gardens Music Festival, and has performed for Queen Sofia of Spain and Pope Benedict XVI. Highlights of performances in the United States include concerts at the National Gallery of Art in Washington D.C., Aspen, and the Juilliard School in New York City. In 2013 the Orava String Quartet won the Musica Viva Australia Tony Berg Award for the most outstanding Australian ensemble at the Asia Pacific Chamber Music Competition in Melbourne. The Quartet is currently based in Brisbane and is the Quartet-in-Residence with the Camerata of St John's.



Barrier Reef Orchestra (Australia)

A community orchestra consisting of the finest musicians drawn from as far afield as Cairns and Mackay, the Barrier Reef Orchestra, now in its 15th year, focuses on unique orchestral juxtapositions. An outstanding performance of Beethoven's *9th Symphony* presented to a sell-out audience was recently followed by Peter Sculthorpe's *Mangroves*, a collaboration with audio-visual artists, ABC radio and Umbrella Studios. The programs are testament to the orchestra's willingness to embrace mainstream classical repertoire as well as opportunities for collaboration. In 2015 the orchestra has been invited to perform in three festivals, and features in the Townsville Civic Theatre season. This is a first for the orchestra - underscoring its value to the community and highlighting its continued prominence in the cultural soundscape of North Queensland.



1RAR Band (Australia)

Officer Commanding/Music Director: Major Lindsay Mee
 Band Sergeant Major: Warrant Officer Class 2 Mick Beeton
 Vocal Soloists: Sergeant Jennifer Cooke
 Saxophones:
 Sergeant Peta Lockhart, Corporal Wade Burgess, Musician Ryan Casey, Musician David Cox, Musician Daniel Ford
 Trumpets:
 Corporal Matthew Creek, Corporal James Duquemin, Lance Corporal Arthur Florence
 Trombones:
 Sergeant Jennifer Cooke, Corporal Andrew Cassidy, Musician Michael Henderson, Musician Jaiden Redman
 French Horn: Major Andrew Ryder
 Piano: Warrant Officer Class 2 Mick Beeton
 Bass Guitar: Musician Maureen Wallace
 Guitar: Musician Jacob Curro
 Drums/Percussion:
 Musician Jonathan Connell, Musician Jeffrey Lotze

1RAR Band is a highly regarded component of the Australian Defence Force in North Queensland. The band supports 3rd Brigade units, other Defence organisations and the wider

community for anything from ceremonial activities to dinners, balls, community concerts and sporting events. The Band also continues supporting their own 1st Battalion on domestic duties and overseas deployments including East Timor and more recently Afghanistan. Part of the band's role is to foster good relations between the Defence Force and the community by being an effective public relations medium for the Australian Defence Force. It provides musical support for a number of charities raising many thousands of dollars for needy causes. The Band also performs extensively at primary and secondary schools throughout the North Queensland area. Every year the band works tirelessly to produce a modern high energy show that appeals to a teenage audience in an effort to promote the Army amongst students. It has always been and remains an important and valuable organisation of the Australian Defence Force in North Queensland.

PIANO



Tamara-Anna Cislowska (Australia)

Proudly supported by the
 Hon. Justice Jane Mathews AO

Tamara-Anna Cislowska is one of Australia's most acclaimed and recognised pianists, winner of many prizes including the Freedman Fellowship and the APRA-AMCOS Art Music Award for Performance of the Year (ACT).

Her 2014 recording of the complete solo piano works by Peter Sculthorpe (ABC Classics) has earned international praise as BBC Music Magazine's 'Recording of the Month', *Limelight* magazine's 'Editor's Choice' and spent several weeks at no.1 on the ARIA classical charts. A regular guest of orchestras and festivals worldwide she has performed as soloist with the London Philharmonic, New Zealand Symphony and all Australian symphony orchestras and toured with the ACO. Highly sought after for chamber collaborations she was a founding member of Berlin's Mozart Piano Quartet. 2015 highlights will include Melbourne Recital Centre, Sydney Opera House and ABC Classic FM; chamber performances with Sydney's Acacia Quartet and Adelaide's Soundstream Collective and a new recording with renowned composer, Elena Kats-Chernin. She has also recorded for Chandos, Naxos, Artworks and MDG (Dabringhaus und Grimm).



Benjamin Martin (Australia)

Proudly supported by
 Tony and Ros Strong

Noted by acclaimed author David Dubal as one of Juilliard's finest musical talents, pianist/composer Benjamin Martin has become known as an artist of exceptional versatility and subtlety of expression. He has been described as '*the consummate artist*' (The Age), and as a composer, '*distinctive... arresting in style*' (New York Times). He has appeared regularly with the ACO, and recorded for Chandos, Tacet Records (Stuttgart), Melba Recordings and BIS. In 2014 he released his debut solo album for Melba Recordings featuring 20th Century English music, which was described as "*shattering...compelling*" by Richard Adams, director of The Arnold Bax Society Website. On the composing side, his career was launched when John Browning gave the world premiere of his *Three Portrait Etudes* in 1993 at The Alice Tully Hall, NY. His Triple-Concerto *Trinitas* was highly praised by Murray Perahia, who attended the premiere at the MRC in 2013.



David Selig (France/Australia)

Proudly supported by Hilton and Marjorie Nicholas, Catherine McPherson and Gregory McPherson

David Selig, born in Melbourne, Australia, began piano lessons at the age of six, and in 1976 he moved to Paris where he studied at the Conservatoire with Aldo Ciccolini. David has performed in many of the world's great concert halls – Salle Pleyel, Concertgebouw, and Carnegie Hall. His love of chamber music has led him to collaborate with many renowned artists including Felicity Lott, Christianne Stotijn, Sandrine Piau and instrumental partners Gary Hoffman and Philippe Graffin. His recording of Mendelssohn cello works, with Gary Hoffman, was released in 2012. David performs in France, the Netherlands, Germany as well as the United States and the Far East. He is Artistic Director of the Festival "Les Journées Romantiques", held on a Parisian barge, and in 2011 was named Accompaniment Professor at the Lyons National Conservatoire.

HARPSICHORD



Neal Peres da Costa (Australia)

Proudly supported by Michael and Carmel Fellows

Neal Peres da Costa is a world renowned performing scholar and educator. He is Associate Professor and Chair of Historical Performance at the Sydney Conservatorium of Music. His monograph *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford University Press, New York: 2012) has been hailed as a book that 'no serious pianist should be without' (Limelight, 2012) and honoured as 'a notable book' on Alex Ross' 2012 Apex List. An ARIA winning artist, he has an extensive discography and has regularly performed with Australia's leading ensembles including the ACO, SSO, ABO, Pinchgut Opera and Ironwood with which he is undertaking cutting-edge research in the field of late-nineteenth-century performance. Notable solo performances include Bach's monumental *Goldberg Variations* at the Festival Baroque in Perth (2009) and the Peninsula Summer Festival (2010). He appeared at the 2013 Music Viva Festival, and during many Peninsula Summer Festival, ACO, Australian Haydn Ensemble, Pinchgut, and Ironwood seasons. 2014 saw a highly successful US tour with Ironwood which will be followed up with a UK tour in 2015 and the release of two CDs on the ABC Classics label: *Mozart: Stolen Beauties* with internationally-acclaimed period horn player Anneke Scott, and Brahms' Op.25 Piano Quartet and Op.37 Piano Quintet.

ACCORDION



James Crabb (Scotland/Australia)

Proudly supported by Warwick McEwan, Dr Ofra Fried and Bronia Renison, Anonymous
Scottish born James Crabb is one of the world's leading ambassadors of the classical accordion. His repertoire ranges from original contemporary works to Baroque transcriptions, Tango Nuevo and folk music.

He also directs chamber orchestras from the instrument. His great passion for the music of Astor Piazzolla has resulted in collaborations with the original members of Piazzolla's own quintet as well as recordings with the Australian Chamber Orchestra and with Richard Tognetti and the Tango Jam quintet. Since relocating to Australia his engagements have included the Sally Beamish accordion concerto *The Singing* (BBC Proms); conducting and performing in *Maria de Buenos Aires* (Victorian Opera); Stravinsky's *Petrouchka* (Tero Saarinen Dance Company in Europe and Asia); Gubaidulina's *7 Words* (BBC Symphony) and touring with the ACO. He has performed with the Swedish Chamber Orchestra and Brett Dean in a new Accordion/Viola duo presentation; the Sydney Omega Ensemble; MSO and Southern Cross Soloists and given recitals with Genevieve Lacey and *Abandon* (Handel) with Opera Queensland.

VIOLIN



Dimity Hall (Australia)

Proudly supported by Cyril Curtain in memory of Betty Curtain

Dimity is well known to national and international audiences as a member of both the Australia Ensemble @ UNSW and the Goldner String Quartet with whom she has performed, toured and recorded extensively. She has appeared as soloist with the Sydney

Symphony among others, and as guest Concertmaster with numerous Australian orchestras. Her ABC Classics recording of Vaughan Williams' *The Lark Ascending* is frequently broadcast. She was a juror for the 2003 Melbourne International Chamber Music Competition and actively coaches young chamber musicians. In 2008 and again in 2012, she and Julian Smiles combined with contestants in the Chamber Music Stage IV of the Sydney International Piano Competition. She plays a Nicolo Gagliano Violin, kindly on long-term loan from the Olding family.



Jack Liebeck (UK)

Proudly supported by Phillip Maynard

Born in London in 1980, Jack Liebeck is established as one of the most compelling young violinists on the concert platform. He recently performed Dario Marianelli's specially commissioned *Voyager Violin Concerto* in a Planets lecture/concert with physicist Prof Brian Cox and the Queensland Symphony Orchestra under Johannes Fritzsche. In 2013 he became the violinist of renowned Paris-based piano trio, Trio Dali. He has an established bond with Oscar winning composer Dario Marianelli and is featured as soloist on the film scores of *Jane Eyre* (2011) and the 2013 Oscar, Golden Globe and BAFTA nominated soundtrack for *Anna Karenina* (released 2012). He is professor of violin at the Royal Academy of Music and is the Artistic Director of the Oxford May Music Festival (oxfordmaymusic.co.uk). He plays the 'Ex-Wilhelm' J.B. Guadagnini dated 1785 and is generously loaned a Joseph Henry bow by Kathron Sturrock in memory of her late husband Professor David Bennett.



