

# 2018 Program

## Australian Festival of Chamber Music

TOWNSVILLE  
27 JULY – 05 AUGUST

ARTISTIC DIRECTOR  
KATHRYN STOTT



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*Experience all that the Australian Festival of Chamber Music has to offer with its internationally acclaimed ten-day program featuring some of the world's finest chamber musicians in exclusive performances. Explore the stunning coastline, the surrounding islands and the tropical rainforests of North Queensland; bask in the winter sun and relax by the Coral Sea before immersing yourself in Bach or Brahms, Mozart or Messiaen. Let your exquisite journey begin!*

FESTIVAL AT A GLANCE	02	TOWNSVILLE INFORMATION	44
WELCOME	04	SPECIAL THANKS	62
2018 PROGRAM	06	SUPPORTING THE FESTIVAL	63
ARTISTS	30	OUR PARTNERS	64
SPECIAL EVENTS	40	CONTACT INFO	64
WINTERSCHOOL	41		
INDEX OF COMPOSERS	42		





# 2018 Festival at a glance

## FESTIVAL PRELUDE

THURSDAY 26/07

**7.15PM**  
**4 BY DANIEL KUTSCHINSKI**

WARRINA CINEPLEX

*4 is an independent cinema documentary on one of the world's most exciting string quartets – the Quatuor Ebène. This Australian premiere will be introduced by AFCM Artistic Director, Kathryn Stott.*

DAY 01: FRIDAY 27/07

**7.30PM**  
**THE JAMES COOK UNIVERSITY OPENING NIGHT CONCERT**  
**LIFT OFF!**

TOWNSVILLE CIVIC THEATRE

*Our opening concert features 24 Festival artists and promises high drama, beauty and sparkle. Tonight, you will experience two world premières with instruments from Argentina and China, also hear Chausson's magnificent and passionate 'Concert', a chamber piece much loved by our Artistic Director.*

DAY 02: SATURDAY 28/07

**10.00AM**  
**CONCERT CONVERSATIONS 1**  
*with Kathryn Stott*

THE PAVILION, THE VILLE RESORT – CASINO

**5.00PM**  
**RAY GOLDING SUNSET SERIES**  
**WAS IT A DREAM?**

TOWNSVILLE CIVIC THEATRE

**7.30PM**  
**GOVERNOR'S GALA**  
**EXOTIC EXCURSIONS**

TOWNSVILLE CIVIC THEATRE

DAY 03: SUNDAY 29/07

**11.00AM**  
**CHURCH CONCERT**  
**DOVETAILING BARBER**

MARY MACKILLOP CHURCH

**3.00PM**  
**QUEENS GARDENS CONCERT**

QUEENS GARDENS

### FREE EVENT

*Presented by Townsville City Council and AFCM*

**5.00PM**  
**AFCM WINTERSCHOOL JUNIOR WINTERSCHOOL PERFORMANCE**

ST JAMES' CATHEDRAL

### FREE EVENT

*The Junior Winterschool participants show off their new skills to family, friends and festival patrons.*

**7.00PM FOR 7.30PM**  
**CLEVELAND BAY SUPPER CLUB**  
**BEYOND THE BLUES**

THE PAVILION, THE VILLE RESORT – CASINO

### SPECIAL EVENT

*Tonight we are really excited to introduce something new to AFCM. Festival musicians perform jazz, tango and some all-time favourites by George Gershwin. Come and relax at this three part concert with a glass of wine and canapés.*

DAY 04: MONDAY 30/07

**10.00AM**  
**CONCERT CONVERSATIONS 2**  
*with Kathryn Stott*

THE PAVILION, THE VILLE RESORT – CASINO

**1.00PM**  
**AFCM WINTERSCHOOL ADVANCED PUBLIC MASTERCLASS 1**

ST JAMES' CATHEDRAL

### FREE EVENT

**3.00PM**  
**THE ARTIST BEHIND THE PIANO**

ST JAMES' CATHEDRAL

### FREE EVENT

**5.00PM**  
**RAY GOLDING SUNSET SERIES**  
**TWILIGHT ZONE**

TOWNSVILLE CIVIC THEATRE

**7.30 PM**  
**EVENING SERIES**  
**LIFE FORCE**

TOWNSVILLE CIVIC THEATRE

DAY 05: TUESDAY 31/07

**1:00PM**  
**ORPHEUS ISLAND CONCERT**

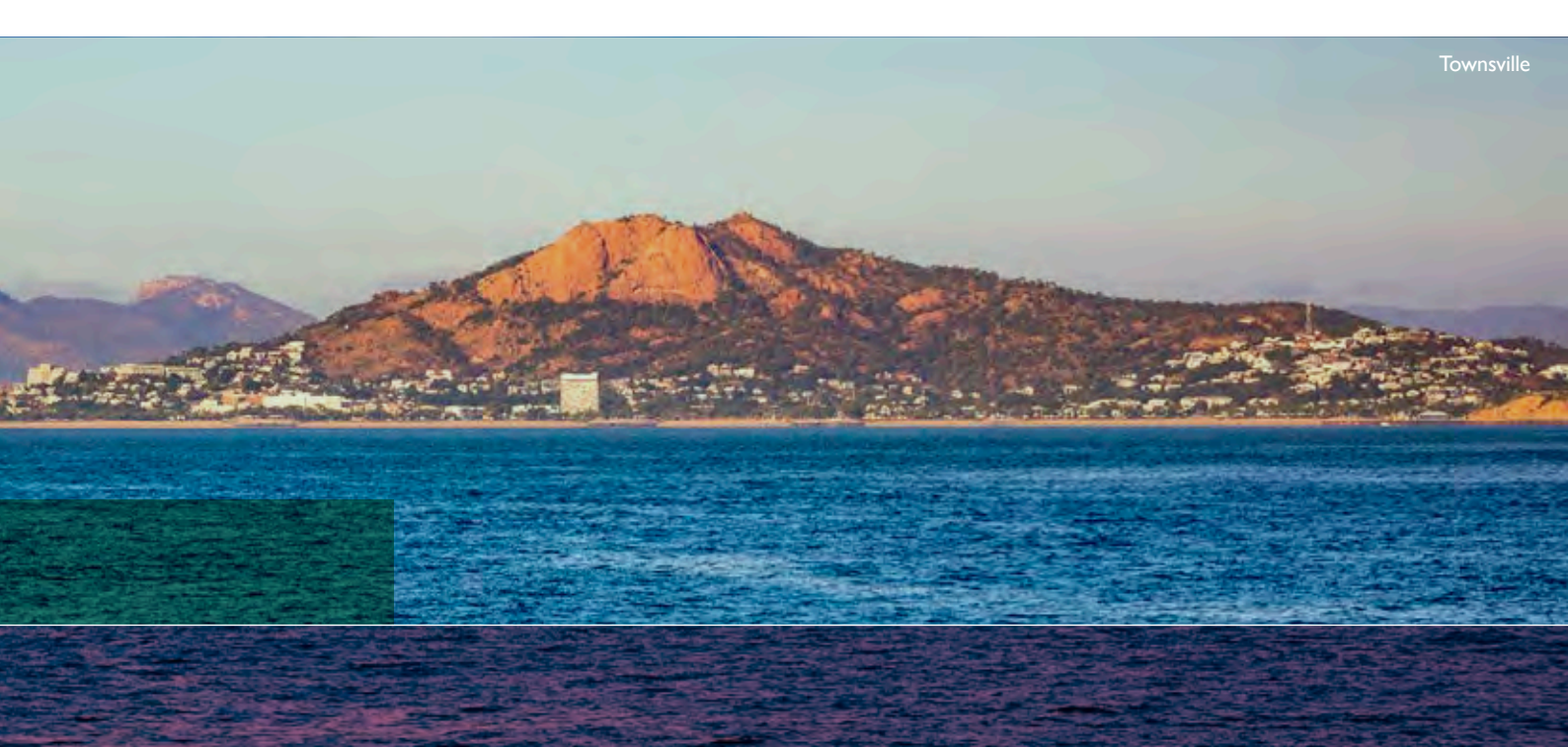
DEPART SEALINK BREAKWATER FERRY TERMINAL

### SPECIAL EVENT

*A magical day combining sun, sea and fine music. Travel two hours by ferry to the uninhabited end of Orpheus Island.*







## DAY 06: WEDNESDAY 01/08

**10.00AM**  
CONCERT  
CONVERSATIONS 3  
with Kathryn Stott

THE PAVILION, THE VILLE  
RESORT – CASINO

**1.00PM**  
AFCM WINTERSCHOOL  
ADVANCED PUBLIC  
MASTERCLASS 2

ST JAMES' CATHEDRAL

### FREE EVENT

**5.00PM**  
RAY GOLDING  
SUNSET SERIES  
BACH BY CANDLELIGHT 1

TOWNSVILLE CIVIC THEATRE

### BEING MRS BACH — WORLD PREMIÈRE

*The home life of the Bach family, with Anna Magdalena Bach at its epicentre, is reimagined by author/critic Jessica Duchon in her words – from the ecstasy of creation to the depths of profound personal tragedy.*

**7.30PM**  
EVENING SERIES  
BACH BY CANDLELIGHT 2

TOWNSVILLE CIVIC THEATRE

*Karen Gomyo takes us on a journey through all the Violin Partitas by Bach, visually supported by animations created by Griffith University.*

## DAY 07: THURSDAY 02/08

**10.00AM**  
CONCERT  
CONVERSATIONS 4  
with Kathryn Stott  
**THE BOULANGER CONNECTION**

THE PAVILION, THE VILLE  
RESORT – CASINO

**1.00PM**  
AFCM WINTERSCHOOL  
ADVANCED PUBLIC  
MASTERCLASS 3

ST JAMES' CATHEDRAL

### FREE EVENT

*An AFCM artist coaches emerging professionals in an hour-long public masterclass*

**4.00PM**  
BUSKING COMPETITION

THE STRAND

**5.00PM**  
RAY GOLDING  
SUNSET SERIES  
SPAIN VERSUS ITALY

TOWNSVILLE CIVIC THEATRE

**7.30PM**  
EVENING SERIES  
GYPSIES, PIPERS AND DUKES

TOWNSVILLE CIVIC THEATRE

## DAY 08: FRIDAY 03/08

**10.00AM**  
CONCERT  
CONVERSATIONS 5  
with Kathryn Stott  
**RELATIVE LOVE**

THE PAVILION, THE VILLE  
RESORT – CASINO

**1.00PM**  
AFCM WINTERSCHOOL  
ADVANCED CONCERT

ST JAMES' CATHEDRAL

### SPECIAL EVENT

*Experience Australia's finest emerging talent in concert.*

**2.30PM**  
PLATINUM AND GOLD  
PASS EVENT  
Q&A with Kathryn Stott

ST JAMES' CATHEDRAL

**5.00PM**  
RAY GOLDING SUNSET  
SERIES  
LOVE STORIES

TOWNSVILLE CIVIC THEATRE

**7.30PM**  
EVENING SERIES  
LOVE LETTERS

TOWNSVILLE CIVIC THEATRE

**10.00PM**  
AFCM UP LATE  
**THE WORLD COMES TO FLINDERS**

HERITAGE BAR

### FREE EVENT

*It's Friday night so why not kick on after the Evening Concert and head to the Heritage Bar on Flinders Street East.*

## DAY 09: SATURDAY 04/08

**9.30AM**  
CONCERT  
CONVERSATIONS 6  
with Kathryn Stott

THE PAVILION, THE VILLE  
RESORT – CASINO

**1.00PM**  
FAMILIES' CONCERT  
**AHOY! SING FOR THE MARY ROSE**

TOWNSVILLE CIVIC THEATRE

### SPECIAL EVENT

**7.30PM**  
FESTIVAL FAREWELL  
CONCERT  
**MAGICAL CONNECTIONS**

TOWNSVILLE CIVIC THEATRE

## DAY 10: SUNDAY 05/08

**2.45PM**  
AFCM AFTER PARTY

PEPPERS BLUE ON BLUE,  
MAGNETIC ISLAND

### SPECIAL EVENT



## Artistic Director

### Kathryn Stott

Over a year ago, I started to think about the program you are about to hear and what I wanted to share with you. Although it's a very broad theme, the one thought I continually came back to was CONNECTIONS.

Over time, I realised that there were so many strands which have influenced my present musical life and which right now connect to you here in Townsville.

I entered the musical profession 40 years ago and, as you can imagine, have collected thousands of sound bites, images, references and influences.

Going back to childhood thoughts and friendships; paying homage to cultures that have fascinated me; extending invitations to colleagues with whom I've collaborated. Not to mention, composers whose music I've engrossed myself in - hour upon hour; cities which have become second homes; pieces I wish to hear forever. Inspirations, fascinations and last, but by no means least, my connection to AFCM, Townsville and Australia.

It is all of the above and much more that I wish to share with you. I sincerely and excitedly welcome you all!

Please open your minds and hearts and let the connections begin. The journey starts now...



## Governor of Queensland and Festival Patron

### His Excellency the Hon. Paul de Jersey AC

As Governor of Queensland, Festival Patron and a lifelong appreciator of fine music, I warmly welcome you to our Tropical North city of Townsville and the 28th Australian Festival of Chamber Music.

I have the special pleasure of addressing patrons and enjoying the performance at the Opening Night 'Lift Off!'; which is what our spirits will feel compelled to do, repeatedly over the next 10 days. The Festival program presents, as always, the very best of Australian chamber music, with several world premieres added for good measure – all expertly selected by the Festival's new artistic director, internationally acclaimed pianist, Kathryn Stott.

The Australian Festival of Chamber Music has grown over the years into one of our nation's most anticipated musical celebrations, set apart by its regional location and the inclusion of historic buildings such as St James' Cathedral and outdoor venues such as Queens Gardens, Orpheus and Magnetic Islands.

Kathryn Stott's immense experience and fresh perspectives will keep this wonderful cultural tradition in sublime form and I can assure you, every piece you hear over the coming days you will thoroughly enjoy and long remember.



## Premier of Queensland

### The Hon. Anastacia Palaszczuk MP

Welcome to the 28th annual Australian Festival of Chamber Music.

The introduction of UK pianist, Kathryn Stott as the artistic director is much anticipated and she brings with her 40 years of international musical experience. From recording with the BBC Philharmonic and Tokyo Symphony Orchestra, to teaching at the Oslo Academy of Music, and directing festivals and concerts since the 1990s.

The year's theme of 'Connections' highlights the ever-expanding musical community both within and outside of Australia through the inclusion of more international artists than in previous years.

With more than 17,000 people expected to attend the 10-day program, this festival has something for everyone. The Queens Gardens concert to entertain a 5000 strong audience, the idyllic Orpheus Island beach concert and the varied concert conversations featuring artists from Argentina to China are all part of the diverse offerings.

In 2017, more than 10,000 room nights were generated by the Festival, and with two thirds of guests coming from interstate, the Festival represents a significant boost for the local tourism industry.

The Queensland Government is proud to support such a revered institution in our music scene.

I hope you enjoy your time at the festival and make the most of Tropical North Queensland's beautiful surrounds.





**Mayor of  
Townsville**



**Minister for  
Tourism Industry  
Development**



**Minister  
for the Arts**



**Chair, Australian  
Festival of  
Chamber Music**

### **Cr Jenny Hill**

It is with great pleasure that I welcome you to the 2018 Australian Festival of Chamber Music.

We are proud to be the host city for this world class event, and I'm thrilled to welcome this year, the new Artistic Director for the festival, Kathryn Stott.

Kathryn brings a unique vision, passion and a wealth of experience through performing at the highest level and developing world class festival programs.

There is no other musical event in regional Australia that compares with the Australian Festival of Chamber Music.

This event has earned its place as a signature event not only for our city, but for Australia, drawing together some of the best musical talent from throughout the world to showcase their abilities in our pristine tropical winter climate.

Townsville City Council has had a long and close association with the Festival over the years, with financial and in-kind support.

This year, we are proud to once again be a principal partner in the event.

I can't imagine any other classical music event that successfully combines the world's best musicians with such innovative and community sensitive programming in such a breathtaking setting.

I would like to welcome the visitors and the many loyal festival patrons both local and from across the state to our wonderful city. Enjoy the rich program and the idyllic setting that this year's Festival has to offer!

I am very much looking forward to this brilliant musical program and I welcome you all to our city.

### **The Hon Kate Jones MP**

Welcome to Townsville, North Queensland for the 2018 Australian Festival of Chamber Music.

This internationally-acclaimed event will provide chamber music enthusiasts with a ten-day program of over 30 concerts and special performances featuring some of the world's finest chamber musicians.

The Australian Festival of Chamber Music has developed an international reputation for the calibre of artists it showcases and its innovative programs across a range of chamber music styles.

This year will be no exception with the festival introducing new programs such as the 'Cleveland Bay Supper Club'.

The Palaszczuk Government proudly supports the Australian Festival of Chamber Music through Tourism and Events Queensland, as part of the growing 'It's Live! In Queensland' calendar, which drives visitation and promotes our state's amazing destinations.

Thank you to the event organisers, partners and all those involved in the staging of this wonderful event experience in the Townsville region.

To those visiting, I encourage you to stay on to explore Townsville North Queensland and come away with some great Queensland memories.

### **The Hon. Leeanne Enoch MP**

Welcome to the 2018 Australian Festival of Chamber Music, one of the most prestigious and long standing events on Queensland's arts and cultural calendar.

This festival has an international reputation for its distinctive showcase of chamber music against the stunning tropical background of Townsville and its surrounds.

With a program featuring six world and 16 Australian premières, this year's festival promises to continue the fine tradition of bringing the world's best chamber music to North Queensland for audiences to enjoy.

I congratulate incoming Artistic Director Kathryn Stott on a stellar 10-day program, which features more than 10 international musicians alongside some of Australia's best artists. In particular, I am excited with this year's focus on women composers and programs for young and emergent musicians.

The Queensland Government is committed to developing and supporting the state's vibrant music sector and is a proud supporter of the Australian Festival of Chamber Music.

### **Sandra Yates AO**

On behalf of the Board of Directors, the warmest of welcomes to the 2018 Australian Festival of Chamber Music.

For her debut as Artistic Director, Kathryn Stott has chosen the theme of Connections, and you will already have seen that inspiration at work in the stimulating program that awaits us over the next ten days.

That sense of connection, though, is much broader than the glorious musical adventure we are about to undertake – it's the connections between all of us – as we welcome old friends that we see at this time every year, it's the welcome from the people of Townsville, and the anticipation of connecting with artists and musical performances in new and unique ways.

The support of Mayor Jenny Hill and her Council continues to be much appreciated and both Tourism and Events Queensland, and Arts Queensland have continued their steadfast support. We appreciate their confidence in us, and their encouragement to continue the innovation that has become a hallmark of the Festival.

Finally, and perhaps most importantly, the connections we forge with you, our audience are vital to our future. Many of you have supported us for years, and a growing number of you are appreciating the enhanced sense of connection that sponsoring an artist brings. We couldn't do it without you – or the festival staff, led by Executive Director Justin Ankus and our dedicated band of volunteers who work tirelessly to deliver the festival every year.



# 2018 Program

*As this new chapter begins we welcome new friends and connect with old ones to enjoy a diverse program of music crafted by Artistic Director Kathryn Stott. We rediscover the genius of Bach through his violin partitas, the beauty of Beethoven's Moonlight sonata and revel in the vibrant energy of tango. We journey across cultures from Europe to the Americas and east to Asia to hear exquisite works by current composers Julian Yu and Zhao Jiping.*





7.30PM

THE JAMES COOK UNIVERSITY  
OPENING NIGHT CONCERT

LIFT OFF!

TOWNSVILLE CIVIC THEATRE

Hosted by Mairi Nicolson

*Our opening concert features 24 Festival artists and promises high drama, beauty and sparkle. Tonight, you will experience two world premières with instruments from Argentina and China, as well as hear Chausson's magnificent and passionate 'Concert,' a chamber piece much loved by our Artistic Director.*

**Camille SAINT-SAËNS** (1835–1921)*Septet Op.65**Preamble**Menuët**Intermède**Gavotte et Final*

Tine Thing Helseth (trumpet), Katya Apekisheva (piano), Karen Gomyo (violin), Grace Clifford (violin), Lars Anders Tomter (viola), István Várdai (cello), Kees Boersma (double bass)

Saint-Saëns' friend Émile Lemoine ran a Parisian chamber music society called La Trompette, and asked for a septet that featured the signature instrument. Saint-Saëns obliged with this work for trumpet, strings and piano. The first movement was composed in 1879 as a present for Lemoine, and only on hearing how successful it was did the composer add the subsequent three movements. That they are old French dances indicates the composer's enduring love of early music. Nonetheless, Saint-Saëns was slightly perplexed by the commission; decades later he would say to Lemoine, 'When I think how much you pestered me to make me produce, against my better judgment, this piece that I did not want to write and which has become one of my great successes, I never understood why.'

**Heitor VILLA-LOBOS** (1887–1959)*Bachianas Brasileiras No.5**Aria (Cantilena)*

Siobhan Stagg (soprano), cello octet: Julian Smiles, István Várdai, Guy Johnston, Howard Penny, Eliza Sdraulig, Caleb Wong, Vicky Zhang, Liam Meany

Villa-Lobos' dream was to create music with a distinctly Brazilian flavour that would be as expressive and formally sophisticated as European classical music. He achieved this in the set of *Bachianas Brasileiras*, the fifth of which includes two vocal settings. The Aria is to a verse of Ruth V Correa, framed by wordless vocalise and humming, that depicts a transcendently beautiful moonlit night.

**Paul STANHOPE** (born 1969)*Raqad (World première)*

Claire Edwardes (marimba)

The composer writes:

*Raqad* is an ancient Hebrew word that connotes both leaping and dancing, elements present in this piece where there is frequent usage of wide intervallic leaps as well as quirky dance rhythms that dissolve and transform. The piece was written for Claire Edwardes; its origins came out of discussions between Claire and me at the 2016 AFCM Festival and, thanks to Claire's input, I took the opportunity to explore some colouristic possibilities. I thank Claire for the opportunity to write for her and am delighted the piece has come full circle in being premiered at the 2018 AFCM Festival.

**Wu TONG** (born 1971)*Harmonium Mountain (Australian première)*

Wu Tong (sheng)

In 2004 US artist and photographer Clifford Ross invented the highest possible resolution camera to take detailed photos of Mt Sopris in Colorado. He then 'broke down ... my *Mountain* images into black-and-white negatives, printed them on handmade paper... [they] eventually leapt into an abstract world of colour, and then into movement with animation.' Ross asked several composers to provide sound-tracks to his *Harmonium Mountain* videos. The second of these was Wu Tong, who first performed his score for solo sheng in 2012 in Beijing. A mysterious slow opening gives way to passages of pop-inspired rhythm, interspersed with moments of simple lyricism.

**Leopoldo FEDERICO** (1927–2014)*Capricho Otónal*

JP Jofre (bandoneon)

**JP JOFRE** (born 1983)*El Abrazo (World première)*

JP Jofre (bandoneon), Claire Edwardes (marimba), Wu Tong (sheng)

Leopoldo Federico had one of the longest and most illustrious careers as a tango musician in his native Buenos Aires. His *Autumnal Capriccio* combines wistful nostalgia and characteristic dance rhythms.

Inspired by a collection of Indigenous Australian dances that JP Jofre once saw on film, *El Abrazo* ('the embrace') expresses the kind of spiritual connection to all aspects of life, including relationships with each other and the environment, that is so strong in Indigenous culture. Exploring the colours of the different instruments like the marimba and the sheng along with the bandoneon, it has been one of the most challenging and exciting pieces for Jofre to compose owing to the unusual instrumentation, 'a fantastic idea proposed by Kathryn Stott'.

