



Australian Festival of Chamber Music

Townsville–Gurambilbarra
25 July — 2 August 2025

An artistic illustration of a beach performance. In the foreground, a diverse group of people, including men, women, and children, are gathered on a sandy beach, watching a band. The band consists of a violinist, a pianist, a cellist, and a singer. In the background, there is a blue ocean with several sailboats, green hills on the horizon, and palm trees. Two seagulls are flying in the sky. The overall style is a soft, painterly illustration.

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First Nations Acknowledgement

The Australian Festival of Chamber Music acknowledges the Traditional Owners and Custodians of Townsville – the Wulgurukaba of Gurambilbarra and Yunbenun; and Bindal of Thul Garrie Waja. We also acknowledge neighbouring groups of our region – the Gugu Badhun and Nywaigi and we pay our respects to their cultures, their ancestors and their Elders – past and present – and all future generations. We recognise and value the integral role Aboriginal and Torres Strait Islander people play in our creative and artistic endeavours.

Festival at a glance 2025

FRIDAY, 25 JULY

AFCM SPECIAL EVENT:
AFCM 2025 Long Table Lunch
12:30pm – 2:30pm, AFCM Festival Garden

AFCM 2025 Opening Night Concert – *Reawaken!*
7:30pm – 9:50pm, Townsville Civic Theatre

SATURDAY, 26 JULY

AFCM Concert Conversations 1 – *Concerto Conversations*
10:00am – 12:00pm, Townsville Civic Theatre

AFCM Children’s Concert presented by the Townsville Bulletin: FREE EVENT
2:00pm – 3:00pm, AFCM Festival Garden

AFCM Illuminates 1 – *The Shortest History of Music Part 1 with Andrew Ford OAM*
3:00pm – 4:00pm, Townsville Civic Theatre (C2)

AFCM Ray Golding Sunset Series 1 – *Horn of Plenty*
5:00pm – 6:00pm, Townsville Civic Theatre

AFCM Governor’s Gala – *Heavenly Serenade*
7:30pm – 9:50pm, Townsville Civic Theatre

SUNDAY, 27 JULY

AFCM St James’ Cathedral Concert – *Sunday Retrospective*
11:00am – 12:30pm, St James’ Cathedral

AFCM Queens Gardens Concert with the Great Barrier Reef Orchestra: FREE EVENT
3:00pm – 4:30pm, Queens Gardens

AFCM Ray Golding Sunset Series 2 – *Sunset Screening*
5:00pm – 6:00pm, Townsville Civic Theatre

AFCM Sunday Night Concert – *Bohemian Rhapsodies*
7:30pm – 9:50pm, Townsville Civic Theatre

MONDAY, 28 JULY

AFCM Concert Conversations 2
10:00am – 12:00pm, Denise Glasgow Performing Arts Centre

AFCM Pathways Program International Public Masterclass 1: FREE EVENT
1:00pm – 2:00pm, Townsville Civic Theatre (C2)

AFCM Illuminates 2 – *Who’s Afraid of the Big, Bad Serialists?*
3:00pm – 4:00pm, Townsville Civic Theatre (C2)

AFCM Ray Golding Sunset Series 3 – *Baroque Sunset*
5:00pm – 6:00pm, Townsville Civic Theatre

AFCM Evening Concert 1 – *Final Words*
7:30pm – 9:30pm, Townsville Civic Theatre

TUESDAY, 29 JULY

AFCM SPECIAL EVENT:
AFCM Annual Orpheus-Goolboddi Island Concert
Departure: 12:30pm, Return: 8:00pm

WEDNESDAY, 30 JULY

AFCM Concert Conversations 3
10:00am – 12:00pm, Denise Glasgow Performing Arts Centre

AFCM Pathways Program International Public Masterclass 2: FREE EVENT
1:00pm – 2:00pm, Townsville Civic Theatre (C2)

AFCM Illuminates 3 – *The Shortest History of Music Part 2, with Andrew Ford OAM*
3:00pm – 4:00pm, Townsville Civic Theatre (C2)

AFCM Ray Golding Sunset Series 4 – *Goodman’s Clarinet*
5:00pm – 6:00pm, Townsville Civic Theatre

AFCM Evening Concert 2 – *Duelling Composers: Staves Drawn!*
7:30pm – 9:30pm, Townsville Civic Theatre

THURSDAY, 31 JULY

AFCM Concert Conversations 4
10:00am – 12:00pm, Denise Glasgow Performing Arts Centre

AFCM Pathways Program International Public Masterclass 3: FREE EVENT
1:00pm – 2:00pm, Townsville Civic Theatre (C2)

AFCM Illuminates 4 – *Botanical Rarities presented by James Cook University*
3:00pm – 4:00pm, Townsville Civic Theatre (C2)