Dene Olding (Australia)
Proudly sponsored by Townsville Urology

Dene trained at the Juilliard School in New York with renowned pedagogue Ivan Galamian. He has had a distinguished career as a soloist in Australia, New Zealand, USA and the UK, performing over forty concertos, including many world premieres. His numerous recordings include Ross Edwards' *Maninyas*: Violin

Concerto, winner of an ARIA award for best classical recording and the Cannes award, and many recordings with Piers Lane and the Goldner Quartet for the Hyperion label. He is best known to Australian audiences as Concertmaster of the Sydney Symphony, first violinist of the Goldner String Quartet and a member of The Australia Ensemble @ UNSW. He has also held the position of leader of the Australian Chamber Orchestra. He is Artistic Advisor to the Michael Hill International Violin Competition and has served as a juror for other international competitions. In 2010 he was soloist with the Sydney Symphony and Vladimir Ashkenazy at the Edinburgh Festival and in 2011 gave the world premiere of Carl Vine's *Violin Concerto* with the Australian Youth Orchestra. He plays a fine Joseph Guarnerius violin made in 1720.



Ike See (Singapore)
Proudly sponsored by Wilson Ryan Grose Lawyers
Singapore-born violinist Ike See has performed extensively in Asia, Australia, Europe, and North America, and has played as soloist with the Adelaide Symphony, Singapore Symphony and Youth Orchestras. In his performance with the Orchestra of the Music Makers, he was praised for his "unfailing musicality... natural and unforced virtuosity" (The Straits

Times). He attended the Curtis Institute of Music under the tutelage of renowned violinists Joseph Silverstein and Pamela Frank. Passionate about orchestral and chamber music, he has led ensembles and orchestras and has performed at music festivals around the world. He studied with members of the Guarneri, Orion and Vermeer Quartets and has shared the stage with musicians such as Roberto Diaz, Pamela Frank, James Dunham, Clive Greensmith, Gary Hoffman, Anthony McGill and members of the Berlin Philharmonic. He was previously Associate Concertmaster of the Adelaide Symphony Orchestra, and has recently joined the Australian Chamber Orchestra.



Michele Walsh (Australia)
Proudly sponsored by Townsville Grammar School

After graduating from the University of Adelaide and winning the ABC Young Performer's Award Michele Walsh undertook post-graduate study in London with Szymon Goldberg. Returning to Australia she was appointed Associate Concert Master of the Queensland Symphony Orchestra, a position she held for a decade. She is currently Head of Strings at the Queensland

Conservatorium Griffith University. She has appeared as soloist with major orchestras in Australia and has performed in Europe, the USA and South East Asia. She is in demand as guest concertmaster of various orchestras and regularly appears at chamber music festivals in Australia and South-East Asia. She is a founding member of the Griffith Trio with whom she has made several international tours. She is also a member of the Merlin Ensemble and Aether Harp Quintet. She has a lifelong commitment to working with young musicians and in 2012 she received a national award from AUSTA for her outstanding contribution to string playing and teaching in Australia. She plays a Carlo Antonio Testore 1712.

VIOLA



David Harding (Canada)
Proudly supported by Willy Rombout

David Harding has an extensive solo and chamber music career having performed throughout Europe, the United States, Canada, Central America and Australia, in such venues as the Berlin Philharmonie, Amsterdam's Concertgebouw, and the Metropolitan Museum of Art in New York.

Noted for his "eloquent viola playing" (The Scotsman), he has performed at music festivals around the world including Ottawa Chamber Music Festival, Seattle Chamber Music Society, and most recently, the Edinburgh International Festival and Philip Glass' Days and Nights Festival in Big Sur, California. A devoted teacher, he is currently Professor of Viola and Chamber Music at Carnegie Mellon University, Pittsburgh and the University of British Columbia, Vancouver. A graduate of the Juilliard School of Music, he was the winner of the Sir John Barbiroli award at the Lionel Tertis International Viola Competition. He plays a viola made by Pietro Antonio della Costa, Tresviso Italy, circa 1750.



Theodore Kuchar (USA)
Proudly supported by AFCM

In 2015 we welcome Theodore Kuchar, the founding director of the AFCM, who will join us for the second week of the festival. Dozens of audience members and artists will enjoy reconnecting with him during his first return visit to Australia since 2006.

The multiple award-winning conductor Theodore Kuchar is the most recorded conductor of his generation and appears on over 100 compact discs for the Naxos, Brilliant Classics, Ondine and Marco Polo labels. For the past 20 years, he has served as Artistic Director and Principal Conductor of two of Europe's leading orchestras, the Janacek Philharmonic Orchestra (formerly the Czech Radio Orchestra) and the National Symphony Orchestra of Ukraine. In the 2011-12 season he commenced his tenure as the Artistic Director and Principal Conductor of the Orquesta Sinfonica de Venezuela. An avid chamber musician, he served as the Artistic Director of The Australian Festival of Chamber Music (1990-2006), and as the Artistic Director of the Nevada Chamber Music Festival since 2005. Highlights of the past several seasons have included a four-week, 20 concert tour of the USA with the Czech Symphony Orchestra and guest conducting engagements including the BBC Symphony, BBC National Symphony Orchestra of Wales (filling in on one day's notice to conduct Josef Suk's epic *Asrael* Symphony), Berlin Symphony Orchestra, English Chamber Orchestra, Cape Town Philharmonic Orchestra, Israel Symphony Orchestra, Prague Symphony Orchestra, Munich Philharmonic and the National Symphony Orchestra of Venezuela. During the past several seasons, guest conducting engagements have taken him to major musical centres including Amsterdam, Berlin, Chicago, Helsinki, Hong Kong, London, Madrid, Prague, Seoul and Sydney. In February-March, 2017 he will conduct a 40 concert tour of the United States of America with the National Symphony Orchestra of Ukraine under the auspices of Columbia Artists Management.



Irina Morozova (Australia)
Proudly supported by Denise Wadley
 Irina Morozova has been Principal Viola in the Australian Chamber Orchestra, guest principal of the Sydney Symphony and Hong Kong Philharmonic, and Principal Viola of the Elizabethan Trust Orchestra. She is a foundation and current member of both The Australia Ensemble @ UNSW and the Goldner String Quartet. With these two groups she has

performed in nearly thirty countries around the world and has recorded extensively, particularly for the Hyperion Label in the UK and for Tall Poppies and ABC Classics in Australia. After studies with Richard Goldner and Robert Pikler at the NSW State conservatorium of Music, she undertook advanced studies and work in Europe and the USA before returning to Australia. She has regularly appeared as a soloist with major Australian and New Zealand orchestras, has presided on the juries of international competitions in St Petersburg, Russia and Melbourne and was invited to perform and adjudicate at the Tertis International Viola Competition. She plays a viola made by A.E. Smith of Sydney in 1947.



Hartmut Rohde (Germany)
Proudly supported by Dr Nita Vasilescu
 Violist Hartmut Rohde is one of the most sought after European violists. He has been invited to perform worldwide in prestigious series in the Berliner Philharmonie, Concertgebouw Amsterdam, Lincoln Centre NY, Casals Festival, Ravinia Festival, Asiana Music Festival, ABC Concerts Sydney and the Beethoven Festival Warsaw amongst others. He has made solo

appearances with the Staatskapelle Weimar, Beethovenorchester Bonn, Lithausische Kammerorchester and Radio Orchestra Hannover under conductors Paavo Järvi, Massimo Zanetti, George Alexander Albrecht and Michael Sanderling. His chamber music partners include David Geringas, Jörg Widmann, Lars Vogt and Janine Jansen. He is a member of the renowned Mozart Piano Quartet and the Joachim Quartet Berlin. Since 1993 he has been professor for viola at the University of Arts (UdK) in Berlin and is an Honorary Member of the Royal Academy of Music in London. He received the ECHO Klassik prize for chamber music and has recorded for Decca, EMI, MDG, Naxos as well as for Sony/BMG. From the 2014/15 season he is chief conductor of the LEOPOLDINUM Chamber Orchestra Wroclaw (Poland). Major projects in 2015 include performances of the Walton and Elgar concertos as well as the orchestral version of the Shostakovich Sonata Op.147 under Krzysztof Penderecki. He plays Giuseppe Fiorini (1899) and Michael Lefuss (2002) violas.

CELLO



Louise Hopkins (UK)
Proudly supported by Anonymous
 Louise Hopkins made her debut at the Barbican Hall playing Witold Lutoslawski's *Cello Concerto* with the composer conducting - a performance of which The Times commented 'players with such personality, agility and power are rare'. She has an international career which has taken her all over Europe and to the USA, Australia, New Zealand and Japan and has broadcast frequently

for the BBC, RTE, Swiss Romande, New Zealand Radio and Radio France. She has collaborated with an array of artists such as the Takacs Quartet, Thomas Adès (with whom she recorded his piano quartet *Catch* for EMI), Emmanuel Pahud, Andras Keller, Anthony Marwood, Ferenz Rados, Denes Varjon, Aleksandar Madzar, Sasha Melnikov, Piers Lane and Steven Kovacevich. She is Head of Strings at the Guildhall School of Music and Drama and was, until recently, a cello Professor at the Hochschule in Bern, Switzerland.



Li-Wei Qin (China/Australia)
Proudly supported by Garth and Margaret Mansfield

Li-Wei Qin has appeared all over the world as a soloist and as a chamber musician. He has enjoyed successful artistic collaborations with leading orchestras including the Los Angeles Philharmonic Orchestra, BBC Philharmonic, Hong Kong Philharmonic, Rundfunk-Sinfonieorchester Berlin, Konzerthausorchester

Berlin, NDR Sinfonieorchester Hamburg, BBC Symphony, Sydney and Melbourne Symphonies. He has also appeared with chamber orchestras including Kremerata Baltika, the Munich, Zurich, and the Australian. In recital and chamber music, he is a regular guest at Wigmore Hall, BBC Proms and City of London, Jerusalem, Rheingau and Mecklenburg-Vorpommern Music Festivals and the Lincoln Centre Chamber Music Society, New York, collaborating with musicians including Daniel Hope, Nabuko Imai, Misha Maisky, David Finckel, Wu Han and Peter Frankel. Of his Elgar and Walton concerto recording with the London Philharmonic Orchestra, released by ABC Classics in 2014, Gramophone magazine wrote: "a superbly stylish, raptly intuitive performer of whom I'm sure we'll hear plenty more!" He plays a 1780 Guadagnini cello.