## INTERVAL

**Ernest CHAUSSON** (1855–1899)*Concert for Violin, Piano and String Quartet Op.21**Décidé**Sicilienne**Grave**Très animé*

Alexander Sitkovetsky (violin), Kathryn Stott (piano), Goldner String Quartet

Chausson was expected to practice law and only after taking his doctorate and being sworn in as a barrister did he begin to compose seriously in 1877. Chausson was profoundly self-critical, and, like many self-taught artists, obsessed with his craft. In 1892 he wrote in his diary: 'Never have I had such a success! I can't get over it... I feel light and joyful, something I haven't been for a long time. It's done me good and given me courage. I believe I'll work with more confidence in the future.' That was after the first performance of this *Concert* in Brussels, a breakthrough in both technique and his sense of worth as a composer. The work shows the influence of Franck in the solid four-movement design, the structural re-use of the three chords with which the work opens, the sometimes strenuous textures and chromatic harmony. But the piece is also an exercise in 'de-Wagnerisation', in that Chausson was trying to reclaim the virtues of formal clarity by reimagining the baroque *concerto grosso*. The violin and piano are certainly soloists, and the string quartet provides the *ripieno* group, but at times of course these divisions dissolve, with the piano taking a kind of continuo role to balance the luxuriant sound of high strings.

10.00AM  
CONCERT CONVERSATIONS 1  
with Kathryn Stott

THE PAVILION, THE VILLE RESORT – CASINO

Kathryn chats with Julian Bliss, Guy Johnston, Claire Edwardes and Tobias Breider

**Wolfgang Amadeus MOZART** (1756–1791)  
*Trio for Clarinet, Viola and Piano* ('Kegelstatt' Trio), K498

*Andante*  
*Menuetto*  
*Allegretto*

Julian Bliss (clarinet), Tobias Breider (viola), Timothy Young (piano)

Mozart produced some of the greatest music for the clarinet family, and his use of their distinctive timbres marks a new era in orchestration. The 'Kegelstatt' trio was composed in 1786, probably for the regular informal gatherings at the home of the Jacquin family that Mozart frequented. Its tone is genial, with, unusually, an opening *andante* in 6/8, followed by an elegant menuet and rondo-form finale in which Mozart lets rip. The nickname *Kegelstatt* (bowling alley) was probably a publisher's mistake, though Mozart had supposedly composed other music at the time while bowling.

**Clare STRONG** (born 1992)  
*Behind Blue Eyes*

Claire Edwardes (vibraphone)

Clare Strong has composed works for some of Australia's leading performers and ensembles including the Tasmanian Symphony Orchestra, the Goldner String Quartet, Sydney Philharmonia Choirs, Claire Edwardes (percussion), Virginia Taylor (flute) and Alice Giles (harp).

The composer writes:

Behind Blue Eyes was written for percussionist Claire Edwardes. It is a love lullaby and tells a story throughout seven different sections. In this piece I tried to explore different textures including monophony, homophony and polyphony. The middle section is a lullaby that is supposed to create a dream-like atmosphere for the listener. The sound of bells begins and ends the piece, initially creating expectancy for the future and finally bringing a resolution of love. This piece is dedicated to the person dearest to my heart and who has strength and kindness behind their blue eyes.

**Ethel SMYTH** (1858–1944)  
*Sonata for Cello and Piano Op.5*

*Allegro moderato*  
*Adagio non troppo*  
*Allegro vivace*

Guy Johnston (cello), Daniel de Borah (piano)

Until 2016, Ethel Smyth's *Der Wald* held the record as the only opera composed by a woman to have been heard at the New York Met – and that was over a century earlier, in 1903.

British-born, Smyth studied at the Leipzig Conservatory for a year in 1877, but remained there for a decade studying privately, and getting to know Brahms, Clara Schumann and Tchaikovsky. Brahms half-joked that she 'writes sonatas but knows no counterpoint'. Tchaikovsky, on the contrary, regarded her as having 'the potential to become a very serious and gifted composer'. Smyth became a prominent suffragette, imprisoned for her part in a direct action campaign of window smashing, but ultimately created Dame Ethel for her pains. She was also a famous dog-lover and a writer of much admired memoirs.

The Cello Sonata was written in Leipzig in 1887. The first of its three substantial movements has a broad almost Bachian A minor cello theme over pulsing repeated piano chords; the parts are then swapped. A contrasting C major theme is stated by the piano over the cello's resonant open C string.

The rhythm of the four unaccompanied bars with which the piano opens the slow movement pervades the opening section, like the ground bass of a chaconne, while the cello spins out a beautiful melody in its upper register; when the piano introduces a new, hymnal theme the cello returns to the bass. The finale plays certain Brahmsian tricks with metre, flipping between (and alternating whole sections in) different time-signatures.

5.00PM  
RAY GOLDING SUNSET SERIES  
WAS IT A DREAM?

TOWNSVILLE CIVIC THEATRE

**Julian YU** (born 1957)  
*Piano Trio, Op.26a*

*Moderato*  
*Andante*  
*Vivace*

Grace Clifford (violin), Howard Penny (cello), Kathryn Stott (piano)

Julian Yu elegantly balances contemporary Western and traditional Chinese aesthetics in his music. For much of his career this has not meant that his work sounds overtly 'Asian' but he has sought to 'inherit the Chinese musical tradition in different ways'. One of these is to cultivate the traditional Chinese practice of careful imitation of canonical works, and to use extant music – his own or others' – as the basis for ornamented development. The Piano Trio is, thus, a tribute to Brahms, specifically his First Symphony, whose material is here. The piece is in a kind of sonata form, with the central slow movement doing service as a development section.

**Jean SIBELIUS** (1865–1957)  
*Songs Op.37* (*Transcribed*)  
*Den första kyssen* (*The First Kiss*)  
*Lasse liten* (*Little Lasse*)  
*Soluppgång* (*Sunrise*)  
*Var det en dröm?* (*Was it a dream?*)  
*Flickan kom ifrån sin älsklings möte* (*The girl returned from meeting her lover*)

Tine Thing Helseth (trumpet), Timothy Young (piano)

Sibelius' first language was Swedish, and he continued to produce songs to Swedish texts throughout his career. The Op.37 set was composed in 1902-3 when Sibelius was enjoying his first international successes and becoming a political force at home, and is a *vade mecum* of Romanticism: a girl talks to the evening star about her first kiss; a parent tells a child about the wide world; a sunrise is described in imagery of heraldry and knighthood; lost love is remembered as a dream; a girl comes home, stained with blood, from a tryst with her faithless lover.

**JP JOFRE** (born 1983)  
*Árboles* (*World première*)

JP Jofre (bandoneon), Kees Boersma (double bass)

*Árboles* ('trees') treats the double bass as a singing instrument more than an accompanist. After a florid gesture from the bandoneon, an energetic and rhythmic *allegro* alternates with more relaxed *lento e rubato* material. This connects with a central, nostalgic *adagio* that represents the soul of tango music before a return to the driving rhythms of the *allegro*.

**Joseph HAYDN** (1732–1809)  
*String Quartet in F major Op.50 No.5 'The Dream'*

*Allegro moderato*  
*Poco adagio*  
*Menuetto: Allegretto*  
*Vivace*

Goldner String Quartet

Haydn, like Shakespeare, became more popular as his work became more sophisticated. In the 1787 Opus 50 set (responding, so the story goes, to the set that Mozart dedicated to him), he reconciled the serious, or 'learnéd' aspects of the early works with the comic panache of his ground-breaking Op.33.



The opening of this F major quartet shows the process clearly: the thematic material stated in the violins sounds like a Viennese pop-song, and the viola and cello answer it with what sounds like a wrong note. This momentary gag, however, gives the music an amazing tonal flexibility that Haydn fully exploits.

The lyrical, slow movement, with its long violin lines and gently insistent rhythm gives the piece its nickname (not Haydn's); the minuet is short but highly concentrated as Haydn plays games with the key (avoiding the central F major) and counterpoint. The finale is full of his signature wit and adds humour with its use of *una corda* (on one string) which obliges the player to slide between notes.

The Op.50 set is often referred to as the 'Prussian Quartets'; Haydn followed his publisher's advice and dedicated them to the King of Prussia.

7.30PM

## GOVERNOR'S GALA

### EXOTIC EXCURSIONS

TOWNSVILLE CIVIC THEATRE

Hosted by Mairi Nicolson

*Let us transport you thousands of miles through the imaginative music and words featured in tonight's program. We get off to a flying start with our Festival composer's absolutely brilliant Passacaglia after Biber. For those of you still new to the music of Julian Yu, this is not to be missed.*

**Julian YU** (born 1957)

*Passacaglia after Biber*

Grace Clifford (violin)

Heinrich Ignaz Franz von Biber (1644–1704) published his famous *Passacaglia* with an engraving that depicts a young child and his Guardian Angel. It is built on a recurring bass-line or ground, a descending four-note pattern of G, F, E flat and D. In the spirit of ornamented development, Julian Yu takes the four-note ground and creates a 12-minute *tour-de-force* in homage to Biber's work.

**Maurice RAVEL** (1875–1937)

*Rapsodie espagnole for piano four hands*

*Prélude à la nuit. Très modéré*

*Malagueña. Assez vif*

*Habanera. Assez lent et d'un rythme las*

*Feria. Assez animé*

Timothy Young (piano), Katya Apekisheva (piano)

Many French composers wrote 'Spanish' works, but unlike most, Ravel was actually of Spanish heritage: his mother was Basque and his father Swiss. Ravel spent his entire life in Paris and explored Spanish sounds and manners from as early as the *Habanera* in his *Sites auriculaires* for two pianos of 1897. *Rapsodie espagnole*, composed a decade later, is Ravel's first work conceived for orchestra – apart from the earlier *habanera* which he reworked here – though he made this four hand version of it at the time.

The *Prelude* is hypnotic, a palindrome in form and dominated by the falling four-note melody heard at the start. This motif provides the *Malagueña's* rhythmic ostinato (it is in the dance form known as the *jota*) but is overtly recalled near the movement's end. Ravel described the limpid *Habanera* as containing 'the germ of several elements which were to predominate in my later compositions'. It does not share any of the *Prelude's* material, but the exciting final *Feria* does. Two contrasting moments briefly interrupt the headlong motion of the music and refer back to the first two movements, and a dizzying coda looks forward to the Stravinsky of *The Firebird*.

**Ralph VAUGHAN WILLIAMS** (1872–1958)

*Songs of Travel*

*The Vagabond*

*Let Beauty awake*

*The roadside fire*

*Youth and love*

*In dreams*

*The infinite shining heavens*

*Whither must I wander?*

*Bright is the ring of words*

*I have trod the upward and the downward path*

Roderick Williams (baritone), Daniel de Borah (piano)

The verses of Robert Louis Stevenson (1850–1894) celebrating 'the heaven above, and the road below me' struck a chord with Vaughan Williams in 1905, who had spent a year collecting folk songs in various parts of Britain. He began by setting '*Whither must I wander?*', and when five of the songs had their première that year, one critic described them as 'full of poetry, melodic beauty and of picturesqueness.' Nonetheless, the cycle as envisaged by the composer was only performed for the first time in 1960: the first eight songs had been issued by his publisher in two separate books and out of sequence; only after Vaughan Williams' death was the manuscript of the final song discovered among his papers.

It depicts 'unaccommodated man' musing on life, love and loss. While many of Vaughan Williams' songs can stand alone, as a cycle they create the same kind of extended dramatic monologue. With the addition of '*I have trod*', where Vaughan Williams recalls the music of '*The Vagabond*', '*Whither must I wander?*' and '*Bright is the ring of words*', the singer/poet reviews his experiences and bids them farewell.

## INTERVAL

**Pyotr Ilyich TCHAIKOVSKY** (1840–1893)

*Souvenir de Florence Op.70*

*Allegro con spirito*

*Adagio cantabile e con moto*

*Allegro moderato*

*Allegro vivace*

Alexander Sitkovetsky (violin), Karen Gomyo (violin), Lars Anders Tomter (viola), Tobias Breider (viola), István Várdai (cello), Guy Johnston (cello)

Perhaps because of the huge volume of work that he was producing, Tchaikovsky, put off the composition of a new string sextet that was to celebrate his being made an honorary member of the St Petersburg Chamber Music Society in 1886. He got only as far as writing down the theme of the *Adagio* of this work while visiting Florence in 1887. The rest of the work was composed in June and July 1890.

Tchaikovsky was more at home with the full orchestra, and worried that he was in danger of thinking in orchestral terms first, and then refining his ideas for the '*Souvenir*' sextet. In writing it, Tchaikovsky solved the problem not just of producing a 'big' sound – through, for instance, the use of double stopping of six instruments, but also of maintaining musical interest in passages of light scoring.

Just how 'Italian' the work is, is moot. Tchaikovsky celebrated the country's landscape, history and culture in his *Capriccio italien*; in discussing this work, however, he never made any particular connection between it and Italy. Some of the material may evoke Italian song and dance in the slow movement and scherzo, but there are many demonstrations of Tchaikovsky's mastery of sonata form and fugue in the outer movements.

11.00AM  
CHURCH CONCERT  
DOVETAILING BARBER

MARY MACKILLOP CHURCH

**Samuel BARBER** (1910–1981)  
*Dover Beach Op.3*

Roderick Williams (baritone), Goldner String Quartet

The pessimistic poem, *Dover Beach*, by Matthew Arnold (1822–1888) is a perfect fit with the vein of melancholy that runs through Samuel Barber’s music. Published in 1867, the poem has often been interpreted as a lament for the loss of simple religious truths that resulted from the publication of Darwin’s *On the Origin of Species* in 1859. In fact, Arnold began it in 1851 at the time of his honeymoon, which adds weight to the poem’s assertion of love as the only hope in an ultimately hostile world.

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

**Gerard BROPHY** (born 1953)  
*Dervish*

**Connor D'NETTO** (born 1994)  
*Brief Moments (World première)*

Claire Edwards (vibraphone, crotales), Karin Schaupp (guitar)

Gerard Brophy’s *Dervish* is a metrically supple tribute to the legendary Senegalese drummer/composer Doudou N’Diaye Rose (1930–2015) known as the ‘mathematician of rhythm’.

Of his new work, Connor D’Netto writes:

Each  
a single thought, a single idea  
Each a brief musical moment that simply exists as it is  
without need for thorough exploration or development  
a texture, a pattern  
a motif, a melody  
a song  
Each sitting contently  
Each a moment at ease

**Wolfgang Amadeus MOZART** (1756–1791)  
*Duo No.1 in G K423*

*Allegro*  
*Adagio*  
*Rondeau. Allegro*

Karen Gomyo (violin), Lars Anders Tomter (viola)

Michael Haydn may not have enjoyed the superstar status of his brother Joseph, but was, in Salzburg, a highly esteemed colleague of Leopold and Wolfgang Mozart. Leopold eventually turned against Michael, fanning rumours of his growing alcoholism, but Wolfgang praised Haydn’s music for its ‘fire, spirit and precision’ and, on a visit to Salzburg in 1783 with his new wife, Constanze, helped his friend – at the time too ill to fulfil his commissions – by ‘ghost composing’ the Duos K.423 and 424 on Haydn’s behalf. Mozart nevertheless presented them as his own work in Vienna. In three standard movements, the G major work is full of Mozartean lyricism and graceful, rich polyphony.

**Johannes BRAHMS** (1833–1897)  
*Clarinet Quintet Op.115*

*Allegro*  
*Adagio*  
*Andantino: Presto non assai, con sentimento*  
*Con moto*

Julian Bliss (clarinet), Goldner String Quartet

In 1891 in Meiningen, Brahms was struck by the excellent sound and technique of Richard Mühlfeld, the court orchestra’s principal clarinetist. He then returned to Austria to spend the summer at the village of Ischl where he composed the *Clarinet Trio*, Op.114, and the *Clarinet Quintet* for Mühlfeld.

The Quintet is suffused with what Edward Said, discussing late style in general, described as a ‘mature subjectivity, stripped of hubris and pomposity, unashamed either of its fallibility or of the modest assurance it has gained as a result of age’. The opening movement is an *Allegro* but one purged of any sense of strenuous activity; in a lilting 6/8 time, its assertive episodes are relatively few and set off against long melodies, frequently given out by the clarinet, that quietly stress dissonance on strong beats, and patches of bright stillness. The *Adagio*, which often features muted strings, derives from its simple opening motif – a repeated, falling, three-note figure – that forms a dramatic contrast with more passionate episodes in which the clarinet leads with florid writing that may reflect Brahms’ early love of Hungarian music.

After the often turbulent and dark-hued *Adagio*, the *Andantino* offers a gentle lyricism, with an only slightly faster, dance-like trio section. The finale is a theme and variations whose potentially limitless expansion is brought back to earth by a very slow statement of the opening movement’s first theme.

**TRADITIONAL TAIWANESE SONG**  
*Longing for Spring Breeze*

**TRADITIONAL CHINESE SONG**  
*Yanzi (Swallow Song)*

Wu Tong (sheng), István Várdai (cello)

These two works for members of the Yo-Yo Ma’s Silk Road Ensemble feature traditional songs from two very different parts of China. ‘Longing for a Spring Breeze’, which is blended with parts of the prelude from Bach’s first Cello Suite, is from Taiwan and describes a young woman alone at night ‘waiting for her man’. The ‘Swallow Song’ is from the area that borders present-day Kazakhstan: a young man begs his beautiful Swallow (Yanzi) not to forget her promise to him.

**Julian YU** (born 1957)  
*Dovetailing*

*Prelude*  
*Allemanda*  
*Courante*  
*Sarabande*  
*Gigue*

István Várdai (cello)

Julian Yu’s *Dovetailing* dates from 1993 and grows out of his great affection for Bach’s music. This miniature suite for solo cello pays explicit homage to Bach’s suites, maintaining their characteristic dance forms, gestures and manners, but using an advanced post-serial tonal language.



**Samuel BARBER** (1910–1981)

*Adagio* (arr. Richard Birchall)

Cello octet: Julian Smiles, István Várdai, Eliza Sdraulig, Guy Johnston, Caleb Wong, Liam Meany, Howard Penny, Vicky Zhang

Samuel Barber was reportedly perplexed that his *Adagio* for Strings was commonly used to add an air of solemnity to important occasions; he insisted 'it's just music'.

In 1938, Barber wrote the *Adagio* and the first Essay for orchestra at Toscanini's request, and both were performed and broadcast by the NBC Symphony Orchestra. In the United States, the *Adagio*, instantly became part of the sound-track to the encroaching crisis of war and it was played during the broadcast announcement of President Roosevelt's death. It brought its composer high standing with audiences and sneering dismissal by the more learned. Reviewing another work of Barber's, Virgil Thomson offered the backhanded compliment that 'the only reason Barber gets away with elementary musical methods is that his heart is pure'. Originally, the *Adagio*, was the slow movement from Barber's String Quartet Op.11 marked *Molto adagio*.

3.00PM

### QUEENS GARDENS CONCERT

#### FREE EVENT

QUEENS GARDENS

Hosted by Mairi Nicolson

*Presented by Townsville City Council and AFCM, this entertaining concert in the park offers a variety of musical entertainment, not all of it chamber music. Visiting Festival artists are joined by local talent including the Barrier Reef Orchestra, the Townsville Guitar Orchestra and the 1RAR band.*

Music to include:

**Stanley MYERS** (1930–1993)

*Cavatina – Theme from 'The Deerhunter'* (arr. Richard Charlton)

**GIPSY KINGS**

*Moorea* (arr. Richard Charlton)

Karin Schaupp (guitar) and the Townsville Guitar Orchestra

**Edvard GRIEG** (1843–1907)

*The Last Spring Op.34 No.2*, (arr. Jarle Storiøkken)

**Léo DELIBES** (1836–1891)

*Les filles de Cadix*

Tine Thing Helseth (trumpet), Barrier Reef Orchestra

#### AFRICAN/AMERICAN SPIRITUAL

*Joshua fit de battle of Jericho* (arr. Roderick Williams)

**Jerome KERN, Oscar HAMMERSTEIN II**

*Ol' Man River* (from *Showboat*) (arr. Roderick Williams)

Roderick Williams (baritone), Barrier Reef Orchestra

5.00PM

### AFCM WINTERSCHOOL

#### JUNIOR WINTERSCHOOL PERFORMANCE

ST JAMES' CATHEDRAL

#### FREE EVENT

*The Junior Winterschool participants show off their new skills to family, friends and Festival patrons.*

7.00PM FOR 7.30PM

### CLEVELAND BAY SUPPER CLUB

#### BEYOND THE BLUES

THE PAVILION, THE VILLE RESORT – CASINO

Hosted by Mairi Nicolson

*Tonight we are really excited to introduce something new to AFCM. This three-part concert includes, Festival musicians performing jazz, tango and some all-time favourites by George Gershwin. Come and relax with a glass of wine and canapés.*

**Maurice RAVEL** (1875–1937)

*Sonata for Violin and Piano No.2*

*Allegretto*

*Blues. Moderato*

*Perpetuum mobile*

Karen Gomyo (violin), Timothy Young (piano)

Ravel premiered his G major Sonata with composer and violinist George Enescu in 1927. The first movement is built around a singing theme in (mostly) 6/8 time, whose character is much altered by being passed from instrument to instrument, set against accompanying figures that range from coruscating to deceptively simple, and finally reaching a bright climax. The most striking movement, perhaps, is the 'Blues' second movement which is full of strummed violin chords, 'bent' notes, and jaunty rhythms that recall the Wedgwood teapot's ragtime music in the opera *L'Enfant et les sortilèges*. In a lecture given in Houston, Texas, the following year, Ravel said that he regarded 'blues' as 'one of your greatest musical treasures' though assured his American audience that writing his own 'scrupulous stylisation in the manipulation of those materials is absolutely essential'. (His experience of blues had until that point been restricted to what was on offer in Paris, of course – it has been said that Ravel 'only visited countries after writing the music that they might have inspired'.) The finale is a *moto perpetuo*, with the motive energy provided by relentless scrubbing from the violin while the piano's material looks forward to the G major Piano Concerto – also jazz-infused – that was shortly to come.

**Nikolai KAPUSTIN** (born 1937)

*Trio for Flute, Cello and Piano Op.86*

*Allegro molto*

*Andante*

*Allegro giocoso*

Prudence Davis (flute), Howard Penny (cello), Daniel de Borah (piano)

Born in eastern Ukraine, Kapustin showed early promise with his piano sonata composed at the age of 13. He subsequently studied at the Moscow Conservatory but soon moved into Big Band music until the 1980s when he concentrated on composing. The unusually scored trio dates from 1996 but is one of his first works for chamber ensemble. It shows the influence of jazz in the powerful rhythmic drive and ornamental melodic writing of the first movement. The slow movement develops from a soulful duet over colourfully inflected piano chords, while the finale is unrestrainedly cheerful.

#### INTERVAL — with food

## JOFRE — GERSHWIN

**JP JOFRE** (born 1983)*Hard Tango**Primavera**Manifiesto**Tango Movements**Universe*

All Australian premières

JP Jofre (Bandoneon), Karen Gomyo (violin), Guy Johnston (cello), Kees Boersma (double bass), Kathryn Stott (piano)

*Hard Tango* is the title track of JP Jofre's debut album, released in 2012, and as its name suggests is characterised by an uncompromising manner that dissipates as the music slows into a section with a gently nostalgic melody before a return to the opening material, a second slow passage, and faster close. *Primavera* (Spring), from the same album, is full of vibrant dance metres.

*Manifiesto* has a 'cool' start, with shivering string outbursts, before the music develops an implacable tread with long melodies over insistent rhythmic hammering. A melancholic central section is swept away by more emphatic rhythms that slow down for a soulful cello solo, and then another up-tempo section and a disembodied ending.

There are four *Tango Movements*: an *Allegro* full of boppy syncopations gives way to an *Interlude* of static harmony supporting ecstatic melody that is supplanted by more urban sounds which swell to a passionate climax. The third, *Allegro*, is full of ebullient ostinatos, glittering piano writing and climactic unisons; its central section has a Phrygian-mode feel over a drone. The final *Adagio* consists of tremulous chords, floridly ornamented melodies, expressive glissandos and a sad violin tune; its central section offers romanticism similar to Dvořák with a soaring cello, and opulent textures, but a simple, peaceful ending.

*Universe* begins with a 3+3+2-beat ostinato, its minimalism giving way to more extended vernacular tunes and perky piano figurations.