AFCM Ray Golding Sunset Series 5 – *Viennese Sunset*
5:00pm – 6:00pm, Townsville Civic Theatre

AFCM Evening Concert 3 – *Baroque Temptations*
7:30pm – 9:30pm, Townsville Civic Theatre

FRIDAY, 1 AUGUST

AFCM Concert Conversations 5
10:00am – 12:00pm, Denise Glasgow Performing Arts Centre

AFCM Pathways Program International Masterclasses Concert
1:00pm – 2:00pm, Townsville Civic Theatre

AFCM Illuminates 5 – *Music and the Listening Brain presented by The Guardian*
3:00pm – 4:00pm, Townsville Civic Theatre (C2)

AFCM Ray Golding Sunset Series 6 – *The Final Sunset*
5:00pm – 6:00pm, Townsville Civic Theatre

AFCM 2025 Closing Concert – *Farewell, but not for long...*
7:30pm – 9:45pm, Townsville Civic Theatre

SATURDAY, 2 AUGUST

AFCM SPECIAL EVENT:
AFCM Arcadian Concert on Magnetic Island-Yunbenun
3:00pm – 6:00pm, Arcadian Surf Club at Alma Bay



Enjoying the program?

Please donate today to keep chamber music thriving in northern Queensland! Your donation, no matter how big or small, makes a difference.
All gifts of \$2 or more are tax deductible.



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Welcome to AFCM 2025

Jack Liebeck

AFCM Artistic Director

How fast does time fly?! It seems like yesterday that we wrapped up our record breaking 2024 Festival, having entertained our largest ever audiences at AFCM. It also seems like yesterday that I stepped off the aeroplane in Townsville-Gurambilbarra for the first time back in 2007 during my introduction to the AFCM, and I am sure that many of you remember the genesis of this wonderful event back in 1991.

This city has proven to be a wonderful host to a world leading chamber music Festival, welcoming hundreds of musicians from around the globe.

Having bid farewell to our resident Goldner String Quartet last year, the 2024 Festival felt like the end of an era to all of us. The news that this 2025 Festival

will be our final in Townsville-Gurambilbarra before the move further north to Cairns seems to cement that feeling of chapters coming to a close and making fresh beginnings. I invite you all to come on this remarkable journey of growth with us, and to celebrate Townsville-Gurambilbarra and the magical times we have shared here over the years and will share again this week.

Continuing to build upon the stunning work of our three previous Artistic Directors is an incredible responsibility and privilege for me and I can't wait to present this Festival to you over the next week.

Enjoy!!

Mary Jo Capps AM

Chair, AFCM

To the ancient Roman philosopher, Seneca, the following words are attributed – words that seem as apt today as they were two thousand years ago: *“Every new beginning comes from some other beginning’s end”*.

The beginnings of this remarkable Festival in Townsville-Gurambilbarra in 1991 are nothing short of miraculous. It required extraordinary drive and imagination to bring a chamber music festival in the tropics to life. We will all be forever in the debt of the many visionaries behind AFCM's beginnings – notably Ted Kuchar and Ray Golding, assisted by so many Townsville-Gurambilbarra residents who helped turn this dream into reality. For nearly 35 years, we have been the lucky beneficiaries of that vision.

And now the time has come to take AFCM to the next level. We are determined to maintain AFCM's commitment to the finest international and Australian musicians creating great music in northern Queensland, as well as offering emerging artists the chance to harness some of this creativity. After weighing up options over many years, the time has come to shift AFCM to Cairns where the Festival can grow and take that original vision to new heights.

The key to this growth lies in our many friends, both artists and audiences, who share our love for the unique treasure that is the Australian Festival of Chamber Music. Our Artistic Director, Jack Liebeck, will surprise and delight us this year with programs that stimulate, enrich and inspire. That aspect will not change in our new home next year.

You, our audience members from near and far, are the inspiration to keep AFCM going and growing. We are delighted you are here this year and hope very much to see you next year for our new beginnings in Cairns.



Her Excellency the Honourable Dr Jeanette Young AC PSM

Governor of Queensland

As proud Patron of the Australian Festival of Chamber Music, it is a genuine pleasure to welcome the artists and audiences from around Australia and across the world who have travelled to Townsville for the unique experiences offered by this event and by this spectacular region of our State.

Vice-Regal patronage of AFCM was initiated by Dame Quentin Bryce in 2006 and was continued by Penelope Wensley AC and Paul de Jersey AC as her successors. I was very pleased to continue the tradition when I was sworn in as Queensland's 27th Governor four years ago because patronage plays such an important role in supporting arts organisations in Australia – particularly those in remote and regional areas – helping to foster the community engagement which is so critical to social cohesion and resilience.