Julian Smiles (Australia)
Proudly supported by the Hon. Justice Jane Mathews AO

Julian Smiles is one of Australia's leading cellists, with a solo and chamber music career reaching national and international audiences. He is a frequent guest principal with major orchestras and has appeared as soloist with numerous Australian orchestras and ensembles. He

joined The Australia Ensemble @ UNSW in 1991, and formed the Goldner String Quartet with colleagues Dene Olding, Dimity Hall and Irina Morozova in 1995. These roles have seen him perform and record internationally, receiving widespread critical acclaim. He is in demand as a teacher and chamber music mentor and in 2013 after an international selection process, was appointed Lecturer in Cello at the Sydney Conservatorium of Music. He plays an 1827 Lorenzo Ventapane cello.

DOUBLE BASS



Rohan Dasika (Australia)
Proudly sponsored by Escape Travel Townsville
 Raised in Melbourne, Rohan Dasika received a Bachelor of Music from the Australian National University in 2012, studying with Max McBride, before completing two years at the Australian National Academy of Music where he learnt from Damien Eckersley. Other significant teachers include Sylvia Hosking, Duncan Allen, Eric Ajaye and Kim May. Rohan performs

regularly with the Melbourne Symphony Orchestra, has played with the Melbourne Chamber Orchestra and Queensland Symphony Orchestra, as well as having acted as guest principal of the Camerata of St Johns. In 2013, Rohan performed a season of Piazzolla's opera "Maria de Buenos Aires" with the Victorian Opera Tango Nuevo Ensemble led by James Crabb, and in 2014 appeared in the Bendigo International Festival of Exploratory Music. Rohan was a member of the 2014 Pacific Music Festival Orchestra, giving concerts throughout Japan, and performed with the Mahler Chamber Orchestra Academy (Germany) in 2014 and 2015. 2015 sees Rohan make study trips to Philadelphia and Vienna, courtesy of an Australia Council ArtStart grant and as joint recipient of the ANAM John and Rosemary Madeod Travelling Fellowship.

FLUTE

**Lorna McGhee** (USA)

Proudly supported by Peter and Lesley Davies

Scottish-born Lorna McGhee is principal flute with the Pittsburgh Symphony Orchestra. She has performed as guest principal with Chicago Symphony, Academy of St-Martin-in-the-Fields and the Chamber Orchestra of Europe. She has given concerto performances with the London Symphony Orchestra, Scottish

Chamber Orchestra, BBC Scottish Symphony Orchestra, Toronto Philharmonia, Nashville Chamber Orchestra, Oregon Bach Festival Orchestra and Pittsburgh Symphony Orchestra. Career highlights include a performance of Penderecki's flute concerto under the baton of the composer in 2004, and most recently the Nielsen Concerto with Maestro Yan Pascal Tortelier and the PSO. She is a member of the flute, viola, harp ensemble Trio Verlaine with whom she has recorded two CDs and co-commissioned several new works. Most recently, she recorded a flute and piano recital disc with Piers Lane, entitled *The Hour of Dreaming*, for Beep Records. She studied in London with William Bennett and is an honorary Fellow of the Royal Academy of Music.

OBOE

**Nicholas Daniel** (UK)

Proudly supported by 'Table 3' - Kenneth Saxby, Dr Anne Tanner, Sandra Yates AO, Michael Skinner, Roger and Ann Smith, Maryanne Smith and Dr Kay Jaumees

Nicholas Daniel's long, distinguished career began when, aged 18, he won the BBC Young Musician of the Year Competition and further competitions in Europe. 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. He has been heard on every continent and has been a concerto soloist with many of the world's leading orchestras. A champion of new repertoire, he has worked with composers including Birtwistle, Dutilleux, Musgrave, Tavener and Tippett. He founded the Haffner Wind Ensemble and Britten Oboe Quartet and plays regularly at many major international festivals. As a conductor, he works 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 Professor of Oboe at the Musikhochschule, Trossingen. He was awarded the 2011 Queen's Medal for Music.

CLARINET

**Michael Collins MBE** (UK)

Proudly supported by Cameron B. Williams

Indisputably one of the leading clarinetists of his generation, Michael Collins displays a dazzling virtuosity and sensitive musicianship which has made him a sought-after soloist and chamber musician with ensembles worldwide such as NHK Symphony, Sydney Symphony, Leipzig Gewandhaus, San Francisco Symphony and BBC Symphony orchestras.

Also highly regarded as a conductor, he assumed the post of Principal Conductor of the City of London Sinfonia in September 2010. His conducting highlights have included engagements with the Academy of St Martin in the Fields, The Philharmonia, Auckland Philharmonia and Tasmanian Symphony Orchestra. He has been a recipient of the Royal Philharmonic Society's Instrumentalist of the Year Award in recognition of the pivotal

role he has played in expanding the repertoire of his instrument. His recordings of Brahms' Clarinet Sonatas and Brahms' *Clarinet Quintet* with the Brodsky Quartet have been released on the Chandos label recently. Michael Collins plays exclusively on Yamaha clarinets. He was awarded the MBE for services to music in the 2015 Queen's Birthday Honours.

BASSOON

**Matthew Wilkie** (Australia)

Proudly supported by Margaret Epps

While studying bassoon with Klaus Thunemann in Germany in 1981, Matthew Wilkie was a prize winner at the International Music Competition in Geneva. He has appeared as soloist with many orchestras including the Orchestre de la Suisse Romande, the Wuerttemberg Chamber Orchestra, The Chamber Orchestra of Europe and the Sydney Symphony which he joined

in 2000. Matthew has been a member of the world-renowned Chamber Orchestra of Europe since 1986 and has worked under such conductors as Claudio Abbado, Nikolaus Harnoncourt, Lorin Maazel, Zubin Meta and Roger Norrington. His recordings include concertos by Mozart, Vivaldi and Richard Strauss, as well as many chamber works.

SAXOPHONE

**Amy Dickson** (Australia/UK)

Proudly supported by David and Jan Robinson

Twice Grammy-nominated Amy Dickson made history by becoming the first saxophonist and the first Australian to win the 2013 MasterCard Breakthrough Artist of the Year Classic Brit Award with her third album. Sydney born Amy has spearheaded something of a classical saxophone revival, on account of her unique take on the genre and her distinctive approach to the

instrument. She has won several major competitions which have never been won previously by a saxophonist. Recognised widely for her remarkable and distinctive tone and exceptional musicality, she has performed throughout the world in venues such as Wigmore Hall, the Royal Albert Hall and the Sydney Opera House. She has also performed as a soloist with many orchestras including the Philharmonia, London Philharmonic Orchestra, Sydney Symphony and the Vienna Chamber Orchestra. Amy has released five critically acclaimed recordings for Sony Music and is deeply committed to the development of new repertoire for the saxophone, whilst also championing existing repertoire.

DIDJERIDU

**William Barton** (Australia)

Proudly supported by Roslyn Carter

William Barton is one of Australia's leading didjeridu players and a powerful advocate for his cultural traditions and the virtuosic potential of his instrument. Born in Mount Isa, he studied traditional didjeridu with his uncle, an elder and law man for several major tribes in the North-Western Queensland region. Spanning a 20 year career, he has appeared with a host of

Australian and international orchestras including Queensland, Adelaide, Sydney, Tasmanian and West Australian symphony orchestras and the Australian Chamber Orchestra; has been commissioned by the Berliner Philharmoniker and a guest soloist with the London Symphony Orchestra. Notable performances include the Venice Biennale, Beijing Olympic Games, Edinburgh

Military Tattoo, ANZAC ceremonies at Gallipoli and G'Day USA concerts at Carnegie Hall and Los Angeles' Royce Hall. In 2012, his collaborative work with Matthew Hindson won the ARIA Best Classical Album for *Kalkadungu: Music for Didjeridu and Orchestra*. He has been awarded honorary doctorates from Griffith University and the University of Sydney.

TRUMPET



David Elton (Australia)

Proudly supported by Gary and Mary-Lyn Inness

David Elton joined the Sydney Symphony as Principal Trumpet in 2012, having previously held the same position with the West Australian and Adelaide symphony orchestras. He has performed as a guest principal with numerous orchestras worldwide, including the Australian Chamber Orchestra, Hong Kong Philharmonic,

Mahler Chamber Orchestra, Singapore Symphony, and Melbourne Symphony Orchestra. He has toured internationally as a member of Mahler Chamber Brass and World Brass. He has performed concertos with the ACO, the Adelaide, West Australian, and Canberra symphony orchestras including the world premiere of James Ledger's *Trumpet Concerto* with WASO, a work written specially for him. Recently he toured Australia with the Seraphim Trio and performed recitals and masterclasses in Europe and the USA. He is currently a member of the Australian National Academy of Music brass faculty. He is a member of the Australian World Orchestra and a founding member of the Australian Brass Quintet.



Tristram Williams (Australia)

Proudly supported by Terry and Debbie Dodd
Tristram Williams maintains a busy international career as a leading soloist, ensemble musician, improviser and educator. He is particularly interested in new music, and has worked with composers including Karlheinz Stockhausen, James Dillon, Richard Barrett, Liza Lim, James McMillan, Matthias Pinscher, Chris Dench and John Rogers. He finds most artistic fulfilment

working in small groups at the poles of music, playing 17th and 18th Century music on period instruments, and then working with composers to develop new repertoire and approaches to brass playing. Recent projects have included the Australian premiere of Stockhausen's 90 minute Space Oratorio *Sirius* at BIFEM, Bach's 2nd Brandenburg Concerto on baroque trumpet, and a project in Seoul with the theatre company Not Yet It's Difficult, developing a shared language between dance and musicians.

HORN



Ben Jacks (Australia)

Proudly sponsored by Quest Apartments Townsville
Ben Jacks holds the position of Principal Horn in the Sydney Symphony. One of Australia's leading horn players, he has a busy solo and chamber music career, and is head of brass at the Australian National Academy of Music. He studied at the University of Western Australia under Heidi Kepper. He has also studied with Dale Clevenger, Gail Williams, Stefan Dohr,

Professor Erich Penzel and Hector McDonald. He was appointed as Principal Horn of the Sydney Symphony in 2001 after holding the position of Principal Third Horn from 1998. He enjoys playing internationally as guest Principal Horn, notably, in 2013 with the London Symphony Orchestra under the direction of Valery Gergiev. He recently made his debut CD *Rhapsodie* for the Melba label, featuring Barry Tuckwell as conductor.