**INTERVAL** — with food

JP Jofre

**George GERSHWIN** (1898–1937)*Lullaby for String Quartet*

Alexander Sitkovetsky (violin), Grace Clifford (violin)

Lars Anders Tomter (viola), Howard Penny (cello)

*Embraceable You* (arr. Earl Wild)

Kathryn Stott (piano)

*Someone To Watch Over Me* (arr. Joseph Turrin)

Julian Bliss (clarinet), Kathryn Stott (piano)

*Three Preludes* (arr. James Cohn)*Allegro ben ritmato e deciso**Andante con moto e poco rubato**Allegro ben ritmato e deciso*

Julian Bliss (clarinet), Katya Apekisheva (piano)

*They Can't Take That Away From Me* \**I've Got Rhythm**'S Wonderful**Summertime* \**Let's Call the Whole Thing Off*

\* arr. Steve Lodder

Siobhan Stagg (soprano) Kathryn Stott (piano)

Gershwin made a habit of dazzling established composers and then asking for lessons; possibly, the inevitable polite refusal became a badge of honour – but Ravel famously told him he should be 'a first-rate Gershwin rather than a second-rate Ravel'. He was no 'untutored genius', while working as a successful song-writer, between 1915 and 1921, he had been taking lessons in 'classical' harmony and counterpoint. The beautiful *Lullaby for Strings*, which dates from 1919, shows more than a passing knowledge of string technique and sonority in its limpid opening and rhythmically more insistent central section.

US pianist composer Earl Wild (1915–2010) composed seven *Virtuoso Etudes* using Gershwin songs. The lush, 'Embraceable You' (from *Girl Crazy*) is No.4. The songs are eminently arrangeable, with US composer Joseph Turrin making his version of 'Someone to Watch Over Me' for trumpet, or clarinet, in 1997.

In 1926, Gershwin premiered *Three Preludes*, part of a proposed series of 24 preludes to be called *The Melting Pot*, inspired by the models of Chopin and Bach. We can't know if he proposed systematic exploration of all possible keys. Prelude No.1, in B flat, is a short study derived from the five-note motto at the start. The second prelude – considerably longer – is slower and more pensive, while the third, grows out of the contrast between two clearly defined thematic ideas, one of which comes from Gershwin's earlier piano solo, 'Rialto Ripples'. The Preludes have been much arranged; here James Cohn – respected especially for his woodwind compositions – renders them for clarinet and piano.

The songs, of course, are also eminently singable with often witty lyrics from Ira Gershwin. 'They Can't Take That Away From Me' was made famous by Fred Astaire in *Shall we Dance?*, while 'I got Rhythm' also comes from *Girl Crazy*. 'S Wonderful' is from *Funny Face*, while 'Summertime', is the greatest hit from Gershwin's opera *Porgy and Bess*. 'Let's call the Whole Thing Off' is also from *Shall We Dance?*, featuring Astaire and Ginger Rogers on roller-skates.



10.00AM

## CONCERT CONVERSATIONS 2

with Kathryn Stott

THE PAVILION, THE VILLE RESORT – CASINO

Kathryn chats with Tine Thing Helseth, Prudence Davis, Daniel de Borah, Timothy Young and Alexander Sitkovetsky

**Julian YU** (born 1957)*Sonata for Flute and Piano**Molto tranquillo**Allegretto*

Prudence Davis (flute), Timothy Young (piano)

Here, Yu himself is the subject of his creative ornamentations, as he explains: 'The first and main movement comes from an earlier work, *Let me sing Sonya's lullaby*, written in the late 1980s for Elision Ensemble. In 1995, I rearranged this for flute and piano and added the second movement.' The first alternates *molto tranquillo* material with passages marked *fantastico* and *meno mosso*. The second has a kind of Gallic lightness.

**Gabriel FAURÉ** (1845–1924)*'Dolly' Suite Op.56**Berceuse**Mi-a-ou**Jardin de Dolly**Kitty Valse**Tendresse**Pas Espagnol*

Kathryn Stott (piano), Daniel de Borah (piano) (4 hands)

In 1892 Fauré began a passionate affair with Emma Bardac (wife of a wealthy banker whom she would soon leave in order to marry Claude Debussy). Emma had just borne a daughter, Hélène, known as Dolly, and Fauré wrote his *'Dolly' Suite* over several years as a kind of music photo album of her childhood. The *Berceuse*, or Lullaby, opens the suite. *Mi-a-ou* suggests a cat, but was inspired by Dolly's early, only partly successful, attempts to pronounce her brother's name Monsieur Raoul. Like Ravel, Fauré then imagines a perfect child's garden. *Kitty Valse*, again, refers not to a cat, but to Dolly's little dog, Kitty. After a movement of *Tendresse*, the suite closes with an imaginary Spanish dance.

**Robert KEANE** (born in Townsville 1948)*Sonata alborada for Trumpet and Piano**Nocturne**Alborada*

Tine Thing Helseth (trumpet), Kathryn Stott (piano)

I first wrote the Trumpet Sonata in 1969 for Jim Dempsey, who was in my class at the Queensland Conservatorium. (He's here this morning – courtesy of the Adelaide Symphony Orchestra, from which he is retired.). Nothing remains of the original sonata except a few piano bits. I really have a way with re-writes!

In 2016, I was looking for a piece for year 12 student trumpeter, Tom Moore, and year 11 pianist, Myles Andrews, at Nudgee College, Brisbane, where I then taught. Naturally, they couldn't play the original – which stank – so I rewrote it. They still didn't get around to playing it. So when Festival director Kathryn Stott asked me for a piece for Tine Thing Helseth and her to play – wow, two of the world's best – I had the perfect piece, didn't I? Except no-one had played it yet. Never mind. You're hearing the world premiere of the re-write. It is still – and this remains from the original – in two movements: a dreamy nocturne (or night piece) and an alborada (or morning piece), prefaced by the anonymous poem 'and with the morning came the day/ and night's dread sorrows flown away'. I hope you enjoy it.

© Robert Keane 2018

**Edward ELGAR** (1857–1934)*Salut d'amour Op.12***Vittorio MONTI** (1868–1922)*Czárdás*

Alexander Sitkovetsky (violin), Kathryn Stott (piano)

In 1888, Elgar met his future wife, Alice, to whom he dedicated his *Salut d'amour*. Not realising his, or the piece's, future fame, Elgar sold the work to a publisher and never saw the considerable financial benefits from it.

The *csárdás* is a descendent of the *verbunkos*, a dance used to recruit young men into the army in Hungarian-speaking parts of Europe in the 18th century. Vittorio Monti's showpiece misspells the word but maintains both the spirit and idiom of the dance. It falls into seven contrasting sections.

1.00PM

AFCM WINTERSCHOOL  
ADVANCED PUBLIC MASTERCLASS 1

ST JAMES' CATHEDRAL

## FREE EVENT

Katya Apekisheva (piano)

An AFCM artist coaches emerging professionals in an hour-long public masterclass.

3.00PM

## THE ARTIST BEHIND THE PIANO

ST JAMES' CATHEDRAL

## FREE EVENT

*Join us for a journey of pianistic history by unravelling the hidden elements and how music transcends from wood and strings, to the magic melodies that we hear. Concert Technician Vartoukian of Theme and Variations brings this together in a simple and interesting way.*

5.00PM

RAY GOLDING SUNSET SERIES  
TWILIGHT ZONE

TOWNSVILLE CIVIC THEATRE

*The last notes Shostakovich wrote are some of the most moving you will ever hear. With connections to Beethoven's 'Moonlight' Sonata, this brings one composer's epic journey to a close.*

**Ludwig VAN BEETHOVEN** (1770–1827)*Sonata quasi una fantasia in C sharp minor Op.27 No.2 'Moonlight'**Adagio sostenuto**Allegretto**Presto agitato*

Katya Apekisheva (piano)

'Change has been brought about by a lovable, charming young girl who loves me and I her...this is the first time I feel that marriage could bring happiness with it'. It was 1801 and Beethoven had already experienced, with some horror, the effects of his encroaching deafness, one of which was increasing social isolation. Meeting the young Countess Giulietta Guicciardi, who came to him for piano lessons, offered the brief possibility of escape from all that, but Beethoven was realistic: 'Unfortunately, she is not in my class'. ...continued

BEETHOVEN — ZHAO — SHOSTAKOVICH — SOLLIMA — SCHUBERT — MESSIAEN

Nevertheless, he dedicated the two sonatas, Op.27, to her. (The ‘Moonlight’ nickname has nothing to do with her or Beethoven; after Beethoven’s death, writer Ludwig Rellstab thought the first movement sounded like moonlight on Lake Lucerne.) Both bear the qualification ‘*quasi una fantasia*’, and this certainly allows Beethoven to step beyond the expected formal behaviour of the classical sonata. He opens, for instance, with one of the most famous slow movements in the repertoire, where gentle triplets support an almost static harmony and minimal melody. There is the briefest of scherzos in D flat major, (enharmonically the tonic major of the C sharp minor outer movements). Only now does Beethoven give us a ‘sonata form’ fast movement, where the triplets of the opening are transformed into raging semiquavers, and the repeated notes of the opening’s melody are now aggressively repeated chords.

**ZHAO Jiping** (born 1945)  
*Moon Over Guan Mountain* (Australian première)

Wu Tong (Sheng), Claire Edwardes (percussion), Karin Schaupp (guitar), István Várdai (cello)

Zhao Jiping is a composer noted especially for his many high-quality film scores such as those for *Raise the Red Lantern* and *Farewell, My Concubine*. *Moon Over Guan Mountain* was composed for the Silkroad Ensemble to perform at the Tanglewood Festival in 2000. Based on traditional Chinese melodies, the piece begins with a fragmentary, seemingly improvised, slow section which gathers together a series of striking gestures from the various instruments, that lead into a section of more extended melody and then to a passage driven by insistent rhythms before a mysterious close.

**Dmitri SHOSTAKOVICH** (1906–1975)  
*Sonata for Viola and Piano Op.147*

*Moderato*  
*Allegretto*  
*Adagio*

Tobias Breider (viola), Daniel de Borah (piano)

In July 1975, Shostakovich was about to go into hospital for treatment for lung cancer. Nevertheless, he ‘had an idea to compose a Viola Sonata’ as he put it to Feodor Druzhinin, the violist of the Beethoven Quartet. Druzhinin was terrified, knowing that when Shostakovich had ‘an idea’ it usually meant that the work was almost complete; five days later the composer called to say that the piece was ready.

Shostakovich, Druzhinin recalled, explained that ‘the first movement is a novella, the second a scherzo, and the finale is an adagio in memory of Beethoven; but don’t let that inhibit you. The music is bright, bright and clear. ‘Evidently’, Druzhinin goes on, ‘Dmitri Dmitryevich wanted to emphasize that the music was not morbid and should not be regarded as a funeral march.’ Nevertheless it does have powerful things to say about life and death. The disembodied pizzicato figures of the opening bars form a point to which the music returns after excursions into more passionately expressed territory, reining in any tendency to overt emotionalism. The scherzo is vintage Shostakovich in sardonic, energetic mode, and derives some of its material from an abandoned 1941 setting of Gogol’s play *The Gamblers* as an opera. After the burlesque of the *scherzo*, the *adagio* is unbearably sad. Not morbid, this long movement seeks to stave off extinction through the loving contemplation of motives from Beethoven’s ‘Moonlight’ Sonata, and half-remembered references to a number of other composers’ works. C major has seldom sounded more comforting and with this memorial to his much-loved Beethoven, Shostakovich goes ‘..gentle into that good night’.

7.30 PM  
EVENING SERIES  
LIFE FORCE

TOWNSVILLE CIVIC THEATRE

Hosted by Mairi Nicolson

*When Artistic Director Kathryn Stott first heard Violoncelles, Vibrez! composed by amazing cellist Giovanni Sollima, she said ‘I went to cello heaven!’ Two giants in the chamber music repertoire follow, with both Schubert and Messiaen transcending the power of human spirit when staring death in the face.*

**Giovanni SOLLIMA** (born 1962)  
*Violoncelles, Vibrez!*

Cello octet: István Várdai, Guy Johnston, Howard Penny, Liam Meany, Julian Smiles, Eliza Sdraulig, Vicky Zhang, Caleb Wong

Sollima is a brilliant Italian cellist and composer who has worked with artists as diverse as Yo-Yo Ma and Patti Smith, and composed for orchestras like the Chicago Symphony Orchestra as well as a number of film scores. He has said that ‘the cello is the most connected instrument to the body. Part of the sound comes back at you and you feel it in the stomach; it is a very physical sensation.’ This visceral sense is behind Sollima’s most popular work, originally for two cellos and orchestra, which commemorates his teacher’s exhortation to make the instruments resonate, which they do, especially in this arrangement for eight cellos.

**Franz SCHUBERT** (1797–1828)  
*String Quartet No.14 D810 ‘Death and the Maiden’*

*Allegro*  
*Andante con moto*  
*Scherzo: Allegro – Trio*  
*Presto – Prestissimo*  
Goldner String Quartet

At the rehearsal for the private première, violinist Ignaz Schuppanzigh told Schubert that this quartet was ‘no good. Go back to your songs!’ But he had ‘gone back to his songs’: using his *Death and the Maiden* of 1817 at this point in his life is particularly poignant. In early 1823 he became aware of the symptoms of syphilis, a terminal disease at the time, and his health was to deteriorate over the next years.

In Matthias Claudius’s poem, a young woman pleads with Death to spare her as she is still young. Death offers her the comfort of sleep. Significantly it is only Death’s serene, hymnal music that Schubert borrows for the set of five variations and a coda in the slow movement. The first movement’s passionate unison gesture at the start, and the ebb and flow of tension that ensues, may ‘represent’ the maiden’s terror. The movement’s dramatic surges and enigmatic ending make for a perfect contrast with the chorale-like chords and simple rhythm of the ‘Death’ music that follows. The second movement explores the emotional implications of the theme, but closes in resigned serenity. The pithy *Scherzo* has a deliberately strenuous manner, contrasting with long-breathed lyricism in the central, major-key Trio. Much more dance-like is the finale, the first theme’s insistent triplets recalling the *tarantella*. The second theme of this sonata-design movement – passed from instrument to instrument amid a scampering of triplets – recalls in contour, rhythm and phrasing another early song of Schubert which deals with the ambiguities of fear and seduction as another young person is taken before his time: *Erlkönig*.

INTERVAL



**Olivier MESSIAEN** (1908–1992)*Quartet for the end of time**Liturgie de cristal**Vocalise, pour l'Ange qui annonce la fin du Temps**Abîme des oiseaux**Intermède**Louange à l'Éternité de Jésus**Danse de la fureur, pour les sept trompettes**Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps**Louange à l'Immortalité de Jésus*

Julian Bliss (clarinet), Alexander Sitkovetsky (violin), Guy Johnston (cello), Timothy Young (piano)

Messiaen's most famous work was first performed to some thousands of Allied prisoners of war in the depths of winter in 1941. Messiaen had begun by writing the Interlude movement for three of his fellow prisoners, not withstanding the parlous state of their instruments, but when a battered upright piano (with a number of non-functioning keys) was found, he completed the work's seven other movements. He later explained that the piece had eight movements to reflect the seven days of creation and God's eternal Sabbath thereafter.

Much of the musical 'imagery' refers explicitly to that of the Apocalypse, or Book of Revelation in the New Testament. Other Messiaenic concerns are present too: birdsong and the metrical energy of Greek and Hindu poetry in particular.

The composer wrote:

*Liturgy of crystal*

Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...

*Vocalise, for the Angel who announces the end of Time*

The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.

*Abyss of the birds*

Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

*Interlude*

Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

*Praise to the Eternity of Jesus*

Jesus is considered here as the Word. A broad phrase, infinitely slow, on the violoncello, magnifies with love and reverence the eternity of the Word, powerful and gentle, ... "In the beginning was the Word, and Word was with God, and the Word was God."

*Dance of fury, for the seven trumpets*

Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...

*A cluster of rainbows for the Angel who announces the end of Time*

Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colours and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...

*Praise to the Immortality of Jesus*

Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encomium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.

**1.00PM****ORPHEUS ISLAND CONCERT****SPECIAL EVENT**

DEPART SEALINK BREAKWATER FERRY TERMINAL

*A magical day combining sun, sea and fine music. Travel two hours by ferry to the uninhabited end of Orpheus Island. Enjoy some time exploring or taking a swim before settling down on the beach for a 60-minute concert of enchanting music performed by some of the Festival's artists.*

Wu Tong (sheng and bawu), JP Jofre (bandoneon), Prudence Davis (flute), Tine Thing Helseth (trumpet), Julian Bliss (clarinet)



Timothy Young

10.00AM  
CONCERT CONVERSATIONS 3  
with Kathryn Stott

THE PAVILION, THE VILLE RESORT – CASINO

Kathryn chats with Karin Schaupp, Wu Tong, Kees Boersma, Howard Penny and Julian Yu

Ludwig VAN BEETHOVEN (1770–1827)  
*Clarinet Trio in B-flat major Op.11*

*Allegro con brio*

*Adagio*

*Tema con variazioni*

Julian Bliss (clarinet), Timothy Young (piano), Howard Penny (cello)

Beethoven probably wrote his Op.11 trio at the suggestion of clarinetist Joseph Bähr in 1798 and dedicated it to Countess Thun, a great patron of Gluck, Haydn and Mozart. It is often regarded as something of a trifle among Beethoven's chamber works, though the *Allgemeiner Musikalische Zeitung's* critic complained that Beethoven had composed 'unnaturally'. This might just refer to the themes of the first movement, which encourage the music's frequent modulation to other keys, but hardly to the soulful song of the slow movement.

The finale is a set of nine variations on a trio for three basses, 'Pria ch'io l'impregno'(before we work we must eat) from Joseph Weigl's opera *L'amor marinaro* (Love at sea) in which Beethoven explores unusual textures (the clarinet and cello alone, for instance) and serious counterpoint. The pianist, as his friend Ries pointed out, 'cannot show himself to any great advantage'; visiting pianist/composer Daniel Steibel was so unimpressed hearing it that some days later he tried to upstage Beethoven with a bravura 'improvisation' on the tune. Beethoven retaliated by turning the cello part of one of Steibel's pieces upside down and ostentatiously thumping it out at the keyboard. They never spoke again.

Enrique GRANADOS (1867–1916)  
*Spanish Dance No.5 'Andaluza'*

Francisco TÁRREGA (1852–1909)  
*Recuerdos de la Alhambra*

Karin Schaupp (guitar)

Enrique Granados' twelve Spanish Dances for piano, of which 'Andaluza' is the fifth, were written between 1888 and 1900 to prove that, as Granados put it, 'the musical interpretation of Spain is not to be found in the tawdry *boleros* and *habaneras* in *Carmen*, in anything accompanied by tambourines and castanets. The music of my nation is far more complex, more poetic, and more subtle'.

Francisco Tárrega (1852–1909) almost single-handedly brought about the revival of the 'classical' guitar in the nineteenth century. He had a larger, much louder instrument built for solo concerts on which he played transcriptions of popular piano classics and newly composed works, such as his own *Recuerdos de la Alhambra* (Memories of the Alhambra). It evokes the Moorish palace built in the city of Granada in the fourteenth century and is justly famous for its use of the tremolo, or rapidly repeated notes.

Jeffrey BEECHER (born 1982)  
*Shreve's Cut (Australian première)*

Wu Tong (sheng), Pavel Fisher (violin), Kees Boersma (double bass)

Jeffrey Beecher is a celebrated composer, Principal Bass with the Toronto Symphony Orchestra, and artistic co-director of Silkroad. *Shreve's Cut* is a canal built in 1831 between the lower Mississippi and one of its tributaries to improve navigation and mitigate flooding.

Claude DEBUSSY (1862–1918)  
*Petite Suite*

*En bateau*

*Cortège*

*Menuet*

*Ballet*

Kathryn Stott (piano), Katya Apekisheva (piano), (four hands)

The *Petite Suite* had its première at the home of Debussy's publisher Jacques Durand, publisher and composer at the keyboard. Its scale and simplicity mark it as music for just such occasions.

But the piece comes from Debussy's fascination with the poetry of Paul Verlaine (1844–1896). The first two movements refer to poems from Verlaine's *Fêtes galantes* of 1869. They, in turn, refer to works by rococo painter Antoine Watteau like the 1717 *Embarkation for Cythera*, where gorgeously attired people prepare to visit the island sacred to Venus. In *En bateau*, Verlaine and Debussy have them borne along on a rippling accompaniment that suggests water, but also the guitar that appears in other Watteau paintings. The lady's retinue described in Verlaine's *Cortège* consists of a monkey and a young African slave – both in livery – neither of whom are entirely respectful of their mistress.

The antique-flavoured *Menuet* and final *Ballet* have no explicit connection to Verlaine, but show Debussy's love of older French music, as well as the music of contemporaries like Massenet.

1.00PM  
AFCM WINTERSCHOOL  
ADVANCED PUBLIC MASTERCLASS 2

ST JAMES' CATHEDRAL

FREE EVENT

Tine Thing Helseth (trumpet)

An AFCM artist coaches emerging professionals in an hour-long public masterclass.



5.00PM

## RAY GOLDING SUNSET SERIES

BACH BY CANDLELIGHT 1

TOWNSVILLE CIVIC THEATRE

BEING MRS BACH —  
WORLD PREMIÈRE

*The home life of the Bach family, with Anna Magdalena Bach at its epicentre, is reimagined by author/critic Jessica Duchén in words – from the ecstasy of creation to the depths of profound personal tragedy.*

## Music by and attributed to

Johann Sebastian BACH (1685–1750)

*Bist du bei mir* BWV 508*Minuet in G* from Notebook for Anna Magdalena BWV Anh.114*'Hat man nicht mit seinen Kinder'* from the Coffee Cantata BWV 211*Prelude from Suite No.3 in C major* BWV 1009*Prelude and Fugue in E flat major* BWV 552*The Art of Fugue – Contrapunctus 14* BWV 1080*'Mache dich mein Herze rein'* from St. Matthew Passion BWV 244

Jessica Duchén (narrator), Siobhan Stagg (soprano), Daniel de Borah (piano), Roderick Williams (baritone), Guy Johnston (cello), Goldner String Quartet, Kees Boersma (double bass), Pavel Fischer (violin) and Winterschool strings

7.30PM

## EVENING SERIES

BACH BY CANDLELIGHT 2

TOWNSVILLE CIVIC THEATRE

Hosted by Mairi Nicolson

A first for AFCM, Karen Gomyo will take us on a joyous journey through all the Violin Partitas by Bach. With unique animations commissioned especially for tonight's performance of the E major Partita, this promises to be a very special evening..

JS BACH (1685–1750)

*Partita No. 1 in B minor, BWV 1002**Allemanda**Double**Corrente**Sarabande**Double**Tempo di Borea**Double*

JS BACH (1685–1750)

*Partita No.3 in E major, BWV 1006**Preludio**Loure**Gavotte en Rondeau**Menuet I**Menuet II**Bourrée**Gigue*

Karen Gomyo (violin), Louise Harvey (animator), Peter Moyles (producer)

JS BACH (1685–1750)

*Partita No.2 in D minor, BWV 1004**Allemanda**Corrente**Sarabande**Giga**Ciaccona*

Karen Gomyo (violin)

The earliest manuscript of the six Sonatas and Partitas for violin solo dates from 1720. It is not known for whom they were composed; one possibility is Jean-Baptiste Volumier, who was Franco-Flemish by birth but worked mainly in Dresden. Scholar Malcolm Boyd suggests that the E-major third partita may have been written for him, as it is only in this, of all the violin works, that Bach uses specifically French dance forms.

The first, in B minor differs slightly from Bach's standard pattern in using only four dances – the *allemanda* (*allemande*), *corrente* (*courante*), *sarabande* and *borea* (*bourrée*). As in all of his works for single-line instruments, Bach's ability to write without a continuo or bass instrument, or rather to imply it through his polyphony, is breathtaking. And here he ups the ante by following each dance with a double, or movement in which the material of the previous one is varied in elaborate decoration.

The E major Partita piece begins with a flashy prelude (which the composer liked so much that he recycled it as the opening Sinfonia, for organ and orchestra, of Cantatas Nos.29 and 120a). In the violin version, Bach creates the illusion of harmony in the plunging arpeggios that open the piece and then the passage work that follows, which reiterates a single pitch every second note. The following *Loure* evokes a medieval bagpipe, with the 'drone' suggested by the repeated sounding of a single note under the melody. The contrasting sections of the *Gavotte* are interwoven with the main material to create a rondo-form. More conventionally, Bach then gives us a pair of *Minuets*: an elegant courtly dance and a more rustic one where Bach frequently has the melody sound underneath a held pedal note. The *Bourrée* and final *Gigue* rely less on double- or triple-stopping to create chords, as their rapid figurations, often spanning an arpeggio or broken chord, leave the harmony in no doubt.