Those qualities have been on full display at AFCM this year. In true North Queensland style, the team has worked through the disruption and destruction of major flooding events to deliver Jack Liebeck's exciting fourth Festival, and the result is nothing short of spectacular – six world premieres, a total of 35 musicians (including 11 international artists), and 10 packed days of concerts, masterclasses and special events like the inaugural Long Table Lunch. The program also includes the Governor's Gala for the 20th year in succession, and I thank the Festival for this ongoing recognition of the value of patronage.

Following a record-breaking Festival in 2024, AFCM has succeeded in attracting generous new funding from the Ian Potter Foundation to expand the Pathways Program in innovative and exciting ways. Gaining this support is truly a game-changer and I congratulate the Artistic Director, the Board and the staff on this success.

On behalf of all Queenslanders, I thank everyone who has been part of bringing the 2025 Festival to fruition and I wish you all 10 wonderful days of exceptional music.



**The Honourable
John-Paul Langbroek**

**Minister for Education
and the Arts**



**The Honourable
Andrew Powell**

**Minister for the
Environment and
Tourism and Minister for
Science and Innovation**



Ministerial Message from the Queensland Government

On behalf of the Queensland Government, we are delighted to welcome you to the 2025 Australian Festival of Chamber Music (AFCM) here in Townsville-Gurambilbarra.

Over the next nine days, you will experience a unique fusion of world-class chamber music performances set against the stunning backdrop of tropical northern Queensland – the perfect stage for this extraordinary celebration of music, culture, and community.

This year's Festival program has more than 30 events including the intimate Concert Conversations at the Denise Glasgow Performing Arts Centre to the spectacular Sunset & Evening Concerts at the Townsville Civic Theatre.

One of the Festival's most iconic experiences, the Orpheus-Goolboddi Island Concert, will allow you to enjoy music amidst the incomparable beauty of the Great Barrier Reef. And of course, do not miss the breathtaking finale on Magnetic Island-Yunbenun, where the sound of chamber music meets the serene beauty of the sea in a performance like no other.

There are also free community events throughout the program such as the **AFCM Queens Gardens Concert** with the **Great Barrier Reef Orchestra** and family-friendly concerts in the **AFCM Festival Garden** including the free **AFCM Children's Concert**.

The Queensland Government is proud to support the AFCM, an event that has now run for more than 30 years. It is an opportunity to share the exceptional talent of artists and the cultural richness of our state, attracting visitors and creating new opportunities for local communities.

The stage is now set, and we hope you take the time to fully immerse yourselves in everything this sensational Queensland destination can offer you.

Thank you for being part of this celebration of the arts, and we hope you have an unforgettable time at the Australian Festival of Chamber Music.



**Professor
Simon Biggs**

**Vice Chancellor &
President, James Cook
University**

Welcome to the 2025 Australian Festival of Chamber Music, a celebration of music, culture, and community in the heart of tropical northern Queensland. James Cook University has a proud and enduring connection to this Festival, a legacy that began with former Vice Chancellor Professor Ray Golding and Artist-in-Residence Theodore Kuchar.

This year the Festival promises an extraordinary lineup of 35 renowned musicians, including 11 international artists and a host of Australian talent. The 2025 program features diverse performances spanning classical masterpieces to contemporary works, alongside world premieres and unique collaborations between emerging and established musicians.

A defining feature of the Festival is its ability to foster deep connections between artists and audiences. Beyond the concert stage, masterclasses, conversations, and special events provide a unique platform for musical exploration and engagement. We are also delighted to welcome renowned musicologist Andrew Ford OAM, who will share invaluable insights into the history and evolution of chamber music.

With the Festival held during one of the most beautiful times of the year in northern Queensland, I encourage our community to embrace this opportunity to experience music in its many forms. Whether attending the inaugural Long Table Lunch, the much-loved Sunset Series, or the iconic Orpheus-Goolboddi Island Concert, this Festival offers something for everyone.

JCU looks forward to another inspiring Festival that brings people together through the universal language of music.



Cr Ann-Maree Greaney

**Acting Mayor,
Townsville City Council**

Welcome to the 2025 Australian Festival of Chamber Music, an event that enriches our city's cultural landscape and brings world-class music to Townsville-Gurambilbarra.



For over three decades, the AFCM has been a highlight of our city's vibrant arts and events calendar, attracting musicians and audiences from across Australia and beyond. It is a Festival that not only celebrates the power of music but also fosters meaningful connections between artists and audiences in a way that is truly unique to Townsville-Gurambilbarra.

Townsville City Council is proud to support this internationally renowned Festival, which showcases the beauty of chamber music in a setting as spectacular as our own. AFCM not only brings outstanding performances to our city but also creates opportunities for young musicians, fosters artistic collaborations, and ensures music reaches diverse audiences throughout our community.