TROMBONE



Scott Kinmont (Australia)

Proudly supported by Sandra Yates AO and Michael Skinner

Since his appointment to the position of Associate Principal Trombone with the Sydney Symphony at the age of 20, Scott Kinmont has established himself as one of Australia's leading brass players and educators. He teaches at the Sydney Conservatorium of Music and many of his former students now hold positions in orchestras

in Australia, Europe and the US. He holds the unusual distinction of winning international solo competitions on both the trombone and the euphonium. He appears regularly as a guest artist around the Asian region giving recitals and masterclasses at many leading music institutions and festivals. He has also explored the world of original instrument performance. A founding member of the Sydney Ophicleide Quartet, recent projects include performances and recordings on the renaissance trombone (or sackbut) and the more obscure serpent.



Shannon Pittaway (Australia)

Proudly supported by Delysia Lawson

Shannon Pittaway will join the New Zealand Symphony Orchestra in 2015 as Principal Bass Trombone after ten years with the Singapore Symphony Orchestra. He has enjoyed an international playing career in Europe, Asia and America. He holds a Bachelor of Music Performance from the Victorian College of the Arts and a Master of Music from Northwestern

University in Chicago. Following his studies, he was a Fellow of the Pacific Music Festival Orchestra in Japan and later with the Pacific Music Festival Alumni Orchestra which celebrated the 20th anniversary of the inaugural concert that Leonard Bernstein conducted at the festival. He has played with many orchestras both in Australia and overseas and is a member of the Australian World Orchestra. He has received numerous awards and grants, including an honorary fellowship from Melbourne University.

PERCUSSION



Eugene Ughetti (Australia)

Proudly supported by Prof. Paul Pagliano and Dr Fiona McWhinnie

Eugene Ughetti is the artistic director of Speak Percussion. His work focuses on new chamber music and hybrid-arts collaboration. He has worked with most of Australia's leading new music ensembles, with some of the world's finest composers including Steve Reich and Pierre Boulez and with conductors Valery Gergiev,

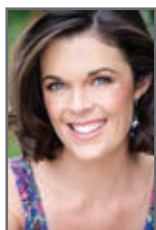
James Levine and Charles Dutoit. He has been a soloist in both orchestral and chamber music settings mainly premiering Australian music. He has composed works for The Australian Ballet, Melbourne Symphony Orchestra, ABC and Bionic Ear Institute. His works have been presented internationally and have won him a place as a finalist in the APRA/AMCOS and AMC Art Music Awards as well as the Melbourne Prize for Music. He was the winner of the inaugural Sidney Myer Creative Fellowship, OZCO Creative Fellowship (Early Career) and the MCA/Freedman Fellowship for Classical Music (2011). "*Off on another challenging acoustic adventure, Melbourne percussionist Eugene Ughetti is currently showing why he is one of this country's most talented artists in the field of advanced contemporary music*" - The Age.

SOPRANO

**Cheryl Barker AO** (Australia)

Proudly supported by Michael and Carmel Fellows
One of the finest Sopranos to emerge from Australia, Cheryl Barker is particularly noted internationally for her performances of *Madama Butterfly*, singing this role in England, Belgium, Germany, Netherlands, Wales, America, Taipei and Australia. Cheryl has established a distinguished opera career throughout the UK, Europe, USA and Australasia. She has appeared

at London's Barbican, Royal Albert Hall, Queen Elizabeth Hall, Wigmore Hall, Halle Orchestra, Edinburgh/Spoletto Festivals and toured for *Musica Viva*. Recordings include *Puccini Arias*, *Pure Diva* (Melba Recordings), *Seduction & Persuasion*, *Don John of Austria*, *Beethoven 9* (ABC Classics), *La bohème*, *Madama Butterfly Opera Australia*, *Madama Butterfly* (Chandos), *Madama Butterfly* (Belgium/Netherlands Television), *Katya Kabanova*, *Makropoulos Case*, *Rusalka* and *Great Operatic Arias* (Chandos). Awarded the "Order of Australia" in the 2015 Queen's Birthday Honours. Cheryl Barker was made an Officer in the Order of Australia in the 2015 Queen's Birthday Honours for distinguished service to the performing arts as an operatic soprano, as a mentor and role model, and for fundraising support to provide educational opportunities for the next generation of opera singers.

**Valda Wilson** (Australia/Germany)

Proudly supported by Stephen and Suzy Baines

Valda Wilson trained at the Sydney Conservatorium of Music before winning Opera Foundation Australia's scholarship to the National Opera Studio London. She then became a member of the Junges Ensemble at Dresden Semperoper. Roles performed include: *First Wood Sprite Rusalka* (Teatro di San Carlo); title

role Handel's *Rodelinda*, (Sydney); *Pamina Die Zauberflöte* (Salzburg Festival); *Donna Anna Don Giovanni* (Bamberg); title role in *Simplicissimus*; *Pamina* and *Papagena Die Zauberflöte* (Dresden and Oper Klosterneuburg). She has joined the Oldenburg State Theatre Ensemble for 2014-2016. Roles include: *Alice Ford Falstaff*; *Iole Hercules*; *Julia Der Vetter aus Dingsda*; *Anna La Dame Blanche*; and Countess *Le nozze di Figaro*. Her concert engagements include performances with the Royal Flemish Philharmonic and Orchestre des Champs Elysées, Royal Opera House, Covent Garden, the Verbier Festival, Salzburg's Grosses Festspielhaus, Halle Orchestra, Dresden Philharmonie and the London Cello Orchestra touring South Korea. She sang the title role of *Rodelinda* on the ABC Classics CD recording with Richard Bonyngne and in the TV documentary of the Stella Maris International Singing Competition, which she won.

NARRATION & COMEDY

**Gerry Connolly** (Australia)

Proudly sponsored by Philip Bacon Galleries
Gerry Connolly is an accomplished Australian comedian, actor, impressionist and pianist, best known for his satirical caricatures of public figures. For half the reign of the present Queen, he has represented Her Majesty in the Southern Hemisphere. This incarnation began life in revue at the Queensland Conservatorium of Music (where he studied with Nancy Weir, inter alia)

and, along with his rendition of Sir Joh Bjelke Petersen, quickly became the basis of his one-man shows. On stage, he has appeared in *A Funny Thing Happened on the Way to the Forum*, *Urinetown*,

Summer Rain, *Tomfoolery* and *Pirates of Penzance* and has had great success in local and international Festivals. 2012 saw his return to the Edinburgh Fringe with *La Clique Royale* in *The Famous Spiegeltent*, and a collaboration with ACO in *Richard Tognetti's Maribor Festival*. He has meddled in television since *The Gerry Connolly Show* in 1988 via *Fast Forward* to *Dead Gorgeous*.

**Rainer Hersch** (UK)

Proudly supported by Dr Betty Byrne-Henderson

British born Rainer Hersch is unique in all classical music. He is, at the same time, a trained pianist, conductor and a brilliant stand-up comedian. His many comedy concerts with orchestra range from the London Philharmonia to the Queensland Symphony and have featured soloists as grand as Alfred Brendel, Evelyn

Glennie and even our very own Piers Lane. As a solo comedian, he performs on stages across the UK and abroad, including thirteen times at Edinburgh Festival and London's West End. He also has a career as a broadcaster with BBC Radio series *All Classical Music Explained*, *All The Right Notes Not Necessarily in the Right Order* and many more. The *Sunday Times* described him as "*Victor Borge for a new generation*" and, whatever guise you meet him in at the festival, we know you are guaranteed "*the funniest concert you will ever see*" (London Time Out).

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.

WINTERSCHOOL ACCOMPANIST

**Stewart Kelly** (Australia)

Proudly supported by Youth Music Foundation Australia

Stewart Kelly is one of Australia's most eclectic young pianists, performing regularly in all the roles of the modern pianist, including soloist, duo partner, vocal accompanist and chamber musician. In 2015, he curates his fourth season as Artistic Director of the Mason and Hamlin Concert series at the Arts Centre Gold Coast,

maintains a busy freelance recital program and continues to work as a sessional accompanist at Queensland Conservatorium Griffith University, Melbourne University and Monash University. He holds a Bachelor of Music with distinction and a Master of Music Studies obtained while studying under the principal guidance of Gillian Wills, Diane Selmon, Stephen Emmerson and Timothy Young. He was a full scholarship student at the Australian National Academy of Music and was appointed as a Fellow of the Academy in 2014. He was a finalist in the 2011 and 2012 Great Romantics competitions at the Melbourne Recital Centre and won the 2012 Lady Callaway prize for piano accompaniment.

COMPOSERS-IN-ATTENDANCE



Elena Kats-Chernin (Australia)

Born in Tashkent, Uzbekistan, Elena Kats-Chernin studied music in Moscow, Sydney and Hanover. She emigrated to Australia with her parents in 1975. She has created works across nearly every genre, from rags to operas and works for robotic instruments to a full scale choral symphony. Her music featured at the opening ceremonies of the 2000 Sydney Olympic Games and the 2003

Rugby World Cup. She has received several awards including the Sounds Australian, Green Room and Helpmann Awards.

In September 2012 her adaptation of 3 Monteverdi operas, a collaboration with the director Barrie Kosky, was premiered at the Komische Oper Berlin and broadcast live on 3SAT TV across Europe. Her *Russian Rag* was used as Max's theme in the 2009 claymation "Mary and Max" by Oscar winning director Adam Elliot. It was also the theme for "Late Night Live" on ABC Radio National for many years. In 2011 it was replaced by her *Eliza Aria* (from "Wild Swans"). In 2012 Elena was a subject for "Creative Minds", a 6 part TV documentary series by Robin Hughes. In the same year she also received the Limelight award for Best New Composition for her *Symphonia Eluvium*.

Her score for Sydney's Ensemble Theatre Production *Frankenstein* received a joint Sydney Theatre Award 2013. Her most recent premieres in 2014 were *Prelude* and *Cube* by the Australian Brandenburg Orchestra, the concerto *Five Chapters* in Lausanne and chamber opera *George* in Hanover. In March 2014 she was a joint recipient of the Sidney Myer Performing Arts Award. Three CD's of her music: *Clocks*, *Wild Swans* and *Slow Food* have been nominated for ARIA awards. Elena's new concerto for Flute and concerto for Saxophone will be premiered in 2015.