The movement titles of the D minor Partita are, with one exception, in Italian. The *Allemanda* here doubles as a prelude, in common time with a prominent upbeat. The Italian *Corrente* is a much more energetic dance than its French cousin. The exception is the *Sarabande*, a stately French dance whose triple metre is characterised by a frequent stress falling on the second beat of the bar. The brilliant *Giga* that follows would make an adequate finale for such a piece, but then Bach offers one of his most extraordinary creations, the *Ciaccona* or chaconne that lasts as long as the rest of the work. Brahms famously wrote that 'on one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings'. Often said to be Bach's response to his first wife's sudden death (in his absence), its breathtaking 64 variations on a short repeated pattern, or ground, explore every possible facet of Baroque violin writing and the sonorities of the instrument. As Brahms went on: 'Had it been given to be to compose the piece, I know for sure the excitement and shock would have driven me mad'.

## INTERVAL

10.00AM

CONCERT CONVERSATIONS 4

with Kathryn Stott

THE BOULANGER CONNECTION

THE PAVILION, THE VILLE RESORT – CASINO

Kathryn chats with Karen Gomyo, JP Jofre, István Várdai and Pavel Fischer

**Lili BOULANGER** (1893–1918)  
*Nocturne*

Prudence Davis (flute), Daniel de Borah (piano)

**Nadia BOULANGER** (1887–1979)  
*Trois Pieces*

*Moderato*  
*Sans vitesse et á l’aise*  
*Vite et nerveusement rythmé*

István Várdai (cello), Daniel de Borah (piano)

The Boulanger household must have been quite something. Ernest Boulanger taught singing at the Paris Conservatoire, where he met his Russian-born wife Raïssa Mischetsky, and, as a composer, won the Prix de Rome in 1836. Their daughters, Nadia and Lili, were gifted composers. Family friends included Gabriel Fauré, who would read through his newly composed songs at the Boulanger home. Lili was in mostly poor health throughout her short life; Nadia gave up composing soon after Lili’s death, but went on to become an influential mentor to several generations of composers and an advocate of her sister’s work.

In 1913 Lili made history, winning the Prix de Rome – the first woman to do so – with the cantata *Faust et Hélène*. Sadly, her opera *La princesse Maleïne* was left incomplete, but there are several important solo vocal works. Her instrumental music consists of evocative works for piano; these often bear Debussyan titles but are in no way imitative of the older composer. The *Nocturne* dates from 1911. Its gentle peal of piano octaves sustains a melody built on a concentrated bar-long motif from the flute that becomes more passionate and finally issues in a long, romantic tune in the high register that gently subsides.

Nadia’s *Trois Pieces* for cello and piano were composed in 1914 and published the following year. The *Moderato* first piece consists at first of a serene cello song accompanied by gently repeated piano figures that briefly stray into more emotional territory. The modal second movement offers more counterpoint between the instruments, while an energetic ostinato powers the more expansively structured finale, which features both instruments in important thematic roles.

**Astor PIAZZOLLA** (1921–1992)  
*Étude No.3*

Karen Gomyo (violin)

In 1954 Astor Piazzolla won a scholarship to study with Nadia Boulanger in Paris. He was acknowledged as a great composer of tangos and performer on the bandoneon in his native Buenos Aires and had studied with Alberto Ginastera, but yearned to be a serious composer and played down the importance of tango at first.

Boulanger showed her usual perspicacity. Hearing Piazzolla play tango on the bandoneon she said ‘Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind’. In the tango-etudes Piazzolla triumphantly blends elements of vernacular dance with the baroque and classical tradition.

**JP JOFRE** (born 1983)  
*Rabbit (Australian première)*

Karen Gomyo (violin), JP Jofre (bandoneon)

Rabbit begins with a yearning songful violin melody over almost hymnal chords. There are fitful interruptions of faster music, but the piece ultimately returns to lyricism over a series of mildly dissonant chords before a shimmering close.

**Jean FRANÇAIX** (1912–1997)  
*Theme and Variations*

*Tema: Largo. Moderato*  
*Variation 1: Larghetto misterioso*  
*Variation 2: Presto*  
*Variation 3: Moderato*  
*Variation 4: Adagio*  
*Variation 5: Tempo di valzer Cadence*  
*Variation 6: Prestissimo*

Julian Bliss (clarinet), Daniel de Borah (piano)

Praised as a child by Ravel, Françaix was one of the most prolific composers of the twentieth century. A devotee of the French wind tradition, he wrote numerous pieces for wind ensembles. This piece dates from 1974 when the Paris Conservatoire commissioned it as a test piece. As such, its two-part theme is put through a series of paces in the six variations that exploit the clarinet’s ability to sustain singing melodies as well as its extreme agility.

**Claude DEBUSSY** (1862–1918)  
*Sonata for Violin and Piano*

*Allegro vivo Intermède: fantasque et léger*  
*Finale: très animé*

Grace Clifford (violin), Kathryn Stott (piano)

Debussy, despairing at the outbreak of World War I, began a projected set of six chamber pieces to be published as the work of ‘Claude Debussy, French musician’; unusually for him they would be sonatas, rather than pieces with descriptive titles. During 1915 he was ravaged by cancer. After convalescence, he completed the Violin Sonata in March 1917. In his last public appearance, Debussy played this piece with violinist Gaston Poulet in September 1917.

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 aware of a composer paying homage to the virtues of the classical tradition.

1.00PM

AFCM WINTERSCHOOL

ADVANCED PUBLIC MASTERCLASS 3

ST JAMES’ CATHEDRAL

FREE EVENT

Lars Anders Tomter (viola)

An AFCM artist coaches emerging professionals in an hour-long public masterclass



4.00PM

## BUSKING COMPETITION

## THE STRAND

Join us for an afternoon along The Strand to hear some of Townsville's up-and-coming young musicians in the AFCM Busking Competition. The competition is open to musicians 25 years and younger on any unamplified orchestral instrument. The performers will be competing for cash prizes and judged by festival artists.

5.00PM

## RAY GOLDING SUNSET SERIES

## SPAIN VERSUS ITALY

## TOWNSVILLE CIVIC THEATRE

**Giovanni SOLLIMA** (born 1962)

*Igiul* (Australian Première)

Cello octet: Guy Johnston, Julian Smiles, Caleb Wong, István Várdai, Eliza Sdraulig, Vicky Zhang, Liam Meany, Howard Penny

'Igiul' is an arrangement of the second movement of a four-part work, the LB Files, in which Sollima pays tribute to the life of another Italian cellist-composer, Luigi Boccherini, whom Sollima regards as 'very experimental, very new.' (Igiul is, of course, Luigi backwards).

**Luigi BOCCHERINI** (1743–1805)

*Quintet Op.30 No.6 in C major 'La Musica notturna della strade di Madrid'*

*The Ave Maria Bell*

*The Soldiers' Drum*

*The Minuet of the Blind Beggars*

*The Rosary*

*The Passacaglia of the Street Singers*

*The Drum*

*The Retreat of the Madrid Military night watch*

Paul Wright (violin), Grace Clifford (violin), Lars Anders Tomter (viola), Guy Johnston (cello), Eliza Sdraulig (cello)

'The piece is absolutely useless, even ridiculous, outside Spain, because the audience cannot hope to understand its significance, nor the performers to play it as it should be played.' So Boccherini wrote to his publisher. He was wrong.

He wrote the piece around 1780, at which point he had been living and working in Spain for over a decade. In 1770 he had been engaged as 'chamber composer and virtuoso' by the King's brother Don Luis at the palace of Aranjuez; when Luis married a commoner and was effectively exiled to the provinces, Boccherini (as part of a considerable music staff) went too.

Luis had retained a full time string quartet, so the string quintet with two cellos – for which Boccherini composed more than 100 works – was clearly a vehicle for him to join the quartet. The present work is atypical, being a musical description of the sounds of Madrid at night. It begins with terse musical images of the Angelus bell, calling the people to pray the Hail Mary, and the sound of soldiers' drums. There follows 'the minuet of the blind beggars', where the cellos imitate the sound of guitars, and a depiction of the meditative practice of the Rosary. The *Passa calle* is not a true passacaglia with its variations over a repeating bass-line; Boccherini is punning on the Spanish term for the daily promenade of (bad and vulgarly dressed) street singers. The drum sounds again, and then we hear approaching from a great distance and passing away again, the retreat of the garrison, signalling the curfew and the fall of night.

**Isaac ALBÉNIZ** (1860–1909)

*Asturias*

*Granada*

*Torre Bermeja*

Karin Schaupp (guitar)

One of Albéniz's most famous and evocative works, *Asturias* has a confusing history. It first appears – for solo piano – as the 'Prelude' to the three-movement *Songs of Spain*, Op.232 in 1892. Only after Albéniz's death did the piece resurface as *Asturias* (after the northern Spanish province) and subtitled 'Leyenda' (legend) as part of the *Spanish Suite*, Op.47. As guitarist Stanley Yates points out, the most common instrument in the province of Asturias is the bagpipe – not one evoked by this music. It is, however, perfect for the guitar, as is evinced by many transcriptions including that of Andres Segovia.

Albéniz's beautiful serenade *Granada* refers to the city which is home of the famous Moorish palace, the Alhambra. 'Torre Bermeja' or Crimson Tower is one of the 12 *Character Pieces*, Op.92 that he published in 1888. The title refers to another Moorish building near Granada which the composer probably only saw in his imagination, as, according to James Michener, it is in reality far less imposing than Albéniz's music.

**Giacomo PUCCINI** (1858–1924)

*Five Songs*

*Storiella d'amore*

*Sole e Amore*

*E l'uccellino*

*Canto d'anime*

*Avanti, 'Urania'!*

Tine Thing Helseth (trumpet), Kathryn Stott (piano)

Puccini wrote few songs, but did so throughout his career. They enact familiar Romantic moments – a young couple reading a love-story that causes their own passion to rise (though they don't end up in hell, like Dante's lovers); a dialogue between the sun beating at a window and love beating at the heart; a little bird, singing a lullaby for a dead friend's child; the song of the soul clinging to its ideals in the face of transience; and, unusually, a song to celebrate the launch of a new steamship.

**Manuel DE FALLA** (1876–1946)

*El amor brujo*:

*Pantomime and Ritual Fire Dance*

Alexander Sitkovetsky (violin), Paul Wright (violin), Tobias Breider (viola), Howard Penny (cello), Kees Boersma (double bass), Katya Apekisheva (piano)

Falla wrote *El amor brujo* (Love, the Magician) as a *gitanería* (a gypsy entertainment) in 1914 and revised it in 1925. It is set in Granada, where Candelas is haunted by the ghost of her dead husband, who always appears as she is about to kiss the dashing Carmelo, her new lover. The 'Pantomime' occurs just before Candelas contrives to have the ghost take Lucia, with whom he had had an affair during his life, leaving her and Carmelo to consummate their love. The 'Ritual Fire Dance' is performed earlier in the show, and depicts Candelas' unsuccessful efforts to defeat the ghost by drawing a magic circle on the ground and uttering incantations over a witch's cauldron.

7.30PM  
EVENING SERIES

GYPSIES, PIPERS AND DUKES

TOWNSVILLE CIVIC THEATRE

Hosted by Mairi Nicolson

*If you love the influence of folk music, a piper in a kilt, the idea of three exciting premières, our Winterschool Director leading a performance of his incredible String Quartet No.3 and the collaboration between the Goldner String Quartet, Mad Piper, Wu Tong and Karin Schaupp – you have come to the right place. This is going to be quite a night!*

**Roxanna PANUFNIK** (born 1968)  
*Hora Bessarabia (Australian Première)*

Alexander Sitkovetsky (violin), Kees Boersma (double bass)

Evoking a folk dance from the region covering parts of present day Moldova, Romania and Ukraine, this piece was composed for solo violin in 2016, as the composer explains, ‘for the Menuhin Competition in memory of Yehudi Menuhin, whom I met many times. I remember a man of enormous warmth, gentle kindness and good humour... I have drawn inspiration from Yehudi’s love of Eastern European Gypsy music – using Romanian melodies and fiendish-but-fun Bulgarian Gypsy rhythms.’ This is a new version that includes the double bass.

**George ENESCU** (1881–1955)  
*Légende*

Tine Thing Helseth (trumpet), Kathryn Stott (piano)

Romanian composer George Enescu studied at the Paris Conservatoire from 1895 and spent much of his life between that city and his native country. In Paris he founded the Enescu Quartet, and in Romania he established a symphony orchestra in Bucharest as well as the first national opera company for the city. Enescu, a prodigiously gifted violinist and pianist, also began composing at the age of five. In Paris his teachers included Massenet and Fauré. Highly self critical, he only released some 30 opus-numbered works. *The Légende* for trumpet and piano dates from 1906, when Enescu was at work on his first Symphony. The composer’s predilection for well-wrought melodic lines is evident in the work. It begins with a lovely trumpet melody over a series of inflected chords, and gradually develops a much more intricate texture.

**Percy GRAINGER** (1882–1961)

*The Pretty Maid Milkin’ her Cow*  
*Six Dukes went afishin’*  
*Willow Willow*  
*British Waterside – The Jolly Sailor*

Roderick Williams (baritone), Kathryn Stott (piano)

When arranging folk songs Grainger refused to prettify his material, saying that his versions ‘are good because there is so little gaiety and fun in them... I have been sad or furious.’ The 1920 version of the ‘Pretty Maid...’ conveys the deep sadness engendered by the milkmaid’s simple song; the *Six Dukes*, collected by Grainger in 1906, is anything but jolly, as they discover the drowned body of one of their own and prepare him for burial; *Willow Willow*, the lament sung by Desdemona in Shakespeare’s *Othello* is rightly considered one of Grainger’s finest; *British Waterside* offers contrasting humour, with a young girl determined to have her sailor even if it means swapping gender roles.

**Gabriela Lena FRANK** (born 1972)  
*Ritmos Anchinos (World première)*

*Harawi para Colquipocro*  
*Charangas de Chincha*  
*Kachampa*

Wu Tong (sheng), Karin Schaupp (guitar), Goldner String Quartet

Gabriela Lena Frank is a US pianist and composer of Chinese and Peruvian Native American background. As she explains:

I had primarily long been aware of Perú’s Native American and Spanish past, and it’s only recently that I’ve begun to try to understand its twofold African legacy from the Moorish-influenced Spanish conquerors and their West African slaves. More personal to me, though, is the Asian presence due to a great-grandfather who left China in the late 1800s to open a country store in the Andean mountains...

In *Ritmos Anchinos* (Anchino Rhythms), I embark on my first piece writing for traditional Chinese instruments. (True to my habit of coining nicknames, ‘anchino’ is a hybrid between chino (Chinese) and andino (Andean)). The three movements of this work are:

I. *Harawi para Colquipocro* is in the style of an indigenous melancholy mountain song traditionally done on a solo *quena* bamboo flute, the harawi. This harawi is inspired by a photo of my mother’s half-Chinese father in the Andean mountain town of Colquipocro in which my grandfather is seated to the far left of two of his colleagues. In the background can be seen a Quechua Indian, perhaps a worker in the mines.

II. More lighthearted, *Charangas de Chincha* reflects my time visiting Chincha, a coastal town (with a Chinese-sounding name!) known for its Chinese and African population. The charango is a small mandolin-like instrument that can sound very similar to the Chinese pipa. Brief allusions to Indian zapoña panpipes are also made.

III. *Kachampa*: This final movement is inspired by the *kachampa*, an indigenous combat dance. I allude to the *erquencho*, a strident clarinet-like wind instrument from the Southern Andes that can sound similar to the sheng.

*Ritmos Anchinos* is dedicated to my grandfather, Máximo Cam Velazques (1911–1968).

INTERVAL



**Pavel FISCHER** (born 1965)

*String Quartet No.3 'Mad Piper' (Australian première)*

*Mad Piper*

*Carpathian / Karpatská*

*Sad Piper*

*Ursari*

Pavel Fischer (violin), Alexander Sitkovetsky (violin),  
Lars Anders Tomter (viola), István Várdai (cello)

The composer writes:

Bill Millin, a Scottish piper who in 1944 during the Normandy landings led his special unit into battle armed merely with his bagpipes, is a symbol of courage and sheer madness. The obdurate piper, who would not relinquish his instrument under any circumstances, served as the inspiration for the quartet's first movement. In the second movement, I was carried away by the effervescent ferity of Carpathian dances. The third movement – 'Sad Piper' – renders the nostalgia resulting from listening to an old recording, 'Blgarskaja gajda' – Bulgarian Pipers – whose melody bears the aromas of the Orient. The fourth movement – 'Ursari' – is about life on the road, as well as the desire for happiness and a better future among the *Ursari*, an ancient nomadic brotherhood of bear-tamers. The members of one of the poorest groups of Romanian Roma (they could not even afford to possess musical instruments) accompanied their singing, an integral part of Roma life, with strokes against their breasts, barrels, pieces of wood, or anything else that was at hand.

© Pavel Fischer, Translation Hilda Hearne

**Gregory PASCUZZI** (born 1952)

*Meditation on a Scottish Hymn Tune (Amazing Grace)*

Tine Thing Helseth (trumpet), Timothy Young (piano),  
Sebastian Haukås (trumpet)

Gregory Pascuzzi is an American composer, trumpeter and church musician who has served in the US military. This work is an expansive meditation on the hymn-tune, best known as *Amazing Grace*, where the melody is given a series of widely differing treatments, some lyrical and introspective and some emphatic and even violent. The unusual ensemble provides a number of beautiful textures and dramatic contrasts.

The tune is possibly of Appalachian origin and certainly first appeared in 1829 in the USA. The words recount the conversion experience of John Newton, an English sailor of legendary cruelty on slave ships, who saw the light and became an Anglican minister.

**Béla BARTÓK** (1881–1945)

*Contrasts Op. BB116*

*Verbunkos (Recruiting Game)*

*Pihenő (Relaxation)*

*Sebes (Fast Dance)*

Dene Olding (violin), Julian Bliss (clarinet), Katya Apekisheva (piano)

Jazz clarinet legend Benny Goodman instigated this work of Bartók's. Its title refers to Bartók's emphasis on the differences of timbre and technique between the three instruments, with no apparent attempt to blend them. It was first performed in New York in 1939, with Bartók at the piano, Goodman on clarinet, and the great József Szigeti on violin.

The first movement is a *verbunkos*, a dance, related to the *csárdás*, used as a male-bonding exercise to recruit young men into the army in Hungarian-speaking parts of Europe in the 18th century. Such dances began with stately, grave passages in 4/4, usually in a minor key, known as *lassan* or *lassú*, danced by senior officers. These contrasted with exciting fast sections called *friska* or *friss* in which the younger soldiers, and potential recruits, took part.

After the rhythmical contrasts of the *verbunkos*, which ends with a florid clarinet cadenza, the *Relaxation* movement creates a sense of profound immobility – Bartók cultivated such states in those pieces known as 'night music' in the *Out of Doors Suite* or the *Music for strings, percussion and celesta*. Here the melody instruments wander in simple counterpoint with isolated interpolations from the piano; later in the movement the music dissolves into trills and tremolos.

The fast dance begins with open-string fiddling from the violin, leading into a Bartókian *moto perpetuo*, interrupted by equally Bartókian reversals. An unexpectedly quiet passage is dispelled by Bachian piano writing and nods to Gershwin, and, balancing the clarinet's cadenza in the opening movement, the violin has a breathtaking moment in the sun before the breakneck final moments.



István Várdai

10.00AM

## CONCERT CONVERSATIONS 5

with Kathryn Stott

RELATIVE LOVE

THE PAVILION, THE VILLE RESORT – CASINO

Kathryn chats with Paul Wright, Roderick Williams, Katya Apekisheva and Jessica Duchen

**Clara SCHUMANN** (1819–1896)*Variations on a theme of Robert Schumann Op.20*

Katya Apekisheva (piano)

Clara Wieck made her debut as a performer while still a child and was an important teacher and impresario as well as one of the great musicians of the age. One critic noted that she 'commands her instrument with the enthusiasm of a Sybil, and the grasp of a man'. She had been brought up by an iron-willed martinet of a father, Friedrich Wieck, but, despite the heartache of Wieck's intransigence in refusing to allow her to marry her beloved Robert, Clara paid tribute in later life to her father's training in all aspects of music, and strictness that 'prevented me from becoming arrogant from the praise the world showered on me.' Wieck not only expected that she would play the piano as well as any man, but that she should also compose.

And so she did, until the age of 37 when she gave up composing to concentrate on performing and advocating for the music of her husband in the wake of his hospitalization in 1854, and his death two years later. The Variations is one of her last works, composed for Robert's birthday in 1853, which uses the theme from the fourth piece, 'Albumblatt', from Robert's *Bunte Blätter*, Op.99. The seven variations explore a range of styles and moods, and so impressed Brahms that he wrote his Op.9 on the same theme in homage to Clara and Robert.

**Robert SCHUMANN** (1810–1856)*Widmung Op.25 No.1**Meine Rose Op.90 No.2**Du bist wie eine Blume Op.25 No.24**Stille Tränen Op.35 No.10*

Roderick Williams (baritone), Kathryn Stott (piano)

In the early 1840s, Schumann almost exclusively concentrated on one musical genre per year; 1840 was the 'year of song', when he produced about half his total output. The Op.25 set, *Myrthen*, opens with 'Widmung' (dedication) to a poem of Friedrich Rückert that deals with love and which famously evokes Schubert's 'Ave Maria'. 'Meine Rose', to a poem of Nikolaus Lenau's, dates from 1850 and likens the beloved to a rose and the lover to water. From 1840 we hear 'Du bist wie eine Blume', another flower poem, by Heinrich Heine, and finally a setting of Justinus Kerner's 'Stille Tränen' which describes the silent tears shed throughout the world at night.