We extend a warm welcome to all the exceptional musicians gracing our stages this year, including the distinguished Artistic Director Jack Liebeck and esteemed clarinettist Michael Collins, along with the many national and international artists who will share their talents with us. I am particularly excited about performances by soprano Carolyn Sampson OBE, the internationally acclaimed pianist Olga Zado, and the dynamic collaboration between didgeridoo artist William Mabo and string quartet in Andrew Ford OAM's world premiere of *Machnamh: ruminations on a tune by Seán Ó Riada*. The Festival's exploration of musical feuds in *Duelling Composers: Staves Drawn!* promises to be a fascinating and entertaining highlight as well.

This year's Festival promises to be a breathtaking experience, featuring inspiring performances, exciting new works, and a celebration of music's enduring legacy.

We invite visitors and locals alike to immerse themselves in this extraordinary event. Whether you are attending your first AFCM concert or are a long-time supporter, we hope you enjoy the magical performances and the special atmosphere that makes this Festival so remarkable.

On behalf of Townsville City Council, I congratulate the AFCM team on another outstanding program and wish everyone a wonderful Festival experience.

FESTIVAL PROGRAM



DAY 1 Friday 25 July

SPECIAL EVENT

AFCM 2025 Long Table Lunch

12:30pm – AFCM Festival Garden

Celebrate the start of AFCM with a relaxed lunch among friends and fellow music lovers in the Festival Garden. Enjoy a two-course meal, a glass of wine, and music from the Andromeda Sax Quartet as the Festival begins to unfold.

Roving performance by the Andromeda Saxophone Quartet

AFCM 2025 Opening Night Concert – Reawaken!

7:30pm – Townsville Civic Theatre

AFCM 2025 begins with a spirited celebration of music and musicianship. From Bernstein's wry *I Hate Music* to Spohr's expansive *Nonetto*, tonight's program features Carolyn Sampson, the Australian String Quartet, and Artistic Director Jack Liebeck, joined by many of this year's exceptional artists.

PROGRAM

WILLIAM MABO

Listening to Country

William Mabo – didgeridoo

LEONARD BERNSTEIN

"I Hate Music"

Carolyn Sampson OBE – soprano,

Ana-Maria Vera – piano

I hate music, but I love to sing! Leonard Bernstein: a conductor of epically emotional proportions, and a composer who subscribed to a vibrantly contemporary musical language. Even at his most lighthearted, Bernstein brings a sense of perceptiveness to the wonderful world of musical expression, writing: 'In the performance of these

songs, coyness is to be assiduously avoided. The natural, unforced sweetness of child expressions can never be successfully gilded; rather will it come through the music in proportion to the dignity and sophisticated understanding of the singer'. Bernstein opens this Festival with a timely reminder of the very part of music we all love and come together to celebrate – the act of creation.

FRANZ SCHUBERT

"An die musik", D. 547

Carolyn Sampson OBE – soprano,

Ana-Maria Vera – piano

If Bernstein is witty in his expressions of his adoration of music, Schubert is unabashedly adoring. *'To Music'* is an ode to the art's transformative power, bathed in the early Romantic's juicy harmonic language. Schubert was something of an oddity during his lifetime and lived a reclusive life: an obituary published soon after his death in November 1828 observed that he 'lived solely for art and for a small circle of friends'. This song encompasses his approach to life; a gratitude that extends musically across time.

GRACE WILLIAMS

Suite for Nine Instruments

Joshua Batty – flute, Michael Collins – clarinet,

Mark Smith – trumpet, Catherina Lee – violin,

Emily Beauchamp – violin, Caroline Henbest – viola,

Charlotte Miles – cello, Phoebe Russell – bass,

Olga Zado – piano

Although one of Wales's most pre-eminent composers, Grace Williams was a harsh critic of her own work, often signing the front pages of her scores with the designation 'not worth performing'. The *Suite for Nine Instruments* was one of the few works that escaped her scathing judgement, of which she wrote: 'I find the whole thing more satisfying than anything

else I've done' – something of a testament from her own harshest critic. This unusual combination of instruments includes Williams' self-confessed favourite, the trumpet, which makes a dazzling feature across the three movements.

JEP(IC) (arr. Joseph Havlat)
64 Geese

Olga Zado – piano, Ana-Maria Vera – piano, Joseph Havlat – piano

One instrument, three musicians, six hands – add them together and you get Joseph Havlat's arrangement of *64 Geese*. This wild ride for piano is an arrangement of a work originally composed for MIDI piano by Perth's own experimental electronic band JEP(ic), who describe themselves as being heavily inspired by 'musical trash'. It's a superhuman, confronting mass of piano, a cacophony inspired by a flock of ferocious and territorial birds. It recalls 64-bit videogames, a keyboard smash or two, and most of all, the lighthearted joy of music verging on noise.