Robert Keane (Australia)

Robert Keane was born in Townsville, and completed his music education in Sydney and at the Queensland Conservatorium of Music majoring in piano (under Nancy Weir) and composition. Postgraduate work included composition study with Benjamin Britten and Einojuhani Rautavaara. He completed a

Masters Degree for University of London at the Royal Academy of Music, and subsequently took his Doctorate in Research for the University of London where his thesis was on the complete songs of Finnish composer Jean Sibelius. He has written much music for the theatre, with many scores for the Queensland Theatre Company, and wrote a dance work for Dance North choreographed by Cheryl Stock. Other major compositions include the official music for the centenary of Waltzing Matilda, and the musical *Lucky Me*, a portrait of Australian singing star Gladys Moncrieff for Tropic Line. Many of his piano compositions are on the AMEB and ANZCA examination syllabuses.



David Sampson (USA)

Sampson is one of the truly unique voices of his generation, enjoying performances by major orchestras, noted soloists, and internationally touring ensembles. From 1998 to 2007, he served as Composer-in-Residence of the Colonial Symphony Orchestra.

He is a recipient of the 2014 New Jersey State Council of the Arts Individual Artist Fellowship.

His extensive output includes commissions and premieres with the National Symphony Orchestra, Aspen Music Festival, American Symphony Orchestra, New Jersey Symphony Orchestra, Akron Symphony Orchestra, Chicago Chamber Musicians, Joffrey II Ballet, American Brass Quintet, Amherst Saxophone Quartet, among others. He has been the recipient of major grants from the National Endowment for the Arts, American Academy of Arts and Letters, Chamber Music America, Barlow Endowment, Pew Charitable Trusts, New Jersey State Arts Council, Jerome Foundation, Cary Trust, and Geraldine R. Dodge Foundation. He holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Ecoles d'Art Americaines. His music is widely published and has been recorded on Channel Recordings, Albany Records and Summit Records by a variety of soloists, ensembles and orchestras.

DIRECTOR - THE LITTLE SWEEP



Cienda McNamara (Australia)

Proudly supported by Anonymous

As a director Cienda McNamara's credits include *Undies: The Cabaret* and *The Hum Series*: featuring Megan Shorey, *Private Lives* and *A Doll's House* (Starlight Theatre), *Gimme, Gimme Tales of An Eternal Optimist* and *The Fool's Journey* (Judith Wright Centre), *This Way Up* (Brisbane Powerhouse), *Rhythm Junkies*, *Historia* and *Parade* (Warehaus Theatre Company)

at QPAC's Cremorne Theatre. Throughout 2014 Cienda directed for Opera Queensland as a part of their Open Stages Program, which tours all over Queensland. She has also worked with the Youth Ensemble at Queensland Theatre Company. This year Cienda continues to direct for Opera Queensland as a part of their Open Stages Program. Earlier in 2015 Cienda worked as directing secondment on Melbourne Theatre Company's Premiere of *The Waiting Room*, written by Kylie Tounson and directed by Naomi Edwards. In June she directed the Australian premiere of Ryan Scott Oliver's 35mm, *A Musical Exhibition*.

CHORUS MASTER - THE LITTLE SWEEP



Anne Milanovic (Germany/Australia)

Proudly supported by Anonymous x 2

Anne has been Chorus Master for the AFCM's Families' Concert for three years (*Noye's Fludde* 2013, *Cinderella* 2014) and has greatly enjoyed this rewarding work with children. With degrees in Church Music and Secondary School Education (Berlin and Halle, Germany), Anne teaches piano, flute and recorder privately and at

both the Junior and Senior Grammar Schools in Townsville. In 2014, she founded the community children's choir "Amadeus Singers" drawing together the many talented children from across Townsville. The "Amadeus Singers" have since become a well-recognised local choir with performances in churches and concert halls, at festivals, markets, and other community events. Apart from her commitments at the AFCM, she also arranges monthly community concerts at Townsville's St James' Cathedral.

SUNDAY 2ND AUGUST, 11:00AM, ST MARGARET MARY'S CHURCH, **SEVEN LAST WORDS**

Betty OLIVERO (born 1954) *Achot Ketana*

Achot Ketana

Achot ketana tefiloteha
Orcha ve'ona tehiloteha
El na refa na le'machaloteha
Tichle shana ve'kileloteha
El na refa na le'machaloteha
Tichle shana ve'kileloteha.

Little Sister

The little sister prepares her prayers
And intones her praises.
O God, we beseech Thee,
Heal now her infirmities.
May the year and its misfortunes
Now cease altogether.

SUNDAY 2ND AUGUST, 3:00PM, QUEENS GARDENS, **25TH ANNIVERSARY CELEBRATION CONCERT – THE 1812!**

Giacomo PUCCINI (1858-1924) *Gianni Schicchi*: O mio babbino caro

O mio babbino caro,
mi piace è bello, bello;
vo'andare in Porta Rossa
a comperar l'anello!
Sì, sì, ci voglio andare!
e se l'amassi indarno,
andrei sul Ponte Vecchio,
ma per buttarmi in Arno!
Mi struggo e mi tormento!
O Dio, vorrei morir!
Babbo, pietà, pietà!

Oh, my dear father,
I so like him, he's lovely, lovely;
I want to go to Porta Rossa
to buy the ring!
Yes, yes, I want to go!
And if my love were in vain,
I'd go to the Ponte Vecchio,
But to throw myself into the Arno!
I long for him, I'm tormented
O God, I want to die!
Father dear, have pity, have pity!

Antonín DVORĚK (1841-1904) *Rusalka*: Song to the Moon

Mesiku na nebi hlubokem
Svetlo tve daleko vidi,
Po svete bloudis sirokem,
Divas se v pribytky lidi.
Mesicku, postuj chvili
reckni mi, kde je muj mily
Rekni mu, sribmy mesicku,
me ze jej objima rame,
aby si alespon chvilicku
vzpomenul ve sneni na mne.
Zasvet mu do daleka,
rekni mu, rekni m kdo tu nan cekal
O mneli duse lidska sni,
at'se tou vzpominkou vzbudi!
Mesicku, nezhasni, nezhasni!

Moon, high and deep in the sky
Your light sees far,
You travel around the wide world,
and see into people's homes.
Moon, stand still a while
and tell me where is my dear.
Tell him, silvery moon,
that I am embracing him.
For at least momentarily
let him recall of dreaming of me.
Illuminate him far away,
and tell him, tell him who is waiting for him!
If his human soul is in fact dreaming of me,
may the memory awaken him!
Moonlight, don't disappear, disappear!

WEDNESDAY 5TH AUGUST, 5:30PM, TOWNSVILLE CIVIC THEATRE, **RAY GOLDING SUNSET SERIES – BACH BY CANDLELIGHT**

J S BACH (1685-1750) Cantata: *Non sa che sia dolore*, BWV 209

1. Sinfonia

2. Recitativo S

Non sa che sia dolore
Chi dall' amico suo parte e non more.
Il fanciullin' che plora e geme
Ed allor che più ei teme,
Vien la madre a consolar.
Va dunque a cenni del cielo,
Adempi or di Minerva il zelo.

3. Aria S

Parti pur e con dolore
Lasci a noi dolente il core.
La patria goderai,
A dover la servirai;
Varchi or di sponda in sponda,
Propizi vedi il vento e l'onda.

4. Recitativo S

Tuo saver al tempo e l'età contrasta,
Virtù e valor solo a vincer basta;
Ma chi gran ti farà più che non fusti
Ansbaça, piena di tanti Augusti.

5. Aria S

Ricetti gramezza e pavento,
Qual nocchier, placato il vento
Più non teme o si scolora,
Ma contento in su la prora
Va cantando in faccia al mar.

1. Sinfonia

2. Recitativo S

He does not know what sorrow is
who parts from his friend and does not die.
The little child weeps and moans,
and indeed, the more fearful he is,
his mother comes to console him.
Therefore, go and seek a sign from heaven,
that you will now fulfill Minerva's purpose.

3. Aria S

Go then, and with grief
leave to us our sorrowful hearts.
You will delight your nation,
As you will serve it with duty;
Set sail now from shore to shore,
you will find the winds and waves gracious.

4. Recitativo S

Your knowledge contrasts with your age and years,
strength and bravery alone are enough for victory;
but greater than you were will you now be,
Ansbaça, favored by such august ones.

5. Aria S

Suppressing grief and fear,
The sailor, in quiet winds,
no longer is fearful or pale,
but happily upon his prow
goes forth singing in the face of the sea.

Attilio ARIOSTI (1666-1729) *Pur alfin gentil viola*

Aria

Pur alfin gentil Viola
tu giungesti à questi prati
che languian d'amor per te.
Vedi la superba Rosa
che orgoglioso sopra i fior nemica impera.
Mà al tuo aspetto meno altera
fra l'erbette vezzosette
china il fronte al tuo bel piè.

Recitativo

Non fu saggio il consiglio, o Rosa mia,
per spavento de fior, l'alzarsi il Trono
sopra il dorso crudel d'accuta spina.
Forse apprendere volesti à chiunque regna
che per le vie del Sangue, sol s'impera
o pur che insegna gelosia di Regno
à custodir con il rigor un soglio!
O quanto mai t'inganni o fior superbo
sol l'amor de Vasalli
rende temuto il Grande,
Oggi tu'l vedi e con rossor lo provi
già che à te ribellati e fiori, e Piante
stanchi del tuo rigore
per Regina del Prato, oggi s'acclama
Violetta gentil che inspira amore.

Aria

Beltà che col rigor
legar pretende un cor
per sempre in schiavitù
non ben l'intende.
Talor la crudeltà
consumma un vero amor
e la vendetta poi
di tanti scherni suoi
d'odio s'accende.

Aria

So at last, dear Viola
You've arrived at these meadows
That languish with love for you.
See the arrogant Rose
Who proudly rules over the other flowers;
But to your less proud form
Among the lovely young grasses
She bows her head to your fair foot.