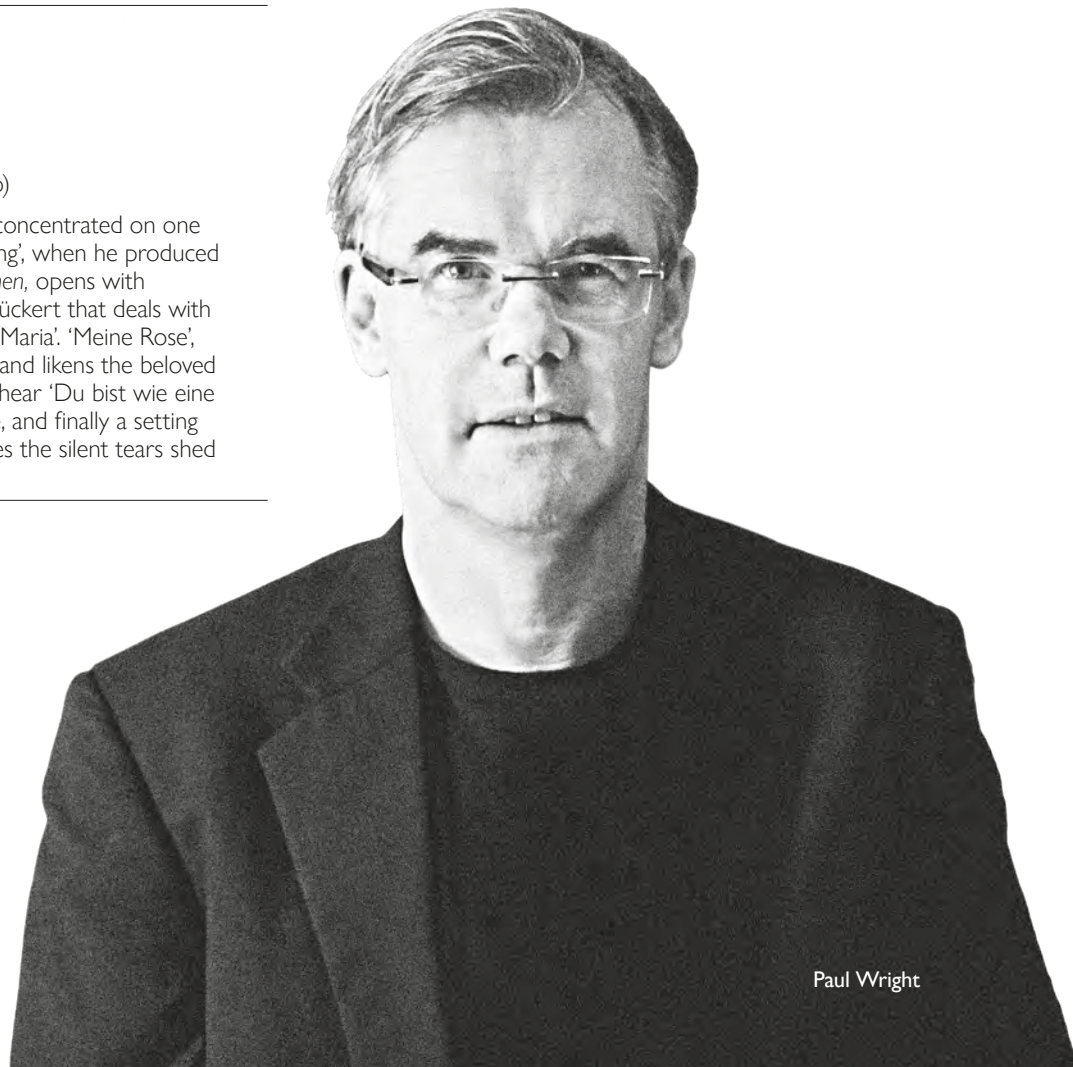
**Fanny MENDELSSOHN** (1805–1847)*Piano Trio Op.11**Allegro molto vivace**Andante espressivo**Lied. Allegretto**Finale. Allegretto moderato*

Paul Wright (violin), Howard Penny (cello), Kathryn Stott (piano)

Four years older than her brother Felix, Fanny Mendelssohn also enjoyed the advantages of her father's support, playing, along with Felix in the concerts, at the Mendelssohns' Berlin home, that their father had instituted in 1822, and which featured musicians from the Court Orchestra. Like Felix, Fanny was encouraged to compose; as children they made a game of composing 'songs without words', which would of course become a trademark genre of both. But Fanny was, needless to say, disadvantaged by virtue of being female, and it was clearly understood that a professional career in music would be expected of Felix, but forbidden to her.

Nonetheless, after marrying the Prussian court painter Wilhelm Hensel in 1829, she presided over, and performed in, a musical salon at her home, for which much of her music was composed.

The Trio dates from 1846, a year before her untimely death. It is a finely constructed work, Romantic in tone. The first movement is tightly argued, with strong rhythmic gestures amid a turbulent piano part, and strongly profiled string themes. The two central movements, especially the explicitly named 'Lied', give the song-without-words side of her personality full rein. The finale begins lyrically, but generates powerful drama as it unfolds.



Paul Wright



1.00PM

AFCM WINTERSCHOOL  
ADVANCED CONCERT

ST JAMES' CATHEDRAL

## SPECIAL EVENT

Experience Australia's finest emerging talent in concert.

2.30PM

## PLATINUM AND GOLD PASS EVENT

Q&amp;A with Kathryn Stott

ST JAMES' CATHEDRAL

Hosted by Mairi Nicolson

Guaranteed to be entertaining and informative, Kathryn Stott chats with ABC Classic FM presenter (and long-time friend) Mairi Nicolson. This event is reserved exclusively for 2018 Platinum and Gold Pass holders.

5.00PM

## RAY GOLDING SUNSET SERIES

LOVE STORIES

TOWNSVILLE CIVIC THEATRE

Antonín DVOŘÁK (1841–1904)

Miniatures Op.75a (Four Romantic Pieces)

Cavatina, moderato

Capriccio, poco allegro

Romance, allegro

Elegie, larghetto

Pavel Fischer (violin), Grace Clifford (violin), Tobias Breider (viola)

Chemistry student Josef Kruis, who was also an amateur violinist, lodged within the same house as the Dvořák family in 1887, and the composer wrote his Terzetto, Op.74 for him, with Kruis's teacher, a local professional player called Jan Pelikán, playing second violin and Dvořák himself, an avid chamber musician, playing viola. The Terzetto proved too challenging for Kruis, so Dvořák, with characteristic generosity wrote the set of 'short Bagatelles' to which he alluded in that letter to his publisher. They were only published in this original version in 1945 (as the Miniatures, Op.75a) having been arranged for violin and piano.

A 'Cavatina' is conventionally a simple aria, but famously used by Beethoven in his String Quartet, Op.130. This gives rise, in the present version (marked *Allegro moderato*), to a songful violin line in B flat, full of romantically plunging octaves and harmonic sidesteps, accompanied by gently pulsing motifs and simple harmony.

The 'Capriccio' begins with magisterial chords and emphatic rhythmic motifs, which give it the flavour of 'Slavic' folk idiom. The piece's rough-hewn manner is set off against a magical, Schumannesque episode. The third movement, a 'Romance' (meaning a song), returns to simple lyricism. The melodic line, floating on a rippling texture, gains emotive power from the use of searing octaves.

Dvořák completes the set not with a chirpy finale but an 'Elegie', marked *Larghetto* in G minor. Three- or four-note motifs, broken by rests, create the effect of someone crying to the point of quiet exhaustion.

Sally BEAMISH (born 1956)

Four Songs from Hafez (Australian Première)

Nightingale

Fish

Peacock

Hoopoe

Roderick Williams (baritone), Daniel de Borah (piano)

Beamish wrote her *Four Songs from Hafez* in 2007. The cycle consists of settings of the 14th-century Persian Sufi poet, each using a bird or animal to describe separation from, and longing for, the Beloved. The English translations are by the Iranian-born, Glasgow-based artist Jila Peacock, and come from her book *Ten Poems from Hafez*, in which the translations are placed alongside the original poems, each rendered in Persian calligraphy to form the shape of the creature described.

These images are matched by the musical imagery of the settings. The 'Nightingale' sings its passionate song in constantly varied phrases high in the piano, over a recurring ostinato figure. The references to falling in 'Peacock' are matched by the piano's cascading falling figures (in Eastern-sounding modes) at different speeds. The 'Fish' swims in clear water, disturbed only by the swirling eddies created by a traditional Iranian motif. 'Hoopoe' – in Middle Eastern mythology a magical bird, the messenger between King Solomon and the Queen of Sheba – is again represented by its call, repeated as a refrain throughout.

© Sally Beamish 2007

Edvard GRIEG (1843–1907)

Haugtussa Op.67

Det syng / The Enticement

Veslemøy

Blåbær-li / Blueberry Slope

Møte / The Tryst

Elsk / Love

Killingdans / Kidlings' Dance

Vond dag / Hurtful Day

Ved gjaetle-bekken / At the Brook

Tine Thing Helseth (trumpet), Katya Apekisheva (piano)

Grieg's *Haugtussa*, to poems by Arne Garborg was conceived in 1895, when the composer first read the poet's work, and 1898 when he settled on the eight songs that make up the finished song cycle.

Together they tell a familiar story of yearning, love and abandonment. The *Haugtussa*, or mountain maid is introduced, dreaming, and then described. She tends her flock near a field of blueberries, and sees a boy with whom she falls in love. They meet, and afterwards she dances joyfully with her goats at prospect of the boy's return. He, of course, doesn't return on that 'hurtful day', and we leave the girl alone with her thoughts by a brook.

## TRADITIONAL CHINESE FOLK SONG arr. Wu TONG

Wine Madness

Wu Tong (sheng), Joe Fallon (guitar), Pavel Fischer (violin), Guy Johnston (cello)

Poet, philosopher and composer Ruan Ji (210–283) was one of the Seven Sages of the Bamboo Grove (whether all seven existed is another question), a group of Taoist thinkers active during the Han Dynasty. He is said to have composed this song, *Jiu Kuang*, for the traditional string instrument, the *qin*, after a 60-day bender: his view was that being drunk meant he would not have to collaborate with a corrupt government.

7.30PM  
EVENING SERIES  
LOVE LETTERS

TOWNSVILLE CIVIC THEATRE

Hosted by Mairi Nicolson

On this Friday the concerts revolve around LOVE. We begin with one of the most sensuous pieces ever written by Fauré and end with one of the most frenzied and powerful declarations of love ever written by Janáček. An emotional rollercoaster!

Gabriel FAURÉ (1845–1924)

La bonne chanson Op.61  
Une Sainte en son auréole  
Puisque l'aube grandit  
La Lune blanche luit dans les bois  
J'allais par des chemins perfides  
J'ai presque peur, en vérité  
Avant que tu ne t'en ailles  
Donc, ce sera par un clair jour d'été  
N'est-ce pas?  
L'hiver a cessé

Siobhan Stagg (soprano), Paul Wright (violin), Alexander Sitkovetsky (violin), Lars Anders Tomter (viola), István Várdai (cello), Kees Boersma (double bass), Daniel de Borah (piano)

Paul Verlaine, as Dorothy Parker once noted, was always chasing Rimbauds. But three years before the two poets scandalised French society, Verlaine had become engaged to Mathilde Mauté de Fleurville, to whom he dedicated a 21-poem cycle, *La bonne chanson*. The marriage did not long survive Verlaine's penchants for violence, alcohol and Rimbaud, but 20 years later Gabriel Fauré selected nine of the poems for his lyric masterpiece. These were largely composed, for voice and piano, in 1892 and 1893, with the final song added in 1894. The cycle is dedicated to Emma Bardac, the mother of 'Dolly' (for whom Fauré wrote his famous suite) and, in due course the second wife of Claude Debussy. Fauré made this chamber version, which in the final analysis he didn't much like, for a performance in London in 1898.

Fauré's selection creates a 'story' of the promise and ultimate fulfilment of requited love set in Romantic landscapes. The beloved is seen, in the first song, as a haloed saint, or the chaste maiden in a medieval castle. In the second, the lover is guided, as day breaks, careless of the difficulty of the terrain, towards his beloved. The moonlit landscape of the third calls forth some of Fauré's most beautiful word painting and ecstatic vocal lines.

The fourth song returns to the treacherous paths of the second, as the lover continues to be inspired by the image of the beloved's eyes. His nervous fear that pervades the fifth song is depicted in the rhythmic syncopations of the accompaniment. This contrasts with the curious structure of the sixth, where the verse and music jump-cuts between the poet's state of mind and detailed descriptions of the natural world – the song of quails, the joy in the fields of ripe corn. This carries over into the vision of a bright summers day when the lovers shall be united in the seventh song, and the contrasting imagery of the dark wood that will hide them in the eighth. Finally, winter is over, though the poet insists that, through his love, every season shall be dear to him.

Astor PIAZZOLLA (1921–1992)

Five Tango Sensations

No.2 Loving  
No.3 Anxiety  
No.5 Fear

JP Jofre (bandoneon), Karen Gomyo (violin), Alexander Sitkovetsky (violin), Tobias Breider(viola), Guy Johnston (cello)

Piazzolla composed his Tango Sensations for himself and the Kronos Quartet in 1989. Each of the five substantial, tango-based movements depict a particular sensation or emotional state.

Fritz KREISLER (1875–1962)

Liebesleid  
Liebesfreud

Grace Clifford (violin), Kathryn Stott (piano)

In addition to Kreisler's technical virtuosity on the violin, he is celebrated for numerous original works, some of which he attributed to other composers as a joke. 'Liebesleid' and 'Liebesfreud' celebrate the pains and joy of love in faux-Viennese style and are two of the *Old Viennese Dance Melodies* that Kreisler originally passed off as the work of Johann Strauss I's colleague and rival, Joseph Lanner.

INTERVAL

Richard WAGNER (1813–1883)

Tristan and Isolde:

Prelude to Act I (arr. Richard Birchall)

Cello octet: Howard Penny, Guy Johnston, Eliza Sdraulig, Julian Smiles, István Várdai, Caleb Wong, Vicky Zhang, Liam Meany

The 'Tristan' story is an ancient Celtic legend, but Wagner based his version on that of Gottfried von Strassburg who wrote at the beginning of the thirteenth century. Tristan is accompanying Isolde from Ireland to her wedding to King Mark in Cornwall. They have some history: Tristan had killed Isolde's former betrothed in battle, but had found himself in her care when he himself was wounded. Now seeking revenge, Isolde orders her servant to prepare a death-potion, but the well meaning servant substitutes a love potion which both Tristan and Isolde drink. Act II of the opera is effectively a long love duet, though the lovers are discovered by King Mark at a crucial moment. Tristan is wounded and is carried off to his castle on the Breton coast where, at the end of Act III, he dies in Isolde's arms. She then sings the famous Liebestod and dies in ecstatic expectation of their reunion beyond the grave.

While the drama is very simple, Wagner's music is revolutionary in the way in which it depicts unrequited love. In essence, the music of the whole opera avoids any conventional resolution of dissonance until the very end. The Prelude opens with three unaccompanied notes which land on the so-called 'Tristan chord', a dissonant chord which in traditional harmonic 'syntax' can lead anywhere: here it is followed by a second, marginally less dissonant chord. Throughout the prelude this use of unresolved dissonance, and sequences which promise a climax but never quite fulfil it gives the music its sense of mounting erotic tension.



**Leoš JANÁČEK** (1854–1928)

*String Quartet No.2 'Intimate Letters'*

*Andante – Con moto – Allegro*

*Adagio – Vivace*

*Moderato – Andante – Adagio*

*Allegro – Andante – Adagio*

Goldner String Quartet

In the last decade of his life, Janáček was passionately and obsessively in love with Kamila Stösslová, the 20-something wife of a dealer in antiques. Janáček, separated from his wife Zdenka but still living with her, was over 30 years Kamila's senior. They met in 1917, and opinions differ as to the extent, if any, to which she reciprocated the composer's feelings (Zdenka wrote that Kamila 'was completely unimpressed by my husband's fame, and also by his person'). Most of Janáček's greatest music dates from this time and reflects powerful erotic motivations. His second quartet, *Intimate Letters*, dates from 1928 and deals explicitly with his relationship with the young married woman in a series of real or imagined scenarios. 'Our life' he told her, 'will be in it.'

The passionate first movement, Janáček wrote is 'my impression when I saw you for the first time.... Kamila, it will be beautiful, strange, unrestrained, inspired, a composition beyond all.... It's my first composition that sprang directly from things remembered; this piece was written in fire.' It begins with a motif that supposedly represents the composer, and which recurs throughout the work.

The second depicts a visit to a spa where they kissed, beginning, *Adagio*, with latent passion that quickly catches fire; after a quiet interlude there is hint of dance music, followed by a yearning theme, a frenetic coda.

In the third 'love letter', Janáček remembers 'the times of being with you when I felt as though the earth was trembling under my feet...' A couple of simple dance tunes give way to, and then alternate with, slower moving, but nonetheless active music. The finale draws on emotional imagery from earlier movements, and creates the effect of 'a great longing — and as if it were fulfilled.'

10.00PM

AFCM UP LATE

THE WORLD COMES TO FLINDERS

HERITAGE BAR

## FREE EVENT

*It's Friday night so why not kick on after the Evening Concert and head to the Heritage Bar on Flinders Street East where some of our international artists will present a lighter side of AFCM and show their diverse skills away from the concert platform. Anything could happen, but we guarantee it will be entertaining!*

Pavel Fischer (violin), Tine Thing Helseth (vocal), Kathryn Stott (keyboard), JP Jofre (bandoneon), Wu Tong (sheng)



9.30AM

## CONCERT CONVERSATIONS 6

with Kathryn Stott

THE PAVILION, THE VILLE RESORT – CASINO

Kathryn chats with Lars Anders Tomter, Goldner String Quartet, Siobhan Stagg, Grace Clifford and Eliza Sdraulig

**Alexander BORODIN** (1833–1887)*Nocturne from String Quartet No.2*

Goldner String Quartet

Borodin, the illegitimate son of a Georgian prince, was educated in St Petersburg. He chose a career in medicine and chemistry, ultimately becoming Professor of Chemistry at the St Petersburg Medico-Surgical Academy. In Heidelberg in 1861, he met Ekaterina Protopopova, a pianist who introduced him to much Western music. Scarcely were they engaged when Ekaterina became ill and had to go to Italy to recuperate. Borodin went with her, studying acid salts by day and playing chamber music at night. Twenty years later, Borodin wrote his Second String Quartet to recall the days of their youth, and dedicated it to Ekaterina.

Tchaikovsky once sneered that Borodin possessed 'a very great talent, which, however, had come to nothing for want of instruction'. By 1881, however, Borodin had assimilated the techniques of western music, and he wrote the second quartet remarkably quickly. The duet writing and the heart-felt cantilena of the celebrated *Notturmo* suggest a spirit generous in love as, by all accounts, he was in all else.

**Franz SCHUBERT** (1797–1828)*Shepherd on the Rock D.965*

Siobhan Stagg (soprano), Julian Bliss (clarinet), Katya Apekisheva (piano)

Between August and October 1828 Schubert managed to complete three piano sonatas, the songs known as the *Schwanengesang*, his String Quintet and the cantata *The Shepherd on the Rock*. Within a fortnight of completing the latter work, Schubert had died at the age of 31.

Such a prodigious output is par for the course for Schubert, though at this time he was critically ill and weak, and it is hard not to see this last flowering as the result of the knowledge of impending death.

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

**Rebecca CLARKE** (1886–1979)*Sonata for Viola and Piano**Impetuoso**Vivace**Adagio*

Lars Anders Tomter (viola), Kathryn Stott (piano)

Rebecca Clarke grew up in Britain, the daughter of German and American parents. She studied violin and viola (becoming a professional violist and one of the first women in Henry Wood's Queens Hall orchestra) and was the first woman to study composition with Charles Villiers Stanford at the Royal College of Music in London. She lived in the US from 1916 to 1923 and again during the Second World War, but while she was regularly employed as a performer, she found it hard to break through as a composer. In 1919, though, she won equal first prize in a competition organised by Elisabeth Sprague Coolidge (whom we have to thank for numerous works by Bartók, Ravel, Stravinsky and Britten) who then commissioned Clarke.

The prize-winning work was the Viola Sonata, offering what Clarke called 'my one little whiff of success', though as she later explained 'the rumour went around, I hear, that I hadn't written the stuff myself, that somebody had done it for me... And the funniest of all was that I had a clipping once which said that I didn't exist, there wasn't any such person as Rebecca Clarke, that it was a pseudonym for Ernest Bloch!'

The sonata sounds nothing like Bloch. Unsurprisingly, it reveals a composer who is in touch with her contemporaries in British music such as Vaughan Williams, but also with those in France. The material declaimed by the viola at the start, for instance is Ravellian in tone, and in the manner of French composers since Franck, provides motivic material that is used throughout the work.

With such unifying material Clarke can afford to range freely, the first movement having a deliberately improvisatory feel to it. The second is a fleet-footed scherzo, full of parallel fifths, and pentatonic and whole-tone figures, with insistent rhythms alternating with passages of liquid beauty. The third movement blends the traditional slow movement and finale, beginning with a folksong-like melody that forms the basis for a dreamy succession of episodes. The 'folk' theme returns in the piano over a string tremolo that forms a bridge to faster material. The remainder of the movement plays off these two elements while referring to material heard earlier in the work.



1.00PM

## FAMILIES' CONCERT

## AHOY! SING FOR THE MARY ROSE

TOWNSVILLE CIVIC THEATRE

*Join choirs and singers from Townsville as they perform alongside festival musicians to present the cantata Ahoy! Sing for the Mary Rose. Combining Tudor music, folk songs and well-known sea shanties this lively work tells the story of the recently salvaged King Henry VIII's warship, the Mary Rose. This entertaining concert promises to be a great celebration of everything nautical.*

*Prior to the concert, enjoy the winning Sea Shanties written by Portsmouth Grammar School and Townsville Grammar School. Portsmouth Grammar School – the original commissioners of Ahoy! Sing for the Mary Rose – joined with Townsville Grammar school at the suggestion of Artistic Director Kathryn Stott. The project, that spans thousands of miles, linked the two schools and their respective ship wrecks – the Mary Rose and the Pandora. Listen as the students of Townsville Grammar School perform the shanties chosen by Kathryn Stott.*

**Alexander L'ESTRANGE** (born 1974)

Conductor/choir master: Anne Milanovic

Narrator: Roderick Williams

Musicians: Pavel Fisher (violin), Kees Boersma (double bass), Ian Brunskill (percussion), Timothy Young (piano), Bronia Renison (accordion)

I was eight years old when King Henry VIII's warship the *Mary Rose* was salvaged from the sea in the presence of Prince Charles and a worldwide television audience, and I remember watching the extraordinary footage of this feat of maritime archaeology on Blue Peter. So when Portsmouth Grammar School asked me if I would write a piece to commemorate the state-of-the-art museum which has been built to house the ship and some of her artefacts, I jumped at the chance. Numerous choirs had already been asking me if I was working on a follow-up piece to *Zimbel*, my choral work which fuses African songs with jazz; this commission presented the perfect opportunity to do just that. Adopting the same successful formula of combining adult choirs, children's choirs and a band, I set about composing the piece, this time fusing the music of Tudor times with sea shanties. Alongside the band's rhythm section (piano, double bass, drums), I brought in a nautical flavour with a fiddle, an piano accordion. Ahoy! was beginning her voyage in no time!

Tudor music has long been a love of mine and I was delighted to find that many of the themes fit together wonderfully well with sea shanties... I have included *Greensleeves* which, if not actually written by Henry VIII, certainly has very strong associations, and two other Tudor songs that were probably by the king. The sea shanties include a sailors' hornpipe, where the audience can join in by clapping and bobbing along with the singers, and one of my favourite folksongs, *O waly waly*, otherwise known as 'The Water is Wide' – a beautiful song that I've sung as a lullaby to my two young sons since they were babies. As well as arranging pre-existing songs, I was keen to include my original setting of 'Full Fathom Five' from Shakespeare's *The Tempest*. This movement is a *cappella* (unaccompanied), and is a wonderful contrast of texture and mood in the middle of the work.

The piece begins with a brief narration, spoken over a musical overture, which tells the story of the ship's rise fall and rise. It describes her launch in 1511, her 34-year career fighting against the French, and her unexpected and unexplained sinking with the tragic loss of more than 400 lives on 19 July 1545. *Ahoy! Sing for the Mary Rose* celebrates the fact that after 450 years this infamous ship was raised from the seabed and now sits proudly in Portsmouth Historic Dockyard for visitors from across the globe to admire. *The Mary Rose* rose again; ultimately it is an uplifting story and it is my attention with *Ahoy!* to reflect just that.

© Alexander L'Estrange 2013

7.30PM

## FESTIVAL FAREWELL CONCERT

## MAGICAL CONNECTIONS

TOWNSVILLE CIVIC THEATRE

Hosted by Mairi Nicolson

*In a break from tradition, tonight's Grande Finale will be in three parts. We bring all our connections full circle in a glorious and exhilarating journey around the globe. Seatbelts are optional, but we suggest you buckle up — this is going to be epic!*

**Carl VINE** (born 1954)

*String Quartet No.3*

Goldner String Quartet

Carl Vine's String Quartet No.3 was composed in 1994 and consists of a single movement in three linked sections. The first section alternates two quite different musical ideas: the initial one, which the composer describes as using the ensemble 'as a single, large instrument' [T]here are seldom more than two independent lines, but these are spread across the ensemble so that a single player rarely completes a single line'. The effect is one of mercurial movement as short, rapidly-bowed motifs and brief pizzicato figures flare and disappear in rapid succession. The second idea is a complete contrast: instead of the highly democratic polyphony of the first, this section is simple melody and accompaniment, and in place of the diaphanous texture is a more earth-bound pattern of heavy repeated chords, that support an almost Slavic solo line for first violin.

As Vine notes, the central section 'focuses on monody' where each instrument other than the first violin has a rhapsodic solo moment over a simple homophonic accompaniment.

Vine describes the final section as 'a demonic moto perpetuo'. Its energy derives largely from emphatic repeated-chord ostinatos, its texture enlivened by fragmentary pizzicato motif and an ascending five-note scale in the first violin. Here again the ensemble is often used as a single, large instrument.