PEDRO ITURRALDE
Memorias

Paige Gullifer – soprano saxophone, Ryan Piccione – alto saxophone, Henry Docker – tenor saxophone, Rachel Down – baritone saxophone, Joseph Havlat – piano

Spanish saxophonist Pedro Iturralde's *Memorias* is a triptych of musical postcards, for saxophone quartet and piano. It opens with a nostalgic rumination on *Lisboa*, which awakens slowly from an alto saxophone cadenza. Next comes jazz-inflected *Casablanca*, a back and forth between murmurs of baritone saxophone and sassy soprano saxophone. Our journey finishes in *Alger*, with what begins as a tender, nocturnal reminiscence leaping into an energy-filled gallop to the finish.

JUSTIN WILLIAMS
Movement for String Quartet

Dale Barltrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello

A string quartet written from the inside out – Australian violist Justin Williams is equally as versed a chamber player as he is a composer, and when the central melody of this work first came to him, it was a string quartet that offered itself as the most natural medium. Williams describes it as 'melody driven and compact by design' and artfully condenses the expressive capabilities of the string quartet into a suspended breath.

INTERMISSION

JUAN PABLO JOFRE
String Quartet and Classical Accordion No.1
Jack Liebeck – violin, Adam Barnett-Hart – violin, Milena Pajaro-van de Stadt – viola, Timo-Veikko Valve – cello, James Crabb – classical accordion

A composer from a young age, there was one influence above all else behind Argentine Juan Pablo Jofre's music career: Astor Piazzolla. Like Piazzolla, the bandoneon is Jofre's instrument of choice, something of a cousin of the accordion. Determined to follow in Piazzolla's lineage, Jofre travelled across Argentina for his lessons, venturing on 16-hour bus rides to learn from performers who performed with the tango great himself. Flexible instrumentation and collaboration are at the heart of his practice, and this work, like much of Jofre's oeuvre, straddles the vibrant worlds of both tango and classical.

LOUIS SPOHR
Grand Nonetto in F major for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Bass, Op. 31
Joshua Batty – flute, Alexandra Allan – oboe, Michael Collins – clarinet, Tasman Compton – oboe, Stefan Dohr – French horn, Adam Barnett-Hart – violin, Sophie Nickel – viola, Kyril Zlotnikov – cello, Kirsty McCahon – double bass

There is no formula for a Nonet – any nine instruments will do, however Spohr was the first composer to append the title to his work. Written as a favour to Johann Tost, a friend of Spohr's, he requested the instrumentation, and further, requested each instrument be given a notable part. The favour certainly delivered, with Spohr writing that the work 'was played at one of the first musicales of the new season and aroused such enthusiasm that it was repeated frequently during that same season. Tost appeared each time with the score and parts under his arm, set them out on the music stands himself, and gathered them up again after the performance. He was as pleased by the applause as if he himself had been the composer.'



Concert Conversations 1 –
Concerto Conversations

10:00am – Townsville Civic Theatre

Jack Liebeck interviews Carolyn Sampson OBE, James Crabb, Kyril Zlotnikov, Caroline Henbest, Michael Dahlenburg and Chris Cartlidge.

PROGRAM

INTERVIEW

INTERMISSION

EDWARD ELGAR
Cello Concerto Op. 85 arr. for Cello and String Quintet by Carl Hinde
Jack Liebeck – violin, Catherina Lee – violin, Caroline Henbest – viola, Kyril Zlotnikov – cello, Timo-Veikko Valve – cello, Phoebe Russell – double bass

In 1918 Elgar had his tonsils removed; still in a kind of delirium after the anesthetic, he sat down to write the main theme the *Cello Concerto* and many have attributed the opening growl from the soloist as an effect of this. The theme unfurls through the violas in a winding dreamlike state, then back to the soloist where the elegiac character continues throughout.

Elgar had stopped composing across the First World War, and did not produce anything again until 1919, the year this work was completed. His return was prompted in the face of a now fractured Europe: a changed world. The *Cello Concerto* is now arguably the pinnacle of the genre, but at the time failed to achieve notice: the under-rehearsed premiere was disastrous, only further hindered by critiques of Elgar's old-fashioned sound. The charm of Jacqueline du Pré's 1960 recording propelled it from obscurity to cello fame.