Recitative

It was not wise council, O my Rose,
Through fear of the flowers to raise up a throne
Upon your cruel back of sharp thorns.
Perhaps you wished to impart to all rulers
That one can only rule by means of blood;
Or rather, that jealousy of your kingdom
Has taught you to defend the throne with cruelty
Oh, how you deceive yourself, arrogant flower:
Only the love of his followers
Causes a leader to be feared.
Today you see it, and prove it with your blushing,
Now that the flowers and foliage rebel against you;
Weary of your cruelty,
Today they proclaim as queen of the meadow
The gentle violet who inspires love.

Aria

A beauty that with harshness
Aims to bind a heart
Into eternal slavery
Doesn't understand it.
Sometimes cruelty
Consumes a true love,
And then revenge
For so many abuses
Is ignited with hatred.

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Paul Lewis



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P36 Fantasia for four violas,

Op.40 No.1

SATURDAY 8TH AUGUST 8:00pm

BRAHMS, Johannes

P22 Sonata for cello and piano in

F major Op.99

MONDAY 3RD AUGUST, 5:30pm

P24 Horn Trio, Op.40

WEDNESDAY 5TH AUGUST, 10:00am

P32 String Quintet No.1 in F major,

Op.88 FRIDAY 7TH AUGUST 5:30pm

BRIDGE, Frank

P14 *Lament* for two violas, H.102

SATURDAY 1ST AUGUST, 10:00am

BRITTEN, Benjamin

P15 'The Little Sweep' from

Let's Make an Opera

SATURDAY 1ST AUGUST, 2:30pm

CASTÉRÈDE, Jacques

P37 *Ménage à trois* for piano, six hands

SATURDAY 8TH AUGUST 8:00pm

COPLAND, Aaron

P19 *Fanfare for the Common Man*

SUNDAY 2ND AUGUST, 3:00pm

CRESPO, Enrique

P36 *Suite americana*

SATURDAY 8TH AUGUST 2:45pm

CURRIER, Sebastian

P23 *Vocalissimus*

MONDAY 3RD AUGUST, 5:30pm

DEBUSSY, Claude arr.

Lorna McGhee

P14 Sonata for violin and piano

SATURDAY 1ST AUGUST, 10:00am

DVOŘÁK, Antonín

P20 *Rusalka*: Song to the Moon

SUNDAY 2ND AUGUST, 3:00pm

FINZI, Gerald

P20 Bagatelles, Op.23

III Carol (Andante semplice)

IV Forlana (Allegretto grazioso)

SUNDAY 2ND AUGUST, 3:00PM

P21 Interlude for Oboe and String

Quartet Op.21

SUNDAY 2ND AUGUST, 7:45pm

FRANCK, César

P36 Prelude, Fugue and Variations in

B minor Op.18

SATURDAY 8TH AUGUST 8:00pm

GARLAND/RAZAF arr. **MILLER**

P20 *In The Mood*

SUNDAY 2ND AUGUST, 3:00pm

GLAZUNOV, Alexander

P21 *Novelettes*, Op.15 (Orientale)

SUNDAY 2ND AUGUST, 7:45pm

P30 *In modo religioso*, Op.38

THURSDAY 6TH AUGUST 8:00pm

GLUCK, Christoph Willibald von,

arr. **Fritz KREISLER**

P24 'Mélodie' from *Orfeo ed Euridice*

(Dance of the Blessed Spirits)

WEDNESDAY 5TH AUGUST, 10:00am

GRANDAGE, Iain

P35 *Soapbox* for brass quintet

and electronics

SATURDAY 8TH AUGUST 2:45pm

GRIEG, Edvard

P19 *From Holberg's time*,

Op.40 (Praeludium)

SUNDAY 2ND AUGUST, 3:00pm

GUBAIDULINA, Sofia

P18 *Seven Words (Sem' slov na krestě)*

SUNDAY 2ND AUGUST 11:00am

HALVORSEN, Johan

P14 Passacaglia (Duo for Violin and

Viola, after Handel)

SATURDAY 1ST AUGUST, 10:00am

HAYDN, Joseph

P16 Cello Concerto No.1 in C major,

Hob VIIb:1

SATURDAY 1ST AUGUST, 8:00pm

P18 Seven Last Words of our

Redeemer from the Cross: H III:56

SUNDAY 2ND AUGUST 11:00am

KATS-CHERNIN, Elena

P36 *The Three Dancers*

SATURDAY 8TH AUGUST 8:00pm

KEANE, Robert

P34 *Music for John Bell* – Five

Shakespearean Miniatures for

Wind Quintet

SATURDAY 8TH AUGUST 10:00am

KNUSSSEN, Oliver

P28 *Turba*

THURSDAY 6TH AUGUST 10:00am

LEE/SCHLUGER

P20 *I Love Being Here With You*

SUNDAY 2ND AUGUST, 3:00pm

LIM, Liza

P14 *Wild Winged-One* – aria for

trumpet in C (with wacky whistle)

SATURDAY 1ST AUGUST 10:00am

MENDELSSOHN, Felix

P12 Sextet for Violin, Two Violas,

Cello, Double Bass and Piano in D,

Op.110

FRIDAY 31ST JULY, 8:00pm

P22 String Quartet No.6 in F minor,

Op.80

MONDAY 3RD AUGUST, 5:30pm

MILHAUD, Darius

P34 *Scaramouche*, op.165b

SATURDAY 8TH AUGUST 10:00am

MOSZKOWSKI, Moritz

P21 Spanish Dances, Op.12

SUNDAY 2ND AUGUST, 7:45pm

MOZART, Wolfgang Amadeus

(trans. **Dickson**)

P29 Oboe Quartet in F major, K370/368b

THURSDAY 6TH AUGUST 8:00pm

MOZART, Wolfgang Amadeus

P16 Piano Concerto in A, K414

SATURDAY 1ST AUGUST, 8:00pm

P29 Quintet for Piano and Winds in

E flat major K452

THURSDAY 6TH AUGUST 8:00pm

NIELSEN, Carl

P31 Quintet for flute, oboe, clarinet,

horn and bassoon FS100, (Op.43)

FRIDAY 7TH AUGUST 5:30pm

OLIVERO, Betty

P18 *Achot Ketana*

SUNDAY 2ND AUGUST 11:00am

PATERAS, Anthony

P28 *Hypnagogics*

THURSDAY 6TH AUGUST 10:00am

PETTIS/MEYERS/ SCHOEBEL

P20 *Bugle Call Rag*

SUNDAY 2ND AUGUST, 3:00pm

PIAZZOLLA, Ástor

P23 *La Muerte del Angel;*

Contrabajisimo; Romance del Diablo;

P23 *Le Grand Tango*

MONDAY 3RD AUGUST, 5:30pm

PUCCINI, Giacomo

P20 *Gianni Schicchi* 'O mio

babbino caro'

SUNDAY 2ND AUGUST 3.00pm

RAMEAU, Jean-Philippe

P34 *L'entretien des Muses*

(Conversation of the Muses)

SATURDAY 8TH AUGUST 10:00am

SAMPSON, David

P32 *Memories To Keep Awhile*

FRIDAY 7TH AUGUST 8:00pm

SCHNITTKE, Alfred

P29 *Hymnus II*

THURSDAY 6TH AUGUST 8:00pm

SCHNYDER, Daniel

P28 *Duo Concertante*

THURSDAY 6TH AUGUST 10:00am

SCHOENBERG, Arnold

P12 *Verklärte Nacht*

FRIDAY 31ST JULY, 8:00pm

SCULTHORPE, Peter

P17 *Island Songs* for Saxophone,

Strings and Percussion

SATURDAY 1ST AUGUST, 8:00pm

P31 *Falling Leaves, Seascape,*

Left Bank Waltz, Djilile, Riverina

(Gundyarri Wagga Wagga):

Thanksgiving: *Landscape;*

Tailthnama Song

FRIDAY 7TH AUGUST 10:00am

P35 *Earth Cry*

SATURDAY 8TH AUGUST 2:45pm

SEATTLE, Matt arr. **James Crabb**

P13 Variations on Trad. Scottish/

Border Folk melodies – *Mary Scott,*

Flower of Yarrow; Cuckold Come out

of the Amrey

FRIDAY 31ST JULY, 8:00pm

SIBELIUS, Jean

P37 *Valse triste*, Op.44 No.1

SATURDAY 8TH AUGUST 8:00pm

STRAVINSKY, Igor arr. **Crabb**

P23 *Tango*

MONDAY 3RD AUGUST, 5:30pm

SZYMANOWSKI, Karol

P33 *Metopes*: Three poems for

piano, Op.28 M31

FRIDAY 7TH AUGUST, 8:00PM

TANEYEV, Sergey Ivanovich

P30 Piano Quintet in G minor, Op.30

THURSDAY 6TH AUGUST 8:00pm

TCHAIKOVSKY, Peter Ilyich

P20 '1812' Overture, Op.49

SUNDAY 2ND AUGUST, 3:00pm

TEAL, Clare

P20 *Messin' With Fire*

SUNDAY 2ND AUGUST, 3:00PM

TIENSUU, Jukka

P23 *Fantango*

MONDAY 3RD AUGUST, 5:30pm

TIPPETT, Michael

P17 *Fantasia concertante on a*

theme of Corelli

SATURDAY 1ST AUGUST, 8:00pm

Trad (Romanian) arr.

Michael PATTERSON

P20 *Breaza (a*



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CHOOSE YOUR CRUISE

Special Events



Families' Concert - *The Little Sweep*

FAMILIES' CONCERT – *THE LITTLE SWEEP*

2:30pm, Saturday 1st August, Townsville Civic Theatre

The Little Sweep is an opera for children in three scenes by the English composer Benjamin Britten, with a libretto by Eric Crozier. The short opera tells the tale of a young sweep who gets stuck up a chimney and is rescued by plucky children who plot to keep him safe from his brutal master.

Following on the heels of AFCM's hugely successful performances of Britten's *Noye's Fludde* and Maxwell Davies' *Cinderella* AFCM's 2015 production will be conducted by Nicholas Daniel (UK) and directed by Cienda McNamara (Brisbane). Featuring festival artists Valda Wilson as Rowan the Nursery Maid, the Orava String Quartet, Benjamin Martin, David Selig and Eugene Ughetti sharing the stage with local performers and the Amadeus Singers, this short work is sure to delight. See page 15 for more details.