The piece was commissioned by (and is dedicated to) the London-based Smith Quartet with financial assistance from the Brighton Arts Festival and the Performing Arts Board of the Australia Council.



Siobhan Stagg

DUTILLEUX — GERSHWIN — YU — RAVEL — TONG — D’RIVERA — JOFRE — IGUDESMA  
NORMAN — MOZART — DVOŘÁK

Henri DUTILLEUX (1916–2013)

Sonatine

Allegro

Andante

Animé

Prudence Davis (flute), Katya Apekisheva (piano)

Born during World War I, Dutilleux studied at the Paris Conservatoire from 1933. He won the Prix de Rome in 1938 but was forced to return to France by the outbreak of war in 1939. He held several teaching and conducting positions before becoming Head of Music Production for Radio France in 1945. With the death of Olivier Messiaen, and the growing absorption of Pierre Boulez in conducting, Dutilleux had the role of ‘greatest living French composer’ thrust upon him. This reputation nonetheless rests on a relatively small output: Dutilleux was self-critical almost to a fault, and destroyed much of what he composed.

The Flute Sonatine, was, as Dutilleux wrote, ‘commissioned by Claude Delvincourt, then the director of the Conservatoire. He had a double aim: to make young composers explore instrumental technique (you can’t write any old thing for young players) and, at the same time, to force instrumental students to work on new scores, which Delvincourt wanted to be full of traps and technical difficulties... the Sonatine for flute and piano, which has been recorded many times abroad, although I have never wanted it to be recorded in France because it doesn’t yet sound really like my music.’

George GERSHWIN (1898–1937)

Porgy and Bess Fantasy (arr. Percy Grainger)

Kathryn Stott (piano) Daniel de Borah (piano)

Grainger was nothing if not inconsistent. His racial attitudes about the supremacy of blue-eyed Nordics are risible. He is said to have refused to work with Thomas Beecham because the latter’s eyes were brown. Yet his support for African-American students in the United States was heroic, and his interest in non-western music was deep and genuine. He could be profoundly anti-Semitic, yet admired and performed the music of Jewish composers such as George Gershwin.

His admiration for Gershwin had led to piano versions of the latter’s songs that Grainger published in the 1940s – his transcription of ‘Love walked in’ is a masterpiece of its kind. In 1951 Grainger produced his Fantasy for his wife and himself to play, saying to one friend that playing ‘Porgy’ on the piano was ‘impossible...Can you play Wagner on the piano? Well it’s just like Wagner!’ The Fantasy uses many of the work’s greatest melodies, and consists of an Introduction, ‘My man’s gone now’, ‘It ain’t necessarily so’, ‘Clara, don’t you be down-hearted’, ‘Strawberry woman’, ‘Summertime’, ‘Oh, I can’t sit down’, ‘Bess, you is my woman now’, ‘I got plenty o’nuthin’, and ‘I’m on my way’.

INTERVAL

Julian YU (born 1957)

The Lamentation of Micius

Julian Bliss (clarinet), Alexander Sitkovetsky (violin), Paul Wright (violin), Lars Anders Tomter (viola), Guy Johnston (cello)

As a student at the Central Conservatory of Music, Beijing, Yu came to know an ancient piece, written for the *qin*, or zither, called *Micius Laments the Silk*. Micius, or Mozi (c.470-390 BC) was a philosopher who taught the ‘universal love of heaven’. His lament came from seeing pure white silk being dyed, which he used as metaphor for the loss of innocence and corruption by the outside world.

Yu’s piece was composed for Melbourne clarinetist Robert Schubert who premièred it in 1998.

Maurice RAVEL (1875–1937)

Piano Trio in A minor

Modéré

Pantoum (Assez vif)

Passacaille (Très large)

Finale (Animé)

Katya Apekisheva (piano), Alexander Sitkovetsky (violin), István Várdai (cello)

Ravel began his Trio in the summer of 1913 and completed the first movement, characteristically, only by March 1914. Other works distracted him from the piece, but with the outbreak of the war and his determination to enlist (despite the effect this might have on his much-loved mother) drove him to complete it in, for him, record time.

The opening movement is an expansive sonata design based on the attractive simple theme announced by the piano at the start. Ravel described it as ‘Basque in colour’; its rhythm, like much folk music contains subtle irregularities (here each bar is initially divided into groups of 3+2+3 quavers) while the harmony is essentially simple and modal. The title of the second movement, Pantoum, refers to a style of Malay poetry (pantun) introduced into French letters by Victor Hugo and much used by Charles Baudelaire.

Its form demands that the second and fourth line of one stanza become the first and third of the next stanza. This doesn’t ‘translate’ into musical form, of course, though we might hear echoes in Ravel’s contrast of rhythmic groups of three and two, and in the way he alternates thematic material between strings and piano. The exotic brilliance of the Pantoum is in complete contrast to the celebrated passacaille which follows. It is tempting to hear it as a kind of hymn to peace, as the poised theme passes from instrument to instrument as Ravel gradually elaborates the texture and then, after the movement’s climax, gradually reduces it to its original state. In the exultant *Finale*, Ravel uses typically Basque rhythmic devices, such as the alternation of five and seven beats to a bar, and the writing for all instruments is hugely virtuosic. One might suggest that for Ravel there was a kind of salvation from the imminent horrors of war in the virtues of classicism.

INTERVAL

Wu TONG (born 1971)

Faraway Mountain (Australian première)

Wu Tong (sheng), Kathryn Stott (piano)

In 2015, to celebrate the work of Chinese landscape artist Wu Guanzhong (1919–2010), Sotheby’s Hong Kong office organised the production of a catalogue with recordings of four works (including *Spring Breeze*, heard earlier in the Festival) by Wu Tong that were inspired by the paintings. In *Faraway Mountain*, Wu begins with a melody of long phrases accompanied by hypnotically isolated five-note ostinato in the piano. The contrasting central section begins with more continuous four-note rhythmic patterns that dissolve into a more rhapsodic material.

**Paquito D'RIVERA** (born 1948)*Cape Cod Files:**'Benny @100' (Australian première)*

Julian Bliss (clarinet), Timothy Young (piano)

Legendary Cuban saxophonist and clarinetist Paquito D'Rivera composed the Cape Cod Files for clarinetist Jon Manasse and pianist Jon Nakamatsu on commission from the Cape Cod Festival to celebrate its 30th anniversary. 'Benny @ 100' is the first of the work's four movements, and is, in the composer's words, 'inspired by Benny Goodman's unique way of jazz phrasing, as well as his incursion in the so-called "classical" arena... a celebration of the most famous clarinetist's 100th birthday.'

**JP JOFRE** (born 1983)*Como el Agua (Australian première)*

JP Jofre (bandoneon), Tine Thing Helseth (trumpet)

Como el Agua (like water) exists in several arrangements and takes its title from a quotation from kung fu star Bruce Lee: 'Empty your mind, be formless, shapeless – like water. Now you put water into a cup, it becomes the cup, you put water into a bottle, it becomes the bottle, you put it in a teapot, it becomes the teapot. Now water can flow or it can crash. Be water, my friend.'

In the piece, a long-breathed sequence of beautiful tunes, take the instrument from its warm lower register to the ecstatic heights and back again.

**Aleksey IGUDESMAN** (born 1973)

Arrangements of:

*Danny Boy (Irish Traditional)**My Bonnie Flies Over the Ocean (Traditional)**La Cucaracha (Traditional)**Auld Lang Syne (Scottish Traditional)*

Violinists: Paul Wright, Pavel Fischer, Dimity Hall, Karen Gomyo, Grace Clifford

Violists: Lars Anders Tomter and Tobias Breider

St Petersburg-born Aleksey Igudesman is something of a polymath, but began as violinist and composer. His arrangements of well-known folk songs are generally without sentimentality, show a great acquaintance with music ranging from Bach to bluegrass, and are often wildly funny.

**Monty NORMAN** (born 1928)*007 (arr. Richard Birchall)*

Cello octet: István Várdai, Guy Johnston, Caleb Wong, Eliza Sdraulig, Howard Penny, Vicky Zhang, Liam Meany, Julian Smiles

Norman is a prolific composer of songs, musicals and film scores and a lyricist of some renown. The James Bond theme is his Barber Adagio.

**Wolfgang Amadeus MOZART** (1756–1791)*Magic Flute Medley (arr. Roderick Williams)*

Siobhan Stagg (soprano), Roderick Williams (baritone)

Goldner String Quartet, Julian Bliss (clarinet), Prudence Davis (flute)

Roderick Williams' medley of hits from Mozart's great comic masterpiece brings together Papageno's 'Der Vogelfänger'; his duet with Pamina, 'Bei Männern'; her aria 'Ach, ich fühl's'; and the duet between Papageno and Papagena, 'Pa-pa-pa'.

**Antonín DVOŘÁK** (1841–1904)*'Going Home' (arr. Roderick Williams)*

All Festival Artists

In the slow movement of his 'New World' Symphony, Dvořák sought to depict the funeral of Hiawatha's beloved, Minnehaha, in Longfellow's *The Song of Hiawatha*, but with the words 'Going Home' it has become a spiritual by default.

**2.45PM****AFCM AFTER PARTY**

PEPPERS BLUE ON BLUE, MAGNETIC ISLAND

*Head over early so you can explore the stunning bays and beaches, take a pleasant hike, cuddle a koala or simply sit in a Horseshoe Bay Café for a relaxing lunch.*

*Arrive at Peppers Blue on Blue Resort by 2.45pm, find your spot on the seaside deck, soak up the sunshine and mix with other guests and musicians while listening to stunning performances.*

*Your ticket includes return ferry transfers, two complimentary drinks at Peppers Blue on Blue Resort, canapes and the performance.*

Roderick Williams (baritone), JP Jofre (bandoneon), Dimity Hall (violin), Julian Smiles (cello)

Program notes © Gordon Kerry unless otherwise credited.



Claire Edwardes





# Festival

# Artists

The line-up of artists combining for this year's AFCM is as impressive as it is innovative. More than 35 artists including our Quartet-in-Residence the Goldner String Quartet and Composer-in-Residence Julian Yu will entertain, inspire and delight you over the next ten days. Twenty-one artists come from overseas, six of whom are making their Australian debut. Many of our artists this year are also renowned composers and we are thrilled to bring you so many new works, world premières and Australian firsts. May you enjoy this wonderful mix of music and musicians we present you.



Alligator Creek



# Kathryn Stott

Artistic Director

Piano

(UK)

Proudly partnered by Philip Bacon Galleries

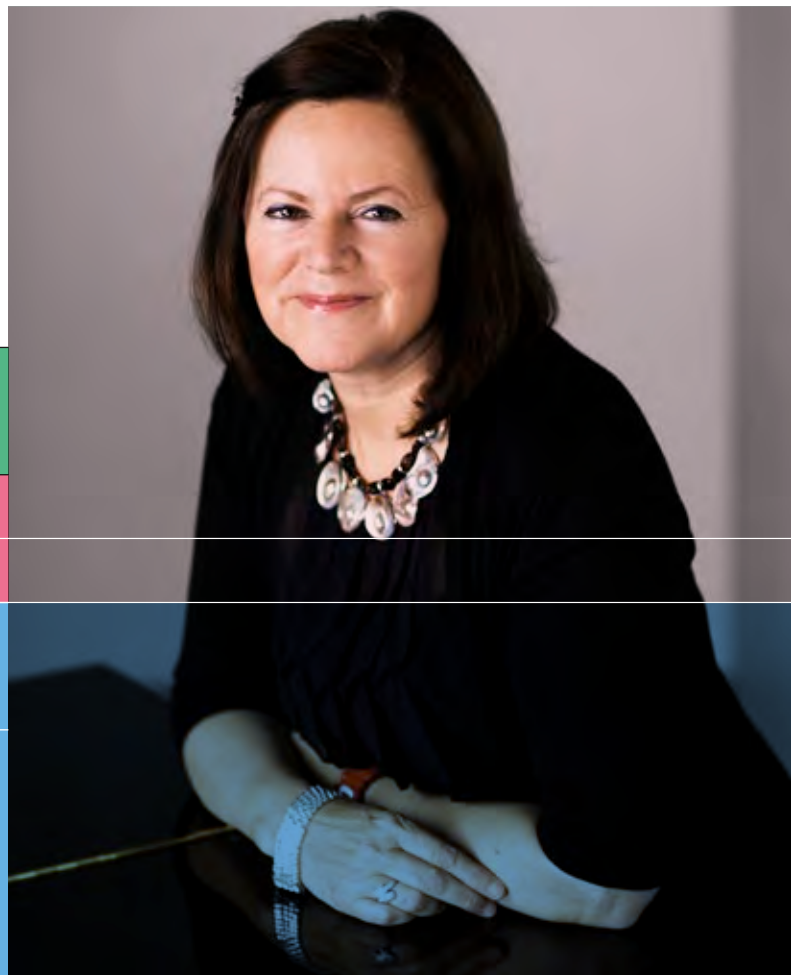
*"Her playing was, as you might expect, luminous and delicately shaded – her technique is superb, and she's a master of subtle emotions and telling details."*

The Washington Post

Born in Lancashire, Kathryn studied at the Yehudi Menuhin School and the Royal College of Music. Her teachers included Nadia Boulanger, Vlado Perlemuter and Kendall Taylor.

A regular visitor to international festivals both as soloist and chamber musician, Kathryn has constantly performed around the world since 1978, when she was a prize winner in the Leeds International Piano Competition. Performances continue to be varied with appearances at the BBC Proms, extensive tours of Australasia, and collaborations with artists as diverse as cellist Giovanni Sollima, JP Jofre and his Hard Tango Chamber Band and Janine Jansen. To celebrate their 30th anniversary of performing together, Kathryn recorded 'The Arc of Life' with Yo-Yo Ma and her recent solo release 'Solitaires' for BIS, continues her exploration of French works for piano. In May 2018 Kathryn was delighted to give the World Premiere of Carl Vine's Double Piano Concerto, alongside Piers Lane, with both the Western Australia and Tasmanian Symphony Orchestras. Upcoming performances include an extensive solo tour in the UK and a recording with cellist Christian Poltera.

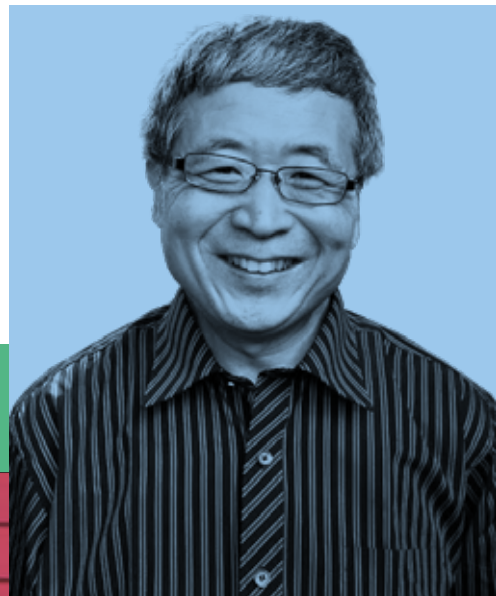
With a vast repertoire, Kathryn has maintained a keen interest in contemporary music and has had many works written especially for her. In particular, her close musical relationship with the composer Graham Fitkin has led to seven World premières. She is a remarkable exponent of Tango and other Latin dance music, reflected in her collaboration with Yo-Yo Ma and leading South American musicians on the Grammy Award-winning Sony CD 'Soul of the Tango' and its successor 'Obrigado Brazil'. In the recording studio she has created a large and eclectic body of work including concertos and solo repertoire. Apart from her CDs with Yo-Yo Ma, she has amongst others recorded with Truls Mørk, Christian Poltéra, Guy Johnston, the Doric String Quartet, Noriko Ogawa, Tine Thing Helseth, the BBC Philharmonic, London Symphony Orchestra, Royal Liverpool Philharmonic Orchestra and Tokyo Symphony Orchestra. Latest solo recording releases include an eight CD box set re-release of her Conifer recordings on SONY.



Kathryn Stott has been the artistic vision behind many major festivals and concert series. 'Piano 2000' and 'Piano 2003' (Bridgewater Hall, Manchester) established her reputation as an astute programmer; and following the earlier 'Fauré and the French Connection' she was appointed Chevalier dans l'Ordre des Arts et Lettres by the French Government. From 2009–2014 she was Artistic Director of the Manchester Chamber Concerts Society and was Guest Artistic Director of Incontri in Terra di Siena in 2010 and 2011. Kathryn curated a series of six concerts called 'Dance!' for Leeds International Concerts in 2014. Kathryn was joint Artistic Director of the Fjord Classics Festival in Norway in 2017 before moving to take up her position as Artistic Director of the Australian Festival of Chamber Music.

A dedicated teacher, Kathryn is a visiting professor and Honorary Chair at the Royal Academy of Music in London, holds the position of International Chair at the Royal Northern College of Music in Manchester and regularly visits Chethams School of Music. Kathryn joined the piano faculty of the Norwegian Academy of Music in Oslo in 2016.

Kathy Stott has a daughter, Lucy, and lives in Manchester. A keen walker, she enjoys being out in the countryside and spending time with her working cocker spaniel, Archie.



# In residence



## Quartet-in-Residence

**Goldner String Quartet** (Australia)

**Dene Olding** (Violin)

**Dimity Hall** (Violin)

**Irina Morozova** (Viola)

**Julian Smiles** (Cello)

Founded in 1995, the Goldner String Quartet has performed throughout Australia, UK, Europe, USA, the Asia-Pacific and NZ. They have several critically acclaimed CD releases on Tall Poppies, Naxos and ABC Classics including a DVD documentary, *The Quartets*, with Peter Sculthorpe and several discs with Piers Lane for the prestige UK label, Hyperion. Major projects have included a retrospective of 20th century String Quartets and the complete Beethoven Quartet cycle, which was recorded live and won the ABC Limelight Award for 'Best Classical Recording' in 2009. New works have regularly been commissioned for the Goldners from many of Australia's leading composers.

## Composer-in-Residence

**Julian Yu** (Australia)

Julian composed a short Peking Opera at age 12 and later taught composition at the Central Conservatory in Beijing. After studying with Joji Yuasa in Tokyo, he migrated to Australia in 1985, and in 1988 was Tanglewood Composition Fellow under Oliver Knussen (winning the Koussevitzky Tanglewood Composition Prize). Commissioned by Ensemble Modern, the BBC Proms and the Beijing Olympic Games, he was Theme Composer of the 2011 Suntory Hall Festival and twice winner of Australia's Paul Lowin Orchestral Prize.





## Piano

### **Katya Apekisheva** (UK)

*Proudly supported by  
Dr & Mrs T Brammell*

Katya is in demand internationally as both a soloist and as a chamber musician. She is past winner of the Leeds International and Scottish Piano Competitions and was the London Philharmonic 'Soloist of the Year'. She has performed with many of the world's leading orchestras and also as a collaborative pianist working with musicians such as Jack Liebeck & Nick Daniel among others. In 2017 she released a new solo CD with impromptus by Chopin, Faure and Scriabin on the Champs Hill Label. She has been marked out as a pianist with exceptional gifts.

### **Daniel de Borah** (Australia)

*Proudly supported by Rosalind  
Strong AM and Tony Strong*

Daniel has performed widely throughout the UK and Australia, appearing as soloist with the Royal Philharmonic Orchestra, English Chamber Orchestra, London Mozart Players and the Sydney, Melbourne and Adelaide Symphony Orchestras. His sympathetic musicianship finds a natural home on the chamber music platform, where he has partnered many leading soloists including Nicolas Altstaedt, Baiba Skride, Li-Wei Qin and Andrew Goodwin. Daniel lives in Brisbane where he serves on the faculty of the Queensland Conservatorium, Griffith University.

### **Timothy Young** (Australia)

*Proudly supported by  
Samuel Blanch*

Timothy is Head of Piano and Chamber Music at the Australian National Academy of Music and a founding member of Ensemble Liaison. He collaborates regularly with Australia's finest musicians, has toured Australia for Musica Viva and recently performed as soloist with the Australian World Orchestra and Simone Young. Timothy's internationally acclaimed discography includes numerous recordings for the Tall Poppies, Melba, EL and Heritage labels.

# Artists

*Katya Apekisheva and Daniel de Borah both studied at the Royal Academy of Music, London.*

*Alexander Sitkovetsky, Pavel Fischer, Guy Johnston and Kathryn Stott have all taught at the Royal Academy of Music, London.*

*Kathryn Stott has collaborated with artists and composers such as Giovanni Sollima and JP Jofre both who have works being featured at the Festival this year.*

*Dene Olding attended Julliard from the age of 14 to study under Ivan Galamain. Paul Wright also studied under Ivan Galamain at Julliard. Karen Gomyo attended Julliard and studied under Dorothy De Lay.*

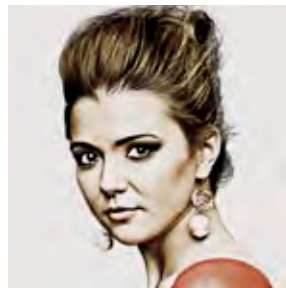


## Bandoneon

### **JP Jofre** (Argentina/USA)

*Proudly supported by Martin  
Dickson AM & Susie Dickson*

Native from San Juan, Argentina, "JP" Jofre is an award-winning bandoneon player and composer. He has been repeatedly highlighted by the New York Times and praised as one of today's leading artists by Great Performers at Lincoln Centre. He is a recipient of the National Prize of the Arts grant in Argentina. JP has performed with the San Antonio Symphony, San Diego Symphony and Argentina's National Symphony Orchestra among others.



## Violin

### **Grace Clifford** (Australia)

*Proudly supported by Gudrun Genée*

In 2014, at the age of 16, Grace won the ABC Young Performer of the Year award, the biggest prize in Australia for classical musicians. Since then, she has been studying at the Curtis Institute of Music in Philadelphia and has performed with a number of orchestras around the world. Grace looks forward to performing with the West Australian and Canberra Symphony Orchestras and finishes the season with a recital for Recitals Adelaide. Grace plays a Jean-Baptiste Vuillaume from 1859.

### **Pavel Fischer** (Czech Republic)

Pavel is a violinist, teacher and composer. When he isn't visiting professor of chamber music at the Royal Academy in London and violin tutor at the Royal Northern College of Music in Manchester, he is putting all his energy into composition. His first-string quartet 'Morava' was premièred at Carnegie Hall in New York in 2008. The première of his first Violin Concerto debuted in 2016, and 'Temperaments' for voice, violin, cello, accordion and strings was held in 2018. Pavel plays a Joseph Gagliano violin.

### **Karen Gomyo** (Japan/Germany)

Karen travels the world performing as soloist and chamber musician. Recent highlights include her debut with the Chicago Symphony conducted by Esa-Pekka Salonen in a new work written for Karen by Samuel Adams, a debut at London's Barbican, and upcoming appearances with the San Francisco Symphony, WDR Köln in Germany, and the Philharmonia Orchestra in London. She is an avid fan of Argentine tango, having performed with legendary tango pianist Pablo Ziegler, and enjoys dancing tango in her free time. Karen plays on the 'Aurora, ex-Foulis' Stradivarius violin made in 1703.

*Kathryn Stott attended Yehudi Menuhin School with Paul Wright. Alexander Sitkovetsky also attended. In 2012 Grace Clifford came 4th in the Junior Section of the Yehudi Menuhin International Violin Competition.*

*In 2013 Grace was chosen, by audition, to study with Ana Chumachenco at the Kronberg Academy in Germany. Istvan Vardai began teaching there the same year.*



### **Dimity Hall** (Australia)

*Proudly supported by Jane Seawright & David North*

As a member of both the Goldner String Quartet and the Australia Ensemble@UNSW, Dimity has performed, toured and recorded extensively. She has appeared as soloist with the Sydney Symphony and the ACO among others and as Guest Concertmaster with numerous Australian orchestras. Her recording of Vaughan Williams' 'The Lark Ascending' is released on ABC Classics. Dimity plays a Nicolo Gagliano violin.

### **Dene Olding** (Australia)

*Proudly partnered by Townsville Urology*

Dene is currently first violinist with both the Goldner String Quartet and the Australia Ensemble@UNSW. He is also Concertmaster Emeritus of the Sydney Symphony Orchestra and Artistic Advisor of Michael Hill International Violin Competition in NZ. In addition he has many solo and recording credits to his name with major conductors and orchestras, including many world premières. He trained at the Juilliard School in New York and lives in Sydney with his wife Irina Morozova and son Nikolai. He plays a fine Joseph Guarnerius violin made in 1720.