WOLFGANG AMADEUS MOZART
Oboe Quartet in F major, K. 370
Alexandra Allan – oboe, Adam Barnett-Hart – violin, Sophie Nickel – viola, Michael Dahlenburg – cello

Mozart's *Oboe Quartet* is effectively a concerto – it's not easy to hide an oboist among strings, particularly when Mozart wrote the work with virtuoso oboist Friedrich Ramm in mind. The oboe was evolving: the addition of a high-F key meant the instrument could go higher than ever before, and Mozart was quick to take advantage of this newfound increase in range. While this work has all of Mozart's usual craft and elegance, the oboe is especially agile and playful. A central Adagio movement, pensive and lyrical, balances outer buoyant and faster movements.

RICHARD STRAUSS
Four Last Songs, arr. James Crabb
Carolyn Sampson OBE – soprano, Jack Liebeck – violin, Chris Cartlidge – viola, Charlotte Miles – cello, James Crabb – classical accordion

The *Four Last Songs* are exactly as their name suggests: Richard Strauss's swansong, written when the composer was 84 years old – although it was Strauss' publisher who gave them their name, each of the movements a setting that invokes death, but placidly. 'At Sunset', 'Spring', 'Upon Going to Sleep', and 'September' are all settings of poems by Hesse and von Eichendorff. The last of them, aptly, was written in September itself – the very month in which a year later, Strauss would pass away at his home in the Bavarian mountains. 'September' consciously references another of Strauss' epics, *Death and Transfiguration*. On his deathbed, Strauss calmly claimed: 'Dying is just like I composed it in *Tod und Verklärung*'.

AFCM Illuminates 1 – *The Shortest History of Music with Andrew Ford OAM, Part 1*

3:00pm – C2, Townsville Civic Theatre

Today, award-winning broadcaster and composer Andrew Ford OAM takes you on a lively journey through thousands of years of music. In *The Shortest History of Music, Part 1*, he asks how music began and evolved, and shows how it has always occupied the most private and public parts of our lives. From lullabies to court music, from the home to the world stage, from the folk song to the symphony: music reflects every aspect of our lives.

Ray Golding Sunset Series 1 – *Horn of Plenty*

5:00pm – Townsville Civic Theatre

Experience the brilliance of horn virtuoso Stefan Dohr. These are works that resist conformity, each shaped by a distinct artistic instinct and sense of form.

PROGRAM

YORK BOWEN

Quintet for Horn and Strings, Op 85

Stefan Dohr – French horn, Dale Barltrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello

British composer York Bowen, although a successful composer across his lifetime, is little remembered today. He did not follow the compositional conventions of many of his radical contemporaries; his staunchly Romantic approach was unwavering throughout the First World War and to the end of his life. As such his *Quintet for Horn and Strings*, composed in 1927, was brushed under the rug – seldom performed, and only recently published. It is certainly a case of right composer, wrong timing: from the first call of the horn to the shuffle and shudder of the accompanying strings as they shake themselves to life, the endurance of this brand of angsty, complex Romanticism makes this work a gem among the repertoire of the horn.



ISIDORA ŽEBELJAN

Dance of the Wooden Sticks

Stefan Dohr – French horn, Catherina Lee – violin, Emily Beauchamp – violin, Sophie Nickel – viola, Charlotte Miles – cello, Phoebe Russell – double bass

Isidora Žebeljan was one of Serbia's most prolific composers, particularly for film. Her *Dance of the Wooden Sticks* is atonal. It requires virtuosity from the hornist, and despite the limited size of the chamber ensemble, it calls for a wide spectrum of colour – in the horn, pitch bends and muted tones, accompanied by strings that ricochet, are plucked, savaged, and gently tremolo. This dance is an uncanny one: jerking and angular, and yet a chameleonic use of such a small ensemble.

ERNST VON DOHNANYI

Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37

Michael Collins – clarinet, Stefan Dohr – French horn, Adam Barnett-Hart – violin, Milena Pajaro-van de Stadt – viola, Timo-Veikko Valve – cello, Ana-Maria Vera – piano

From the confines of his bed, recovering from illness, Dohnanyi penned his *Sextet*; a work that looped together the world of the Hungarian composer's present with the lush musical traditions of Brahms. The first movement embarks on a serious quest – over eleven minutes it expands into drama, venturing into orchestral territory. The second movement paints a still landscape, the piano slowly drawing light from shimmering string chords. The clarinet stars in the third movement, needling a sweet yet eccentric melody before a playful finale, where staccato winds, pizzicato strings and pinpricks of piano all lighten into a tiptoe of a dance.

Governor's Gala – *Heavenly Serenade*

7:30pm – Townsville Civic Theatre

This program moves from the shadowed elegance of Fanny Hensel's quartet to Brahms' introspective piano miniatures and the refined lyricism of late Mozart. Along the way are seldom-heard songs and meditations—works that favour restraint over spectacle, and detail over grandeur.