ADULT \$20, MEMBER \$15, CONCESSION \$18,
CHILDREN (17 YEARS & UNDER) \$10

25TH ANNIVERSARY CELEBRATION CONCERT – *THE 1812!*

3:00pm, Sunday 2nd August, Queens Gardens

The AFCM and Townsville City Council are celebrating 25 years of Festival music with a free concert for all! Bring the kids, friends, family and any visitors along to Queens Gardens, settle back on a rug and enjoy some of the best musicians in the world staged in the beautiful leafy green gardens. Get up close to some great music performed by the truly fabulous Amy Dickson on saxophone, soprano Cheryl Barker, the 1RAR Band and the Barrier Reef Orchestra. And of course it's not a celebration without a rousing 1812 Overture! The cannon firing will be a surprise in which you will be involved!

See page 19 for program details.

FREE PUBLIC EVENT

CONCERT CRAWL 1

7:45pm, Sunday 2nd August,
Perc Tucker Regional Gallery, North Queensland Club
& The Old Courthouse Theatre

A raging success in 2014, by popular demand we bring it back with 3 great venues and 3 entertaining performances. The audience will be divided into three groups: A, B and C with your ticket identifying the group you are in, either Group A (Art Gallery), Group B (NQ Club) or Group C (Courthouse). Your first concert will be at the venue on your ticket, meeting there at 7:45pm for an 8:00pm start. There is a different program of music and musicians at each venue with each concert lasting about 30 minutes. At the end of each concert you stroll to the next venue so A to B, B to C and C to A. There will be refreshments and wine to ensure a hugely charming chamber music concert crawl!

See page 21 for program details. Seating is unreserved.

SOLD OUT



AFCM 25th Anniversay Long Table Lunch

AFCM 25TH ANNIVERSARY LONG TABLE LUNCH

1:00pm, Tuesday 4th August,
The Strand, Picnic Bay Surf Lifesaving Club

Picture floating dresses and straw hats, a gentle breeze and palm trees. A leisurely long table by the beach overlooking the sea awaits you. Sip on French champagne and canapés on arrival, followed by a gourmet two-course lunch rounded off with a last glass of wine as the sun starts to dip. The afternoon is made complete with beautiful music from some of Australia's best emerging musical talent. Catered by award-winning Townsville restaurant JAM with wines by Festival sponsor Robert Oatley, the Long Table Lunch is a highlight in this year's 25th Anniversary Festival.

\$200 PER PERSON

Seating is unreserved. Food and wine included.

CONCERT CRAWL 2

2:45pm, Saturday 8th August,
The Cultural Centre & Townsville Sailing Club

Making the most of the location and the fun format, this second concert crawl on the last afternoon of the Festival is bound to delight! With two venues, one outdoor, and two fun music programs featuring William Barton and the Australian Brass Quintet, take the air strolling between The Strand and Flinders Street East and enjoy afternoon tea at the end of your second performance.

See page 35 for program details. Seating is unreserved.

ADULT \$65, MEMBER \$59, CONCESSION \$62



Concert Crawl



THE LEV VLASSENKO Piano Competition & Festival

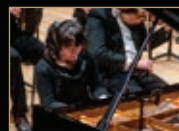
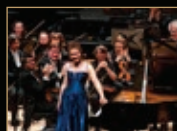
Sunday 23rd August to
Friday 4th September 2015

Queensland Conservatorium
Griffith University

See the most outstanding young pianists from Australia and New Zealand vie for the top honour, international recognition, concert engagements and over \$50,000 in cash and prizes, culminating in a dazzling final concert with the Queensland Symphony Orchestra.

Festival highlights include the Opening Concert with Piers Lane and the Queensland Conservatorium Symphony Orchestra, masterclasses and more.

Tickets on sale through QTIX or visit
www.lev-vlasenko.com.



From left to right: 2013 finalists Ayesha Gough,
Sylvia Jiang, and first prize-winner Tony Lee
Photos by Gaye Edwards

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The Lev Vlasenko Piano Competition & Festival is made possible with the support of:



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Townsville Grammar School - Pre-Kindy to Year 12





AFCM Winterschool

ADVANCED MASTERCLASS PROGRAM

Friday 31 July – Saturday 8th August

The AFCM Advanced Masterclass Program provides pre-professional individuals and ensembles access to nine days of coaching with national and international artists. Successful applicants participate in a program of masterclasses and coaching sessions as well as perform in front of festival audiences.

ADVANCED PUBLIC MASTERCLASSES

1:00pm, Monday 3rd August with David Selig

1:00pm, Thursday 6th August with David Harding

1:00pm, Friday 7th August with Lorna McGhee

Perc Tucker Regional Gallery

Observe acclaimed national and international Festival Artists coaching emerging professionals in hour-long public masterclasses.
FREE EVENTS.

ADVANCED CONCERT

1:00pm, Saturday 8th August

C2, Townsville Civic Theatre

Experience Australia's finest emerging talent perform in concert.
FREE EVENT.

AFCM WINTERSCHOOL - COMMUNITY CONCERT

10:00am, Tuesday 4th August

Carlton Theatre, Carlyle Gardens

Emerging musicians participating in the 2015 AFCM Winterschool - Advanced Masterclass Program perform for the local community.
FREE EVENT.

AFCM WINTERSCHOOL – CONCERT CONVERSATIONS WITH PIERS LANE

1:00pm, Wednesday 5th August

C2, Townsville Civic Theatre

Piers chats with emerging professionals participating in the 2015 AFCM Winterschool – Advanced Masterclass Program. After discussing past experiences, future ambitions and everything in between, they will perform an exciting program selected by Winterschool Director, Michele Walsh.

\$25 per person

Limited seats available. Discounted tickets available for school groups.
Please note this is not a catered event.

YOUNG STRING ENSEMBLE WORKSHOP

1st – 2nd August

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

YOUNG STRING ENSEMBLE PERFORMANCE

5:00pm, Sunday 2nd August

Perc Tucker Regional Gallery

The Young String Ensemble show off their new skills to family, friends and festival patrons. FREE EVENT.

Useful Information

HOW CAN I BUY TICKETS?

To purchase tickets for any Festival event please call the TicketShop on 1800 44 99 77 or visit ticketshop.com.au or afcm.com.au. Tickets can be purchased in person from the TicketShop at the Townsville Civic Theatre (41 Boundary Street, South Townsville Qld 4810) or Riverway Arts Centre (20 Village Boulevard, Thuringowa Central Qld 4817).

WHAT FOOD IS AVAILABLE AT CONCERTS?

Concert Conversations

Ticket price includes morning tea catered by Essentially Fresh

Concert Crawl 1

Ticket price includes refreshments and wine.

Concert Crawl 2

Ticket price includes afternoon tea at the end of the second concert.

Gold Pass Trivia Event

Cash bar and nibbles available to purchase.

Townsville Civic Theatre

The Civic Theatre bar will be open 1 hour prior to all concerts in the Civic Theatre (excluding C2). Food and drink will be available for purchase.

WHAT TRANSPORT IS AVAILABLE?

Gold Pass holders who have paid for bus transfers can travel on the AFCM Gold Pass bus which commutes between the Townsville Civic Theatre and CBD accommodation. See page 66 for pick-up points and departure times. The Townsville City Council Civic Theatre Bus Service is provided for AFCM from Friday 31 July to Saturday 8 August. Tickets are \$5 per person per transfer and can be purchased from the Driver. See page 67 for the list of concerts covered by this service, pick-up points and times. A taxi costs approximately \$15 CBD to Theatre, phone 131 008.

HOW LONG ARE THE CONCERTS?

Concert Conversations 1, 3, 4, 5, 6 (starting at 10am)

Approx. 2 hrs including one 20 minute interval

Concert Conversations 2 (starting at 10am)

Approx. 75 minutes no 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

Families' Concert - *The Little Sweep*

Approx. 50 minutes with no interval

Seven Last Words

Approx. 2 hrs with one 15 minute interval

Queens Gardens Free Concert

Approx. 1 ½ hrs no interval

Concert Crawl 1 (Arrive 7:45pm for an 8:00pm start)

Event concludes at 10:30pm

Concert Crawl 2 (Arrive 2:45 for a 3:00pm start)

Event concludes at 4:30pm

FUTURE FESTIVAL DATES

29 July – 6 August 2016

28 July – 5 August 2017



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The Fringe Strand Ephemera at The Village



**Sunday,
2nd August 2015
11am to 2pm**

To further celebrate The Fringe Strand Ephemera, The Village is proud to be showcasing the work of nationally acclaimed artists at Fringe Strand Ephemera at The Village.

Join us from 11am on Sunday, 2nd of August in our riverside park and enjoy art workshops, live music, food & drinks and vote for your favourite piece of artwork for the People's Choice Award!

Jump on the bus from The Strand and head out to The Village! To find out more about transport available on the day, contact karen.moran@dilgp.qld.gov.au.



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GOLD COAST

Swell Sculpture Festival

11-20 Sep



BRISBANE

**The Asia Pacific
Triennial of
Contemporary Art**

21 Nov - 10 Apr



SUNSHINE COAST

Gympie Music Muster

27-30 Aug



THE WHITSUNDAYS

**Airlie Beach
Festival of Music**

5-8 Nov



BRISBANE

Woodford Folk Festival

27 Dec - 1 Jan

See the full event calendar at queensland.com/events

Queensland
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Festival Venues

Townsville Civic Theatre
C2, Townsville Civic Theatre
 41 Boundary Street,
 South Townsville

St Joseph's Church
 8 Fryer Street, North Ward

St Margaret Mary's Church
 Corner of Bayswater & Charters
 Towers Roads, Hyde Park

Perc Tucker Regional Gallery
 Corner of Denham & Flinders
 Streets, Townsville

The Old Courthouse Theatre
 Corner of Sturt & Stokes Streets,
 Townsville

North Queensland Club*
 146 Denham Street, Townsville

The Cultural Centre
 2-68 Flinders Street East,
 Townsville

Townsville Sailing Club
 3 Mariners Drive, Breakwater
 Marina, Townsville

Queens Gardens
 Paxton Street, North Ward
 (bounded by Gregory Street
 and Kennedy Lane)

**The Strand, Picnic Bay
 Surf Life Saving Club**
 80 The Strand,
 Burke Street Headland

The Pier Restaurant
 Sir Leslie Thiess Drive, Townsville

**Carlton Theatre,
 Carlyle Gardens**
 60 Beck Drive, Condon

* No wheelchair access at this venue.