### **Alexander Sitkovetsky**

*(UK/Russia)*

Born into a family with a well-established musical tradition, Alexander made his concerto debut at the age of eight and studied with the late Yehudi Menuhin. Engagement highlights include the Netherlands Philharmonic, Philharmonia, Royal Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Tokyo Symphony Orchestra, Norwegian Chamber Orchestra, Brussels Philharmonic, London Philharmonic Orchestra. He is a frequent guest soloist on nationwide UK tours and has toured Australia extensively as guest director with the Australian Chamber Orchestra.

### **Paul Wright** (Australia)

*Proudly sponsored by Geoffrey Stearn*

Paul is deeply involved in the performance practice of music from the 18th and 19th century and has performed in numerous ensembles and orchestras throughout Australia and overseas. He has also performed as Guest Concertmaster with the West Australian Symphony Orchestra, the Australian Chamber Orchestra, the Melbourne Chamber Orchestra, and the Australian Brandenburg Orchestra and many others. Paul is currently Music Fellow at St George's College in Perth. Paul plays a JB Guadagnini violin from 1751 kindly on loan from UKARIA South Australia.



## Viola

### **Tobias Breider** (Germany/Australia)

*Proudly partnered by  
Empire Revival*

Tobias has established himself as one of Australia's most asked for viola players in chamber music and collaborates regularly with some of the country's finest artists and ensembles. Internationally he has performed, by invitation, at Festivals in the UK, South Africa, USA and his native Germany. Whenever his busy chamber music schedule allows, Tobias plays full time as Principal violist of the Sydney Symphony Orchestra.

### **Irina Morozova** (Australia)

*Proudly supported by  
Dr Nita Vasilescu*

Irina has had a long and distinguished career primarily as a chamber musician but also as principal viola in various major Australian orchestras. She is a founder and current member of both the Australia Ensemble@UNSW and Goldner String Quartet with whom she has performed in over 30 countries around the world and recorded extensively. Irina plays a fine AE Smith viola made in 1947.

### **Lars Anders Tomter** (Norway)

*Proudly partnered by  
Pacific Marine Group*

Described as 'the giant of the Nordic viola' Lars has distinguished himself as a world leading violist. His repertoire embraces all major works for viola as well as new works written for him. He has recorded for labels such as Simax, Naxos, Virgin Classics, NMC and Chandos. He is Professor at the Norwegian Academy of Music and visiting professor at the Royal Danish Academy of Music. He is the founder of The Risør Chamber Music Festival in Norway and the now new festival, Fjord Classics. Lars plays a Gasparo Salò da viola from 1590.

*Karen Gomyo and Timothy Young played together at the Sydney Opera House in 2017.*

*Lars Anders Tomter and Kathryn Stott were co-Artistic Directors at the Fjord Classics Festival in Norway.*

*Kathryn Stott and Yo-Yo Ma used to flat together in London. Yo-Yo Ma founded the Silk Road Ensemble and introduced Kathryn to Wu Tong.*

# Artists



## Cello

### **Guy Johnston** (UK)

Guy Johnston won the BBC Young Musician of the Year in 2000. He has since performed with many leading international orchestras and in festivals such as the BBC Proms. Known also as an outstanding chamber musician, Guy is also Artistic Director of the Hatfield House Chamber Music Festival. Recent projects include a recording, Tecchler 300, based on the history of his instrument, a 1714 David Tecchler cello. He particularly looks forward to his return to the BBC Proms in July and to an engagement in Germany playing the rarely-performed first cello concerto by Martinu.

### **Howard Penny** (Australia)

*Proudly supported by  
Andrew Johnston*

Howard is currently Head of Strings at ANAM having been based in Europe for nearly 30 years. His activities as soloist, chamber musician, principal cello of chamber orchestras and teacher have taken him to five continents, performing regularly in all major halls in Europe, the US and Japan, as well as at festivals such as Salzburg and the Proms. He has an extensive discography of solo and chamber music repertoire, and frequently directs orchestral programs from the cello. Howard plays a cello by Jean-Baptiste Vuillaume from 1850.

### **Julian Smiles** (Australia)

*Proudly supported by  
Dr Nita Vasilescu*

Julian's diverse career combining solo, chamber music and orchestral performance reaches national and international audiences. He is cellist of the Goldner String Quartet and Australia Ensemble@UNSW and has appeared as soloist with numerous Australian orchestras and ensembles. He is in demand as a teacher and chamber music mentor and is Lecturer in Cello at the Sydney Conservatorium of Music. Julian plays a Lorenzo Ventapane cello from 1827.

### **István Várdai** (Hungary)

*Proudly supported by Marjorie Nicholas OAM, Catherine McPherson & Gregory McPherson*

István is the only cellist in the world to have won both the International Cello Competition in Geneva (2008) and the ARD Competition in Munich (2014) the two most important contests for cellists. Since his debut concert in 1997 in The Hague, he has performed in New York, London, Paris, Prague, Vienna, Frankfurt, Munich, Geneva, Dublin, Moscow, St Petersburg, Florence, Tokyo and Beijing with great success. István plays a Montagnana cello from 1720.





## ANAM Cellists

### Liam Meany (Australia)

*Proudly supported by  
Cameron Williams*

Liam Meany is in his third year studying the cello under Howard Penny at the Australian National Academy of Music (ANAM). A keen orchestral musician, he performs regularly with the Tasmanian Symphony Orchestra and Orchestra Victoria, and has also enjoyed extensive chamber music activity with the Ossia Trio, the Quercus Quartet, and with various ensembles and guest artists throughout his studies at ANAM.

### Eliza Sdraulig (Australia)

*Proudly supported by  
Andrew Johnston*

Eliza Sdraulig is a cellist from Melbourne currently undertaking studies at the Australian National Academy of Music (ANAM) with Howard Penny. She also recently commenced a Master of Music in Cello Performance at the New England Conservatory in Boston, USA. Eliza is a 2018 Emerging Artist with the Australian Chamber Orchestra and casual musician with the Melbourne Symphony Orchestra.

### Caleb Wong (Australia)

*Proudly supported by  
Wendy Taylor*

Caleb Wong is in his third year studying the cello under Howard Penny at the Australian National Academy of Music (ANAM). In 2016, he was awarded joint First Prize for Most Outstanding Solo Recital, and was a finalist in the ANAM Concerto Competition performing Elgar's Cello Concerto with the Tasmanian Symphony Orchestra. Caleb was also a prize-winner in the 2017 Gisborne International Competition.

### Vicky Zhang (Australia)

*Proudly supported by  
Cameron Williams*

Vicky Zhang is an avid chamber musician and has participated in programs and masterclasses in both Brazil and Italy. She is an alumnus of the Sydney Conservatorium of Music, where she was mentored by both Umberto Clerici and Susan Blake. Vicky is currently studying at the Australian National Academy of Music (ANAM) under the tutelage of Howard Penny.

*Liam, Eliza, Caleb and Vicky are performing at the AFCM courtesy of the Australian National Academy of Music.*

# Artists



## Double Bass

### Kees Boersma (Australia)

*Proudly supported by  
The Hon Jane Mathews AO*

Kees enjoys a multifaceted career as Principal Double Bass with the Sydney Symphony Orchestra and as Lecturer of Bass at the Sydney Conservatorium of Music, recitalist and chamber musician. As a soloist with the SSO he has given world première performances of concertos by Colin Bright and Mary Finsterer, the latter performances earning a nomination for best performance of a new work in the 2013 APRA Music Awards. Kees is a frequent guest leader of international and Australian ensembles.

## Classical Guitar

### Karin Schaupp (Australia)

*Proudly sponsored by  
Townsville Grammar School*

Karin's playing has been hailed by the German press as 'so perfect, so complete, that it seems like a miracle'. She is sought after internationally as a recitalist, soloist and festival guest and has made countless television and radio appearances. Karin has released six solo CDs, and various ensemble and orchestral albums, winning numerous awards, including two ARIAs.

### Joe Fallon (Australia)

Joe Fallon graduated from the University of Queensland with a University Medal. During his studies, he was awarded the University Bach and Chamber Music prizes and has since appeared as a finalist in Adelaide International Guitar competitions and the Melbourne Guitar Foundation Competition. He regularly performs as a freelance soloist and chamber musician. He is a member of the Rosa Guitar Trio and is a co-songwriter and performer for indie/alternative songstress Jaguar Jonze.



## Flute

### **Prudence Davis** (Australia)

Principal Flute of the Melbourne Symphony Orchestra (MSO) since 1980, Prudence studied at the Victorian College of the Arts with Peter Edge and later with Aurele Nicolet in Switzerland. She has appeared as soloist in Carnegie Hall New York, in Japan with the Orchestra Ensemble Kanazawa, and on many occasions in Australia with the MSO and other ensembles. Prudence has also toured internationally with the Australian Chamber Orchestra, and throughout Australia for Musica Viva with West Germany's Reger Trio.



## Clarinet

### **Julian Bliss** (UK)

*Proudly supported by anonymous*

One of the world's finest clarinetists, an outstanding soloist, chamber and jazz musician, Julian performs at leading venues around the world and with many international orchestras. The Julian Bliss Septet, with programs inspired by Benny Goodman and Latin music, has played at Ronnie Scott's, Amsterdam's Concertgebouw and across the USA. Recent album releases include Steve Reich's New York Counterpoint, David Bruce's 'Gumboots' and Nielsen and Mozart concertos.



## Trumpet

### **Tine Thing Helseth** (Norway)

*Proudly supported by Martin Dickson AM & Susie Dickson*

Tine has rapidly established herself as one of the foremost trumpet soloists of our time following her 2013 BBC Proms debut performance of Matthias Pintscher's 'Chutes d'étoiles' with the BBC Scottish Symphony. She has gained critical acclaim for her soulful, lyrical sound and collaborative approach to music-making. Tine challenges the boundaries of genre with an intensely creative, open-minded philosophy. She has worked with some of the world's leading orchestras.



## Sheng

### **Wu Tong** (China)

*Proudly supported by Jan & David Robinson*

Wu Tong graduated from the Central Conservatory of Music in 1994 and has appeared as soloist with the New York Philharmonic, London Sinfonietta, Chicago Symphony Orchestra, and Hong Kong Philharmonic Orchestra. He was awarded the 2012 Musician of the Year by New York's China Institute. In 2013, he premiered Zhao Lin's Duo, a double concerto written for him and Yo-Yo Ma. Wu Tong is a member of Yo-Yo Ma's Silk Road Ensemble and was a member of the first rock band ever to appear on Chinese television.



## Percussion

### **Claire Edwardes** (Australia)

*Proudly supported by Catherine Brown-Watt and Derek Watt*

Internationally acclaimed percussion soloist, chamber musician and Artistic Director of Ensemble Offspring, Claire, has been described by the press as a 'sorceress of percussion'. She is a recent recipient of an Australia Council Music Fellowship, a three time recipient of the Art Music Award for Excellence by an Individual (2016/2012/2007) for her contribution to Australian music and she won the 1999 Symphony Australia Young Performers Award.



### **Ian Brunskill** (Australia)

Ian Brunskill was born in Winnipeg, Manitoba. His teachers have included Russell Hartenberger and he has also studied Ghanaian, Senegalese, classical Indian and Guinean drumming. He was a percussionist in the Band of the Ceremonial Guard, Canadian Armed Forces and has appeared with Riley Lee, Graeme Jennings, Lara St. John, Julian Smiles and Dene Olding. He has worked with composers Ross Edwards, Nigel Westlake and Iain Grandage and recently performed with Dancenorth. He is now based in Townsville where he works as a freelance percussionist and teaches with Education Queensland.



## Baritone

### **Roderick Williams** (UK)

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

Roderick enjoys relationships with all the major UK opera houses and is particularly associated with the baritone roles of Mozart. He has sung world premières of operas by, among others, David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton and Alexander Knaifel and concert repertoire with all the BBC orchestras and many other orchestras and ensembles internationally. Festival appearances include BBC Proms, Edinburgh, Cheltenham, Aldeburgh and Melbourne. Awarded the OBE for services to music in 2017.



## Soprano

### **Siobhan Stagg** (Germany/Australia)

*Proudly supported by Meg Briedahl*

With a voice of 'ravishing tone' and 'radiant' presence (The Age), Siobhan Stagg is establishing a reputation in Europe and Australia as a young singer of enormous potential. Performance highlights of 2017/18 include Pamina (Die Zauberflöte) at the Royal Opera House Covent Garden, Musetta (La Bohème) and Zerlina (Don Giovanni) at the Deutsche Oper Berlin, and the role of Mélisande (Pelléas et Mélisande) with Victorian Opera in Melbourne.



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### Narrator/Director

#### Jessica Duchen (UK)

London-based author Jessica Duchen specialises in words for, with and about music. She was classical music correspondent for The Independent for 12 years and her output includes two biographies, five novels and numerous stage works for musicians and actors, besides narrated concerts that she presents herself. Recent works include the libretto for Roxanna Panufnik's acclaimed opera 'Silver Birch' (Garsington 2017) and the novel 'Ghost Variations', based on the Schumann Violin Concerto's rediscovery in the 1930s.



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### Concert Host

#### Mairi Nicolson (Australia)

*Proudly partnered by  
Wilson|Ryan|Grose Lawyers*

Mairi Nicolson's long and varied career as a broadcaster, concert host, interviewer and tour leader for the ABC, BBC, and Renaissance Tours has taken her from the Sydney Opera House to New York's Avery Fischer Hall, from the Royal Albert Hall, London to Hamer Hall, Melbourne. For ABC Classic FM she presents a range of radio programs including the long-running Opera Show, Legends, the Lunchtime concert and concert broadcasts for the MSO, Opera Australia and Musica Viva. Mairi also leads media training sessions with instrumentalists and singers, and Opera and Music tours to Europe and America.



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### Families' Concert Conductor/Chorus Master

#### Anne Milanovic (Germany/Australia)

*Proudly supported by  
Cynthia O'Keefe*

Anne has been Chorus Master for the AFCM Families' Concert for the last five years ('Noye's Fludde' 2013, 'Cinderella' 2014, 'The Little Sweep' 2015, 'The Little Prince' 2016 and 'Brundibar' in 2017) and has greatly enjoyed this rewarding work with children. In 2014, Anne founded the community children's choir 'Amadeus Singers' drawing together the many talented children from across Townsville.



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### Accordion

#### Bronia Renison (Australia)

Bronia grew up with classical music and studied piano. Later in life she discovered folk dancing and the accordion, which she has played for 11 years. Bronia lives in Townsville and is a founding member of the Lettuce Dance Band and the Simply Squeezebox ensemble. Both groups play Eastern European and Klezmer music. Bronia also accompanies friends at private musical soirees.



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### Bach Animation Project

#### Peter Moyes (Australia)

Dr Peter Moyes is Director of the Animation Program, Griffith Film School. He specialises in Animation and Film history and contextual studies, having taught at Griffith University for almost twenty years. A Creative Producer in Animation Research, Peter's interests and outputs include the utilisation of animation for education and community applications, live music – animation relations, and experiential animation in Virtual Reality.



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#### Louise Harvey (Australia)

Dr Louise Harvey is a 3D artist and filmmaker combining interests in animation production, research and teaching since 2001. A background in 3D animation and previsualisation for the TV and film industry informs her current field of research utilising various types of animation software and techniques towards quality audio-visual works produced on time and on budget. Outcomes from Louise's research have been articulated via conference presentations and papers, numerous digital art works and animated films.



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### Concert Technician

#### Ara Vartoukian (Australia)

Ara Vartoukian founded Theme & Variations Piano Services in 1985 as a full-service piano retailer after completing 5 years as the Head of the Piano Tuning school at the Sydney Conservatorium of Music. In 2016 Ara was awarded the Order of Australia medal for his support of the arts and service as a piano technician. Ara also setup and oversees a tuning course at the Beijing Central Conservatorium of Music for Steinway.





Barrier Reef Orchestra

# Ensembles

## Barrier Reef Orchestra (Australia)

Fast becoming one of North Queensland's cultural jewels, the Barrier Reef Orchestra this year launches its 18th year of performing orchestral music throughout North Queensland. BRO is a community orchestra consisting of the finest musicians drawn from Townsville, Cairns and Mackay.

## 1RAR Band (Australia)

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. They also continue to support their own 1st Battalion on domestic duties and overseas deployments including East Timor and more recently Afghanistan.



1RAR Band

## Townsville Guitar Orchestra (Australia)

The Townsville Guitar Orchestra (TGO) is a non-profit community group made up of local classical guitarists, with skill levels ranging from intermediate through to professional. TGO perform at concerts all over Townsville, playing a vast and varied repertoire of Classical, Latin, Spanish and Contemporary music arranged for classical guitar.



Townsville Guitar Orchestra





Queens Gardens Concert



Orpheus Island

# Special Events

**SUNDAY 29/07, 3.00PM**

## QUEENS GARDENS CONCERT

### QUEENS GARDENS

Co-presented by Townsville City Council and set in the beautiful leafy grounds of Queens Gardens, this popular 90-minute concert offers a variety of musical entertainment – not all of it chamber music. Visiting Festival artists are joined by local talent including the Townsville Guitar Orchestra, Barrier Reef Orchestra and the 1RAR band. The program includes UK baritone Roderick Williams singing Showboat tunes, Norwegian trumpeter Tine Thing Helseth playing Rachmaninoff and Australian classical guitarist Karin Schaupp leading a local guitar orchestra. It is a wonderful way to spend a Sunday afternoon in the tropics. Bring your picnic, a rug or some chairs and enjoy this entertaining concert in the gardens.

**FREE EVENT**

**SUNDAY 29/07, 7.00PM**

## CLEVELAND BAY SUPPER CLUB

### THE VILLE RESORT & CASINO – THE PAVILION

Our world class musicians will be performing jazz, tango and some all-time favourites by George Gershwin in our very first lounge concert. Come and relax with a glass of wine and delicious canapés and settle in for a night of musical delight and socialising in the relaxed surroundings of the Pavilion at The Ville. This three-part concert will include Australian premières, world first collaborations, and possibly a surprise guest.

**Adult \$165**

**TUESDAY 31/07, 1.00PM**

## ORPHEUS ISLAND CONCERT

### DEPARTS SEALINK BREAKWATER FERRY TERMINAL

This unique concert delivers enchanting music on the remote end of Orpheus Island, a truly spectacular day of sunshine and music, with some whale watching along the way! Travel two hours by fast cat ferry to Orpheus Island, a beautiful jewel in the Great Barrier Reef surrounded by the Coral Sea. You will have time to explore the natural beauty of Orpheus and take a dip in the water before settling down on the beach to enjoy the concert. Chinese musician Wu Tong will play two intriguing instruments, the sheng and the bawu; he will be joined by Argentinian JP Jofre on bandoneon and three other visiting musicians on clarinet, flute and trumpet. A sunset cruise back to Townsville follows, with food and wine included.

**SOLD OUT**

**SUNDAY 05/08, 2.45PM**

## AFCM AFTER PARTY

### PEPPERS BLUE ON BLUE MAGNETIC ISLAND

Head over early so you can explore the stunning bays and beaches, take a pleasant hike, cuddle a koala or simply sit in a Horseshoe Bay Café for a relaxing lunch. Arrive at Peppers Blue on Blue Resort by 2.45pm, find your spot on the seaside deck, soak up the sunshine and mix with other guests and musicians, then listen to a stunning performance by Julian Smiles, Dimity Hall, Roderick Williams and JP Jofre. Your ticket includes return ferry transfers, two complimentary drinks at Peppers Blue on Blue Resort, canapes and the performance.

**SOLD OUT**



Cape Pallarenda

# Winterschool

**SATURDAY 04/08, 1.00PM**  
**FAMILIES' CONCERT**  
**A'HOY! SING FOR THE MARY ROSE**

TOWNSVILLE CIVIC THEATRE

Singers and choristers of all ages from around Townsville come together to form a massed choir and tell the story, in song, of King Henry VIII's famous battleship, the Mary Rose. The cantata, Ahoy! Sing for the Mary Rose by English composer Alexander L'Estrange features many well-loved Tudor tunes and sea shanties as well as new compositions. It promises to be an entertaining afternoon for the young and young at heart and you will even have a chance to be part of the fun!

**Adult \$25; Member \$20;**  
**Concession \$22**



## WINTERSCHOOL DIRECTOR

**Pavel Fischer**  
*(Czech Republic)*

Pavel Fischer is an internationally renowned violinist, a visiting professor at the Royal Academy in London, a violin tutor at the Royal Northern College of Music in Manchester and a teacher and composer. Pavel is a passionate chamber musician as well as an active member of the leading quartet Skampa and will both perform and teach at the Festival this year.

**THURSDAY 26/07 —**  
**SATURDAY 04/08**  
**WINTERSCHOOL —**  
**ADVANCED MASTERCLASS**  
**PROGRAM**

The Advanced Masterclass Program is an important part of the Australian Festival of Chamber Music. It provides the opportunity for tertiary-level ensembles to experience chamber music-making at its finest and gain top-level tuition from leading national and international musicians. This ten-day program offers a series of private and public master classes as well as performance and networking opportunities.

**SATURDAY 28/07 —**  
**SUNDAY 29/07**  
**WINTERSCHOOL —**  
**JUNIOR ENSEMBLE**  
**WORKSHOP**

Held at Townsville Grammar School, the Junior Winterschool provides local high school students, who are members of established ensembles, with a weekend workshop of tuition, advice and guidance from international musician, composer and teacher Pavel Fischer. Attendees will also perform in a concert on their final day at St James' Cathedral.

**MONDAY 30/07,**  
**WEDNESDAY 01/08 &**  
**THURSDAY 02/08, 1.00PM**  
**ADVANCED PUBLIC**  
**MASTERCLASSES**

ST JAMES' CATHEDRAL

Observe acclaimed national and international Festival artists coaching emerging professionals in hour-long public masterclasses. Artists conducting masterclasses include Katya Apekiševa (piano), Tine Thing Helseth (trumpet) and Lars Anders Tomter (viola).

## FREE EVENTS

**FRIDAY 03/08, 1.00PM**  
**ADVANCED CONCERT**

ST JAMES' CATHEDRAL

Experience Australia's finest emerging talent perform in concert.

**Adult \$20; Child \$10**

**SUNDAY 29/07, 5.00PM**  
**JUNIOR ENSEMBLE**  
**PERFORMANCE**

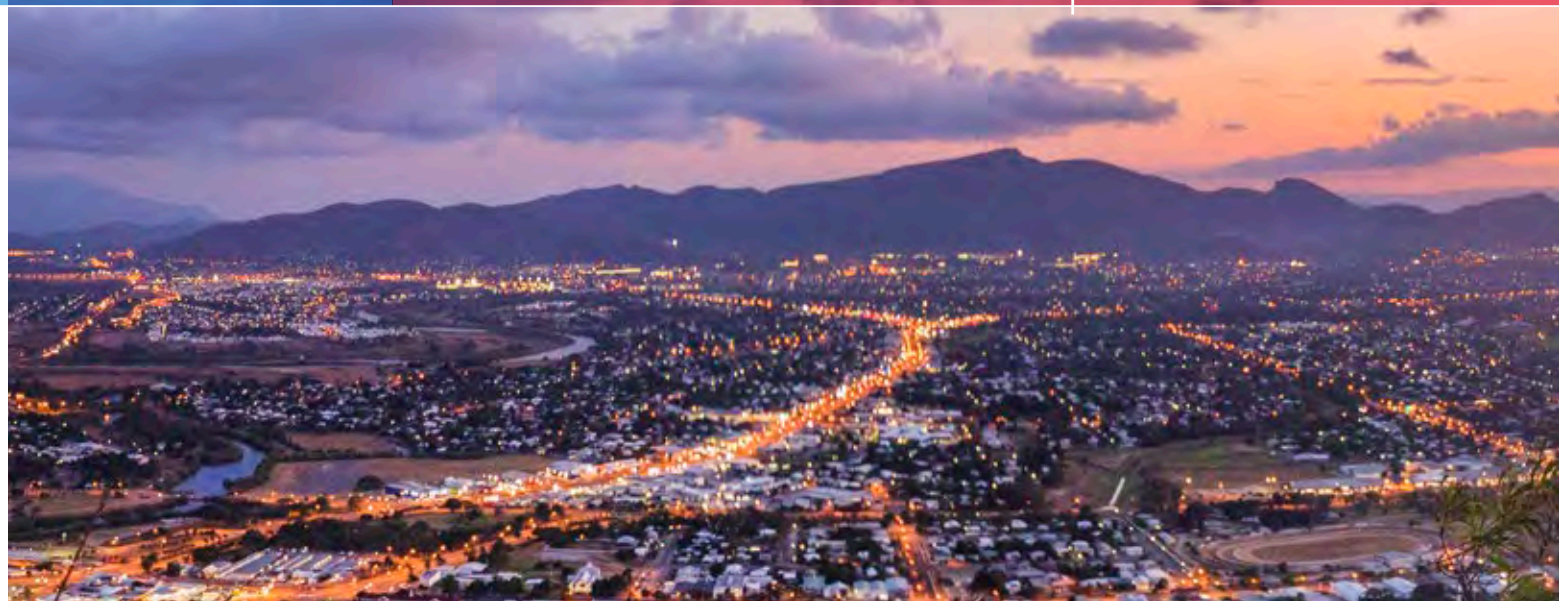
ST JAMES' CATHEDRAL

See the Junior Ensemble performers show off their new skills to family, friends and festival patrons.