PROGRAM

FANNY HENSEL-MENDELSSOHN

String Quartet in E flat major H277

Dale Barltrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello

While publicly overshadowed by her brother, Felix Mendelssohn, Fanny Hensel-Mendelssohn was a gifted composer and musician, and often considered the more passionate of the two siblings. Several of her works were published under Felix's name, and her compositional output was marred by her family's pressure to be both wife and mother. The *String Quartet in E-flat Major* is an elusive work – it opens, unusually, with a slow tempo and a dark, tonally uncertain mood. Felix was not altogether approving, and it is perhaps for this reason that it is Fanny's only work for the ensemble. What we are left with is impassioned, stormy, and emotionally sophisticated – a precious insight into this composer's complex inner world.

JOHANNES BRAHMS

Intermezzos for Piano, Op. 117

Olga Zado – piano

Brahms composed these three intermezzi as lullabies for grief – pieces that lull sleep with a tenderly melancholy air. The composer was first struck by the idea during his summer holidays in Bad Ischl and wrote to a musicologist, requesting he deliver some manuscript paper. The first is structured like a poem, inspired by the lines: *Baloo, my babe, lie still and sleep. It grieves me sore to see thee weep.* The second flows on with rippling, dappled motion, while the third opens with a hint of determination, before again dissipating into a state of pensive reflection.

MEL BONIS

Ave Maria

Carolyn Sampson OBE – soprano, Olga Zado – piano

Mélanie 'Mel' Bonis spent her life balancing the pressure of parenting with a life in music. Beyond her studies at the Paris Conservatoire, domestic life awaited her, away from the artistic scene her parents so disapproved of. Despite this, she still managed to write more than 300 works, including this setting of *'Ave Maria'*. While this text may have been set by countless composers, Bonis' version is particularly plaintive, the voice and piano independently weaving through a play of light and shadow.

GEORGE CRUMB

Three Early Songs for Voice and Piano: Night

Carolyn Sampson OBE – soprano, Olga Zado – piano

George Crumb, avant-garde American composer, considered his early works the 'sins of his youth' and he discouraged performances of all but these *Three Early Songs*, written while the composer was still a teenager. They are dedicated to Elizabeth Brown, who not only premiered the songs, but would become his wife. While Crumb's style would become renowned for unconventional notation, atonality, and unusual instrumentation, only a hint of this bubbles beneath this miniature of nighttime.

FELIX MENDELSSOHN

Auf Flügeln des Gesanges, Op. 34, No. 2

Carolyn Sampson OBE – soprano, Olga Zado – piano

'On Wings of Song' is one of Felix Mendelssohn's best-known melodies, featuring a gently rippling piano accompaniment to a moment of lyrical sublime. A setting of a poem by Heinrich Heine, a waterside idyll is painted, a scene by the Ganges, where a lover is whisked away on wings to be among the flowers and wandering gazelles.

REYNALDO HAHN

12 Rondels: *Les étoiles*

Carolyn Sampson OBE – soprano, Olga Zado – piano

French composer Reynaldo Hahn wrote over a hundred songs throughout his lifetime, drawing inspiration from a rich variety of poetic sources. '*Les étoiles*' is a movement from a larger song cycle, in which Hahn toys with the historical poetic form of the rondel – a genre where the same two rhyme patterns are used cyclically. Across the cycle, texts are taken from both ancient and contemporary examples of the poetic form and placed alongside one another with astute timelessness. '*Les étoiles*' at the cycle's centre is a rumination on the wondrous twinkling of starlight.

INTERMISSION

PETERIS VASKS

Vientulais engelī (Lonely Angel)

Jack Liebeck – violin, Dale Barltrop – violin, Catherina Lee – violin, Francesca Hiew – violin, Emily Beauchamp – violin, Milena Pajaro-van de Stadt – viola, Caroline Henbest – viola, Chris Cartlidge – viola, Kyril Zlotnikov – cello, Timo-Veikko Valve – cello, Phoebe Russell – double bass, Kirsty McCahon – double bass

Latvian composer and double bassist Peteris Vasks composed under the shadow of the Soviet Union, migrating to Lithuania in search for more artistic freedom. His work *Vientulais Engeli* is a meditation for solo violin and string orchestra, inspired by a vision Vasks had of an angel, of which he wrote: 'The angel hovers over the world brings comfort and healing. This piece is a response to the pain.' The violin embodies this sense of otherworldliness, sweeping through Vasks' soundscape like a dream, observing the state of the ravaged Earth with tears in his eyes and yet an almost imperceptible loving touch of his wings.