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About Townsville

With over 300 days of sunshine each year, Townsville offers plenty to see from the Great Barrier Reef and World Heritage Wet Tropics rainforest to the historical inland town of Charters Towers, the tropical wonder of Magnetic Island and the laid back sophistication of the city.

Be sure to wonder along the 2km foreshore known as The Strand, stop in for gelati at Juliette's along the way or detour up Gregory Street for some great coffee and boutique shopping. Other key attractions in Townsville include Reef HQ, Jezzine Barracks, the Museum of Tropical Queensland, the Town Common Conservation Park and Castle Hill.

Day off Discoveries

Tuesday the 4th of August is a rest day for both artists and attendees. Here are our suggested activities:

● Take in the splendour of the Rainforest

AFCM Bronze Sponsor Detours have a tour leaving Townsville at 9am taking in the World Heritage listed Paluma rainforest via Balgal Beach for morning tea and Hidden Valley for lunch. Cost is \$130 per person including meals and National park entry fee.

Call Detours on 07 4728 5311 to book.

● Enjoy the magic of Magnetic Island

Take a short 20 minute ferry ride to Magnetic Island and explore the many beautiful bays and walking tracks. Hire a topless car or take the bus, stop at Horseshoe Bay for lunch and Alma Bay for a swim.

It's a great day out! A return ferry ticket is \$32 and can be purchased at the SeaLink Ferry Terminal.

Call 4726 0800 or visit sealinkql.com.au.



● View the AFCM Exhibition at Umbrella Studios

Umbrella's exhibition *Artists Imaging Artists: 25 years of the AFCM in Townsville* features the works of local artists Gai Copeman, Michael Fellows and Gerald Soworka who have documented AFCM through drawing, painting, photography and printmaking. Enjoy an artist talk with wine and cheese between 4pm and 5:30pm.

Free event, no booking required.

Umbrella Studio, 482 Flinders Street. Visit umbrella.org.au.

AN OPPORTUNITY TO MIX
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LONG TABLE DINNERS

JAM & MICHELS ON PALMER STREET

\$35 DINNER & WINE

Jam

Michels

Come along and enjoy a social pre-concert dinner with other Festival goers. Each night of the Festival, Friday 31st July to Saturday 8th August from 6pm to 7:30pm, two of Townsville's best restaurants, JAM and Michels will have a long table set up for AFCM.

Whether you're on your own or with friends, it's the perfect opportunity to meet other Festival patrons, enjoy a chat and a delicious meal.

For the special AFCM price of \$35 you can enjoy a main course (choose from four options) and a glass of wine.

(Please see page 66 for details about transport options during the Festival)

AFCM Gold Pass Bus

In 2015 Gold Pass holders who have paid for bus transfers can travel on the AFCM Gold Pass bus which commutes between the Townsville Civic Theatre and CBD accommodation. Please see below the list of pickup points and departure times.

PLEASE NOTE:

- Return trip is reverse pick up.
- Stop off available for Advanced Public Masterclasses, 1pm at Perc Tucker Gallery after Concert Conversations with Piers Lane.
- The bus service for the Evening Series will be a shuttle service without allocated pick up times commencing at The Strand at 7pm.
- Buses after St Joseph's Concert will go directly to Townsville Civic Theatre.
- Buses will park at the back of Civic Theatre for Concert Conversations return service.
- Buses will park at the side of theatre for Townsville Civic Theatre concerts.
- Post Festival Farewell concert second bus will depart at 11:00pm.



Route One	Concert Conversations with Piers Lane C2, Townsville Civic Theatre (10:00am)	Ray Golding Sunset Series Townsville Civic Theatre (5:30pm)	Evening Series Townsville Civic Theatre (8:00pm)	Families' Concert – <i>The Little Sweep</i> Townsville Civic Theatre (2:30pm)	Seven Last Words St Margaret Mary's Church (11:00am)	Northern Light St Joseph's Church (5:30pm)
Opp. Aquarius on The Strand	9:05am	4:35pm	7:00pm*	1:35pm	10:05am	4:35pm
Longboard Bus Stop on The Strand	9:15am	4:45pm	7:00pm*	1:45pm	10:15am	4:45pm
Quest Hotel Palmer Street	9:25am	4:55pm	7:00pm*	1:55pm	10:25am	4:55pm
Arrival time at concert venue	9:30am	5:00pm	7:30pm	2:00pm	10:40am	5:00pm
Departing from concert venue	12:00pm	Following Evening Series Concert approx 10:15pm	Following Evening Series Concert approx 10:15pm	3:30pm	12:30pm	Bus will go directly from St Joseph's to Civic Theatre after concert

*The bus service for the Evening Series will be a shuttle service without allocated pick up times commencing at The Strand at 7pm.

Route Two	Concert Conversations with Piers Lane C2, Townsville Civic Theatre (10:00am)	Ray Golding Sunset Series Townsville Civic Theatre (5:30pm)	Evening Series Townsville Civic Theatre (8:00pm)	Families' Concert – The Little Sweep Townsville Civic Theatre (2:30pm)	Seven Last Words St Margaret Mary's Church (11:00am)	Northern Light St Joseph's Church (5:30pm)
Shoredrive Motel	9:00am	4:30pm	7:00pm*	1:30pm	10:00am	4:30pm
Mariners North	9:05am	4:35pm	7:00pm*	1:35pm	10:05am	4:35pm
Jupiters Townsville	9:10am	4:40pm	7:00pm*	1:40pm	10:10am	4:40pm
SeaLink Ferry Terminal	9:12am	4:42pm	7:00pm*	1:42pm	10:12am	4:42pm
QCWA – Denham Street	9:17am	4:47pm	7:00pm*	1:47pm	10:17am	4:47pm
Holiday Inn	9:25am	4:55pm	7:00pm*	1:55pm	10:25am	4:55pm
Arrival time at concert venue	9:35am	5:05pm	7:30pm	2:05pm	10:40am	5:05pm
Departing from concert venue	12:00pm	Following Evening Series Concert approx 10:15pm	Following Evening Series Concert approx 10:15pm	3:30pm	12:30pm	Bus will go directly from St Joseph's to Civic Theatre after concert

*The bus service for the Evening Series will be a shuttle service without allocated pick up times commencing at The Strand at 7pm.



Townsville City Council Civic Theatre Festival Bus Service

The Townsville City Council Civic Theatre Bus Service is provided for the Festival from Friday 31 July to Saturday 8 August 2015. Tickets are \$5 per person per transfer and can be purchased from the Driver.

See below the list of concerts covered by this service, pick-up points and times for 2015.

This bus service will drop off and depart from front of Townsville Civic Theatre. Return trip is reverse pick-up. Return drop off points may be opposite side to pick up location.



Route	Concert Conversations with Piers Lane C2, Townsville Civic Theatre (10:00am)	Ray Golding Sunset Series Townsville Civic Theatre (5:30pm)	Evening Series Townsville Civic Theatre (8:00pm)	Families' Concert – <i>The Little Sweep</i> Townsville Civic Theatre (2:30pm)
Opposite Seaview Hotel, The Strand	STARTS at 9:00am – The Strand	STARTS at 4:30pm – The Strand	STARTS at 7:00pm – The Strand	STARTS at 1:30pm – The Strand
SeaLink Ferry Terminal				
Outside the Museum of Tropical Queensland				
Opposite Cactus Jacks, Palmer Street				
Police Station, Stanley Street				
Near Old Railway Station, Flinders St West				
Near New Railway Station, Cnr Charters Towers Road & Flinders Street				
Arrives at Civic Theatre	9:30am	5:00pm	7:30pm	2:00pm
Departs Civic Theatre	12:00pm post concert	6:45pm post concert	10:15pm post concert 10:20pm for Festival Farewell	3:45pm post concert



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Supporting the Festival



The Australian Festival of Chamber Music is as renowned for the excellence of its artists and programming as it is 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. This year we celebrate its 25th anniversary and there is every reason to think 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 support of committed philanthropists and the business community. 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:

AFCM Future Fund

The AFCM Future Fund was established in 2013 to ensure the Festival and the contribution it makes to chamber music in Australia continues into the future. It 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 \$1 million, the equivalent of one year's operating funds; this 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. A donation to the Future Fund is another step towards a stable future.

AFCM Future Fund Founding Donors recognised in Perpetuity

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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 a vital role in ensuring the Festival's continued delivery of its outstanding program of artists, wide ranging repertoire, and the Winterschool.

Membership

Membership is a wonderful way to support the Festival and it comes with a range of special benefits. You will find details on our website at afcm.com.au/membership. You can become a member through TicketShop when you book or via the AFCM website. Annual membership is just \$65 (plus \$10 for first time members).

Artist Sponsorship

Artist Supporters (a fully tax deductible way to support an artist) and Artist Sponsors enjoy an added dimension to their AFCM experience. All our guest artists have successful international careers and as well as critically acclaimed performances during the Festival they provide invaluable mentoring, teaching and guidance to young musicians through the AFCM Winterschool Program.

Artist Sponsors and Supporters help us to cover the cost of bringing artists to the Festival, they are a cosmopolitan group and there are opportunities to sponsor Australian or internationally based artists. It's a great way to get closer to some impressive musicians.

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. We treat your information with respect and privacy and are happy to discuss with you any particular aspect of the AFCM that you, or someone you nominate, would like to be associated with.

SPONSORSHIP

The AFCM believes in working collaboratively with sponsors who recognise the positive economic and cultural impact the AFCM generates and its importance as a fixture on the national arts calendar. The AFCM offers a range of Corporate Sponsorship levels for cash or in-kind support ranging from Platinum, Gold, Silver and Bronze.

To discuss supporting the festival and what might suit you best please contact General Manager, Sue Hackett.

Email sue.hackett@afcm.com.au

Phone 07 4771 4144

PO Box 5871, Townsville QLD 4810

The Australian Festival of Chamber Music Donations Fund is listed on the Register of Cultural Organisations maintained under subdivision 30-B of the Income Tax Assessment Act 1997. The AFCM Donations Fund charitable status is Deductible Gift Recipient 1 (DGR1). DONATIONS OF \$2 OR MORE ARE TAX DEDUCTIBLE.



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Please visit www.afcm.com.au for updated event information.



29 July – 6 August 2016

Contact Us

Australian Festival of Chamber Music
Level 1, Breakwater Terminal
Sir Leslie Thiess Drive, Townsville Q 4810
PO Box 5871, Townsville Q 4810
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