## FREE EVENT



# Index of Composers



The 2018 Program provides a diverse range of works with over 70 composers featured including prominent names in the Baroque, Classical and Romantic musical periods. There is also strong representation of current Australian and international composers, a testament to the thriving creativity of contemporary chamber music.

**AFRICAN/AMERICAN SPIRITUAL:**  
*'Joshua fit de battle of Jericho'*  
Sunday 29/07, 3.00pm

**ALBENIZ Isaac:** *Asturias; Granada;*  
*Torre Bermeja*  
Thursday 02/08, 5.00pm

**BACH J S:** *Partita No.1 in B minor,*  
*BWV 1002; Partita No.3 in E major,*  
*BWV 1006; Partita No.2 in D minor,*  
*BWV 1004*  
Wednesday 01/08, 7.30pm

**BARBER Samuel:** *Adagio*  
Sunday 29/07, 11.00am

*Dover Beach Op.3*  
Sunday 29/07, 11.00am

**BARTÓK Béla:** *Contrasts Op. BB116*  
Thursday 02/08, 7.30pm

**BEAMISH Sally:**  
*Four Songs from Hafez*  
Friday 03/08, 5.00pm

**BEECHER Jeffrey:** *Shreve's Cut*  
Wednesday 01/08, 10.00am

**BEETHOVEN Ludwig van:**  
*Clarinet Trio in B flat major Op.11*  
Wednesday 01/08, 10.00am

*Sonata 'quasi una fantasia' in C sharp*  
*minor Op.27 No.2 'Moonlight'*  
Monday 30/07, 5.00pm

**BOCCHERINI Luigi:** *Quintet*  
*Op.30 No.6 in C major La Musica*  
*notturna della strade di Madrid*  
Thursday 02/08, 5.00pm

**BORODIN Alexander:** *'Nocturne'*  
*from String Quartet No.2*  
Saturday 04/08, 9.30am

**BOULANGER Lili:** *Nocturne*  
Thursday 02/08, 10.00am

**BOULANGER Nadia:** *Trois Pieces*  
Thursday 02/08, 10.00am

**BRAHMS Johannes:** *Clarinet*  
*Quintet Op.115*  
Sunday 29/07, 11.00am

**BROPHY Gerard:** *Dervish*  
Sunday 29/07, 11.00am

**CHAUSSON Ernest:** *Concert for*  
*Violin, Piano and String Quartet Op.21*  
Friday 27/07, 7.30pm

**CLARKE Rebecca:**  
*Sonata for Viola and Piano*  
Saturday 04/08, 9.30am

**D'NETTO Connor:** *Brief Moments*  
Sunday 29/07, 11.00am

**D'RIVERA Paquito:** *Cape Cod*  
*Files – 'Benny @100'*  
Saturday 04/08, 7.30pm

**DEBUSSY Claude:** *Petite Suite*  
Wednesday 01/08, 10.00am

*Sonata for Violin and Piano*  
Thursday 02/08, 10.00am

**DELIBES Léon:** *Les filles de Cadiz*  
Sunday 29/07, 3.00pm

**DUTILLEUX Henri:** *Sonatine*  
Saturday 04/08, 7.30pm

**DVOŘÁK Antonín:** *'Going Home'*  
*(arr. Roderick Williams)*  
Saturday 04/08, 7.30pm

*Miniatures Op.75a*  
*(Four Romantic Pieces)*  
Friday 03/08, 5.00pm

**ELGAR Edward:** *Salut d'amour Op.12*  
Monday 30/07, 10.00am

**ENESCU George:** *Légende*  
Thursday 02/08, 7.30pm

**FALLA Manuel de:** *El amor brujo –*  
*Pantomime and Ritual Fire Dance*  
Thursday 02/08, 5.00pm

**FAURÉ Gabriel:** *'Dolly' Suite Op.56*  
Monday 30/07, 10.00am

*La bonne chanson Op.61*  
Friday 03/08, 7.30pm

**FEDERICO Leopoldo:**  
*Capricho Otñal*  
Friday 27/07, 7.30pm

**FISCHER Pavel:** *String Quartet*  
*No.3 Mad Piper*  
Thursday 02/08, 7.30pm

**FRANÇAIX Jean:**  
*Theme and Variations*  
Thursday 02/08, 10.00am

**FRANK Gabriela Lena:**  
*Ritmos Anchos*  
Thursday 02/08, 7.30pm

**GERSHWIN George arr. Percy**  
**GRAINGER Percy:** *Porgy and Bess Fantasy*  
Saturday 04/08, 7.30pm

*Lullaby for String Quartet;*  
*Embraceable You (arr. Earl Wild);*  
*Someone To Watch Over Me;*  
*Three Preludes; They Can't Take That*  
*Away From Me; I've Got Rhythm;*  
*'S Wonderful; Summertime;*  
*Let's Call the Whole Thing Off*  
Sunday 29/07, 7.30pm

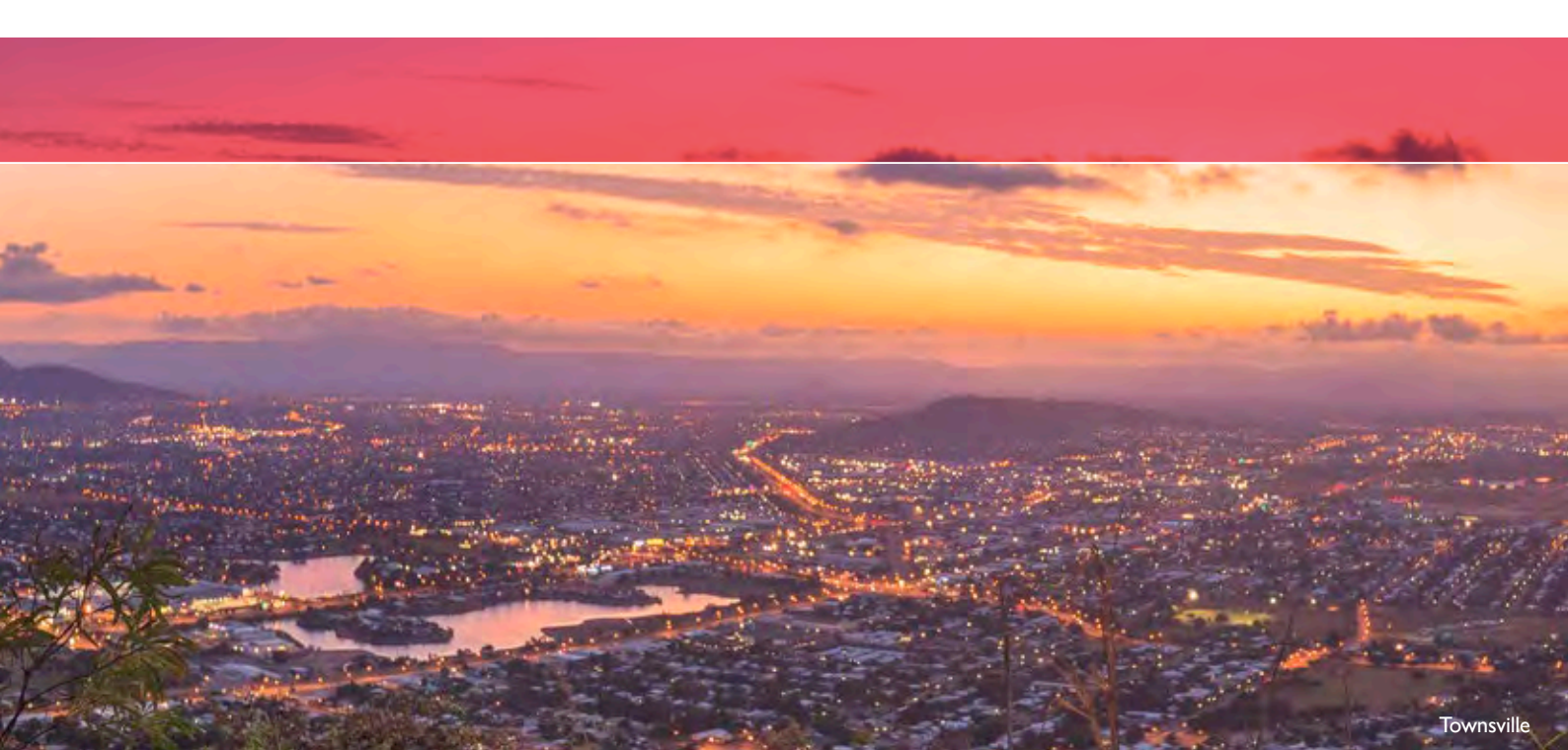
**GIPSY KINGS:** *Moorea*  
Sunday 29/07, 3.00pm

**GRAINGER Percy:** *The Pretty Maid*  
*Milkin' her Cow; Six Dukes went*  
*afishin'; Willow Willow;*  
*British Water-side – The Jolly Sailor*  
Thursday 02/08, 7.30pm

**GRANADOS Enrique:** *Spanish*  
*Dance No.5 'Andaluza'*  
Wednesday 01/08, 10.00am

**GRIEG Edvard:** *Haugtussa Op.67*  
Friday 03/08, 5.00pm

*The Last Spring Op.34 No.2*  
Sunday 29/07, 3.00pm



Townsville

**HAYDN Joseph:** *String Quartet in F major Op.50 No.5 'The Dream'*  
Saturday 28/07, 5.00pm

**IGUDESMAN Aleksey:**  
Arrangements of 'Danny Boy' (Irish Traditional); 'My Bonnie Flies Over the Ocean' (Traditional); 'La Cucaracha' (Traditional); 'Auld Lang Syne' (Scottish Traditional)  
Saturday 04/08, 7.30pm

**JANÁČEK Leoš:** *String Quartet No.2 Intimate Letters*  
Friday 03/08, 7.30pm

**JOFRE JP:** *Árboles*  
Saturday 28/07, 5.00pm

*Como el Agua*  
Saturday 04/08, 7.30pm

*El Abrazo*  
Friday 27/07, 7.30pm

*Hard Tango, Primavera, Manifiesto, Tango movements, Universe*  
Sunday 29/07, 7.30pm

*Rabbit*  
Thursday 02/08, 10.00am

**KAPUSTIN Nikolai:** *Trio for Flute, Cello and Piano Op.86*  
Sunday 29/07, 7.30pm

**KEANE Robert:** *Sonata alborada for Trumpet and Piano*  
Monday 30/07, 10.00am

**KERN Jerome and Oscar HAMMERSTEIN II:**  
'Ol' Man River' (from Showboat)  
Sunday 29/07, 3.00pm

**KREISLER Fritz:**  
*Liebesleid, Liebesfreud*  
Friday 03/08, 7.30pm

**L'ESTRANGE Alexander:**  
*Ahoy! Sing for the Mary Rose*  
Saturday 04/08, 1.00pm

**MENDELSSOHN Fanny:**  
*Piano Trio Op.11*  
Friday 03/08, 10.00am

**MESSIAEN Olivier:**  
*Quartet for the end of time*  
Monday 30/07, 7.30 pm

**MONTI Vittorio:** *Czárdás*  
Monday 30/07, 10.00am

**MOZART W A:** *Duo No.1 in G K423*  
Sunday 29/07, 11.00am

*Magic Flute Medley*  
(arr. Roderick Williams)  
Saturday 04/08, 7.30pm

*Trio for Clarinet, Viola and Piano*  
(('Kegelstatt' Trio), K498  
Saturday 28/07, 10.00am

**MYERS Stanley:** *Cavatina – Theme from The Deerhunter*  
Sunday 29/07, 3.00pm

**NORMAN Monty:** 007 (arranged for Cello Octet by Richard Birchall)  
Saturday 04/08, 7.30pm

**PANUFNIK Roxanna:** *Hora Bessarabia* Thursday 02/08, 7.30pm

**PASCUZZI Gregory:** *Meditation on a Scottish Hymn Tune (Amazing Grace)* Thursday 02/08, 7.30pm

**PIAZZOLLA Astor** *Étude No.3*  
Thursday 02/08, 10.00am

*Five Tango Sensations*  
Friday 03/08, 7.30pm

**PUCCINI Giacomo:** *Five Songs*  
Thursday 02/08, 5.00pm

**RAVEL Maurice:** *Piano Trio in A minor*  
Saturday 04/08, 7.30pm

*Rapsodie espagnole*  
Saturday 28/07, 7.30pm

*Sonata for Violin and Piano No.2*  
Sunday 29/07, 7.30pm

**SAINT-SAËNS Camille:** *Septet Op.65*  
Friday 27/07, 7.30pm

**SCHUBERT Franz:** *Shepherd on the Rock D.965*  
Saturday 04/08, 9.30am

*String Quartet No.14 D810*  
'Death and the Maiden'  
Monday 30/07, 7.30 pm

**SCHUMANN Clara:** *Variations on a theme of Robert Schumann Op.20*  
Friday 03/08, 10.00am

**SCHUMANN Robert:** *Widmung Op.25 No.1; Meine Rose Op.90 No.2; Du bist wie eine Blume Op.25 No.24; Stille Tränen Op.35 No.10*  
Friday 03/08, 10.00am

**SHOSTAKOVICH Dmitri:**  
*Sonata for Viola and Piano Op.147*  
Monday 30/07, 5.00pm

**SIBELIUS Jean:** *Songs Op.37*  
(Transcribed) Saturday 28/07, 5.00pm

**SMYTH Ethel:** *Sonata for Cello and Piano Op.5*  
Saturday 28/07, 10.00am

**SOLLIMA Giovanni:** *Igiul*  
Thursday 02/08, 5.00pm

*Violoncelles, Vibrez!*  
Monday 30/07, 7.30 pm

**STANHOPE Paul:** *Raqad*  
Friday 27/07, 7.30pm

**STRONG Clare:** *Behind Blue Eyes*  
Saturday 28/07, 10.00am

**TÁRREGA Francisco:**  
*Recuerdos de la Alhambra*  
Wednesday 01/08, 10.00am

**TCHAIKOVSKY Pyotr Ilyich:**  
*Souvenir de Florence Op.70*  
Saturday 28/07, 7.30pm

**TRADITIONAL CHINESE FOLK SONG** arr. WU Tong:  
*Wine Madness*  
Friday 03/08, 5.00pm

**TRADITIONAL CHINESE SONG:**  
*Yanzi (Swallow Song)*  
Sunday 29/07, 11.00am

**TRADITIONAL TAIWANESE SONG:**  
*Longing for Spring Breeze*  
Sunday 29/07, 11.00am

**VAUGHAN WILLIAMS Ralph:**  
*Songs of Travel*  
Saturday 28/07, 7.30pm

**VILLA-LOBOS Heitor:**  
*Bachianas Brasileiras No.5*  
Friday 27/07, 7.30pm

**VINE Carl:** *String Quartet No.3*  
Saturday 04/08, 7.30pm

**WAGNER Richard:**  
*Tristan and Isolde – Prelude to Act I*  
Friday 03/08, 7.30pm

**WU Tong:** *Harmonium Mountain*  
Friday 27/07, 7.30pm

*Faraway Mountain*  
Saturday 04/08, 7.30pm

**YU Julian:** *Dovetailing*  
Sunday 29/07, 11.00am

*Passacaglia after Biber*  
Saturday 28/07, 7.30pm

*Piano Trio, Op.26a*  
Saturday 28/07, 5.00pm

*Sonata for Flute and Piano*  
Monday 30/07, 10.00am

*The Lamentation of Micus*  
Saturday 04/08, 7.30pm

**ZHAO Jiping:**  
*Moon Over Guan Mountain*  
Monday 30/07, 5.00pm





# Townsville Information

With more than 320 days of sunshine each year and a range of visitor experiences from the reef and rainforest to the outback, tropical islands and wetlands, Townsville is a jewel in North Queensland's crown. A progressive coastal city, Townsville presents a growing culinary scene with quality dining options along Palmer Street in South Townsville, fabulous food and wine options in City Lane and some great cafes along Gregory Street by the Strand.

As far as attractions go, be sure to stroll along Townsville's popular waterfront esplanade The Strand featuring the Rockpool and Jazzine Barracks – a significant site for both the Australian military and the local Aboriginal people. Jazzine Barracks is now open to the public and includes greenspaces, coastal boardwalks, artworks, traditional plantings and connects the Strand with Rowes Bay. Or go bird watching at the Town Common Wetlands; take a drive to the world-heritage tropical rainforest area of Paluma; or catch a ferry to Magnetic Island and soak up the beautiful bays and bush walks on offer.

## Umbrella Studios

482 Flinders Street  
[umbrella.org.au](http://umbrella.org.au)

### *Defective Rituals*

06 July – 12 August

Drawing, painting and photography works by artists Carolyn McKenzie-Craig, Caity Reynolds and Katelyn Jane-Dunn that explore, satirize and subvert the expectations of being female with a puckish sense of humor.

### *The Logic of Dreams*

06 July – 12 August

*The Logic of Dreams* is an exhibition of small sculpture studies inspired by found natural objects. The work investigates 3D printing as a medium, and how it translates to material through artistic process.

## Perc Tucker Regional Gallery

Corner Denham and  
 Flinders Streets

### *Richard Dunlop: A Northern Survey*

20 July – 09 September

Brisbane-born Richard Dunlop's much admired poetic interpretations of the landscape as a living, ever-changing force are exhibited together for the first time.

### Self-guided Walking Tours

Explore Townsville's rich history with *Townsville Tours and Trails*, a free, self-guided tour app. Hear the city's past come to life with guided audio and walk through immersive GPS stop points. There are over 10 walks available, download Townsville Tours and Trails from the App Store or Google Play.

## Hervey Range Tea Rooms

Discover these delightful tea rooms, previously a hotel, located at the top of the Hervey Range, approximately 32 kilometres north-west of Townsville. Enjoy great views back to Townsville and Cleveland Bay on the drive up, then wander through the peaceful gardens and historic buildings once there. Serving all-day breakfast and lunch, and famous for their Kopi Luwak coffee, the Heritage Tea Rooms are open 7 days a week. Visit [heritagetearooms.com.au](http://heritagetearooms.com.au)

## Magnetic Island

Stunning national park and impressive rock formations greet you on Magnetic Island. It has 25 kilometres of walking tracks, 23 beautiful bays and beaches, several fringing reefs perfect for snorkelling, fishing charters and a friendly community atmosphere. It is also home to northern Australia's largest colony of koalas living in the wild. A quick 20 minute ferry ride from Townsville will have you stepping into this little piece of paradise. SeaLink run regular ferry services and organised day tours.

Call 1800 681 816 or visit [sealinkqld.com.au](http://sealinkqld.com.au)





## Long table dinners A Touch of Salt, Jam and Michels

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Each night of the Festival between Friday 27 July to Saturday 4 August, three of Townsville's best restaurants, A Touch of Salt, Jam and Michels provide long table dining.

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## Festival Prelude 4 by Daniel Kutschinski

*The Townsville Cinema Group and the Australian Festival of Chamber Music are pleased to present the Australian premiere screening of Daniel Kutschinski's awarded film 4.*

Winner of Best Film at Los Angeles Documentary Film Festival 2015, 4 is an independent cinema documentary on one of the world's most exciting string quartets – the Quatuor Ebène.

The film takes viewers along on the quartet's tour of Italy, gradually drawing them into the ambivalent interactions that have come to characterise the four musicians' long-standing relationship. Bolzano, Perugia, Florence and Siena, Salzburg and Berlin, form the involuntary backdrop to a piece about relationships and the antagonism between ambition and reality.

Rather than focusing on the stage performances of the award-winning French Quatuor Ebène, 4 takes us behind the scenes to observe the musical and human processes usually hidden from the eyes of the concert audience: the string quartet's struggle with scores and interpretational details, with colleague-friends – and with themselves.

[WWW.CINEMAGROUP.ORG.AU](http://WWW.CINEMAGROUP.ORG.AU)

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**THURSDAY 26/07, 7.15PM**

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# Concert Conversations

*Renowned around the world as the must-see events of the Festival, the famous Concert Conversations are hugely entertaining and guaranteed to amuse. Over six days, commencing Saturday 28 July, each begins with Kathryn Stott chatting with several musicians and is followed by a concert and refreshments on the Pavilion verandah.*







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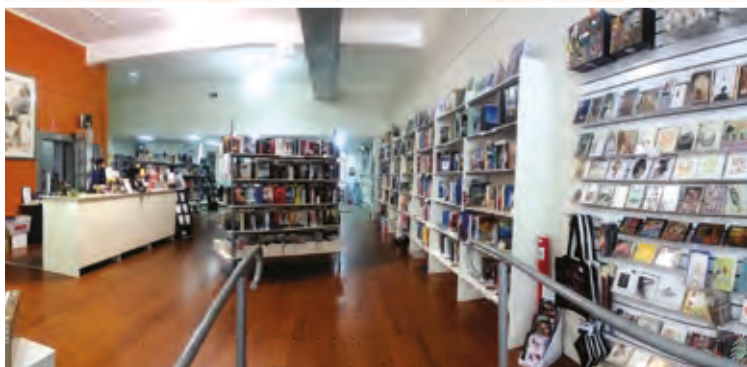
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Mary-Anne Camp  
Margaret Clough  
Gai Copeman  
Simon McConnell  
Jane Connell  
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Lea Ezzy  
Jennifer Flack  
Alison & Richard Ferry  
Jennifer Flack  
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Wendy & Jay Geddis  
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### **Photography**

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Townsville Guitar Orchestra  
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### **Website**

Oracle Studio – Michael Smith & Adam Pendle

## 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. The Festival's 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. We are as committed today to their vision as they were twenty-eight years ago. We invite you to be a partner in securing our future. There are many ways in which you can help.*

### Membership

Membership is a wonderful way to support the Festival and it comes with a range of benefits including discounts on Festival tickets. Annual memberships, valid to December 31 each year, start from \$95

Visit [afm.com.au/membership](http://afm.com.au/membership) for more information and to sign-up.

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Artist Supporters enjoy an added dimension to their AFCM experience. There are opportunities to support an Australian or internationally based artist and it's a great way to get closer to some wonderful musicians. Donations to support an artist are tax deductible and donors are invited to meet their artist at a reception during the Festival.

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The AFCM works collaboratively with business partners who recognise the positive economic and cultural impact the AFCM generates and it's importance as a fixture on the national arts calendar. The AFCM offers various Festival Partnership levels, for cash or in-kind support, from Bronze through Silver and Gold to Platinum. Packages can include support for an Artist. Entertainment Packages are also available.

### The AFCM Future Fund

The Future Fund is a special fund of financial reserves separate from operating funds. Our target is to raise \$1 million, the equivalent of one year's operating budget. Your donation to the Future Fund helps us by building a stable financial base and providing a modest income stream for future years.

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

Sue Hackett  
[sue.hackett@afcm.com.au](mailto:sue.hackett@afcm.com.au)  
PO Box 5871, Townsville QLD 4810

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