WOLFGANG AMADEUS MOZART

Concerto for Clarinet and Orchestra in A major, K. 622

Michael Collins – clarinet, Adam Barnett-Hart – violin, Dale Barltrop – violin, Francesca Hiew – violin, Emily Beauchamp – violin, Sophie Nickel – viola, Caroline Henbest – viola, Michael Dahlenburg – cello, Charlotte Miles – cello, Phoebe Russell – double bass, Kirsty McCahon – double bass

The clarinet owes much of its place in the woodwind family and the symphony orchestra to Mozart and the clarinetist to whom this concerto was dedicated, Anton Stadler. The Clarinet Concerto was the last work Mozart completed before his death – he was just 35 years old. It was originally written for the basset clarinet, a slightly lower, larger beast than the clarinets of A and B-flat you're more likely to encounter today. The soul-soothing second movement is bookended by two agile, exhilarating sprints – virtuosity only brightened by the joyous major mood throughout.



DAY 3 Sunday 27 July

Sunday Retrospective

11:00am – St James' Cathedral

This concert brings together solo cello, medieval chant, contemporary chamber works, and rich ensemble textures. Voices shift between ancient and modern, sacred and secular, across combinations that include woodwind trio, piano four hands, and a nonet of strings.

PROGRAM

JOHN TAVENER

Threnos for Cello

Timo-Veikko Valve – cello

The first gesture in this work for solo cello is a succession of three ascending notes, gradually bruised as double-stops huskily introduce an accompanying second voice. Written to commemorate the death of one of Tavener's friends, *Threnos* takes its title from an ancient Greek rite, the threnos of mourning, a chant performed over a dead body. Grief dips its toes in and out through the loneliness of a single instrument harmonising itself, and the deep breaths of space between each distant, wordless phrase.

HILDEGARD OF BINGEN

O choruſcans lux stellarum

Carolyn Sampson OBE – soprano

Saint Hildegard of Bingen, a German abbess of the 11th century, doubled as a mystic, a visionary, a philosopher, a poet, and a composer – hundreds of years later her work still twinkles with the same starlight it was written beneath. '*O sparkling starry night*' is a brief step back into the religiosity of the middle-ages.

ARVO PÄRT

My Heart's in the Highlands, arr. James Crabb

Carolyn Sampson OBE – soprano, James Crabb – classical accordion

A setting of the Robert Burns poem of the same name:

*Farewell to the Highlands, farewell to the North,
The birth-place of Valour, the country of Worth;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love.*

HARRY SDRAULIG

Hat-trick

Joshua Batty – flute, Alexandra Allan – oboe, Tasman Compton – bassoon

For flute, oboe, and bassoon, this hat-trick of performers are a team in a football match, pulling apart and then melding together as a dynamic, fast-paced unit. This is a high-octane work, full of fancy footwork, and a few sneaky tricks to boot: flute flutters, cheeky quips from the oboe, and a bassoon that makes full use of its extensive range. But just like the football match it was inspired by, there are moments of downtime to show off the soloistic capabilities of each member of this agile trio.

INTERMISSION

ROSS EDWARDS

A flight of sunbirds

Ana-Maria Vera – piano, Olga Zado – piano

Ross Edwards's music often captures the spirit and radiance of Australia's birdlife – *A Flight of Sunbirds* is one part of the composer's flock, a set of nine bagatelles for piano four hands. Designed to be musically, but not technically, challenging, these works fly under the hands of professionals, but just as equally stand for the parroting fun of amateurs.

ANNE CAWRSE

Songs without Words

Emily Sun – violin, Kyril Zlotnikov – cello, Joseph Havlat – piano

Taking its title from one of Felix Mendelssohn's most famous musical forms, Australian composer Anne Cawrse's *Songs without Words* are three short works for piano trio, lushly lyrical, and in her words 'unapologetically melodic'. Mendelssohn's influence extends beyond the title: the trio is an exploration of his complicated musical relationship with his sister Fanny, modelled on both composers' works in the same genre. The first movement, '*Ornamental*', places a sturdy bass against a deceptively simple melody, highly embellished. The second, '*Lied*', is a tribute to the melancholy of the composers' slow movements. '*Swansong*' brushes on the sense of loss between the siblings, both in reference to Fanny's death and the vastly different trajectories of their careers.

OLLI MUSTONEN

Nonet II for Four Violins, Two Violas, Two Cellos, and Bass

Dale Barltrop – violin, Francesca Hiew – violin, Emily Beauchamp – violin, Jack Liebeck – violin, Chris Cartlidge – viola, Caroline Henbest – viola, Michael Dahlenburg – cello, Charlotte Miles – cello, Phoebe Russell – double bass

Olli Mustonen spends his time between composing, conducting and a busy career as a concert pianist – as such, his work flirts with several influences: the composers of his Finnish homeland, aspects of minimalism, and of course, the inevitable and all-encompassing J.S. Bach. *Nonet II* places these influences against one another, building itself up from fragmentary gestures across its four movements, steeped in Bach's harmonic craft and form, and yet endlessly contemporary. The finale is rousing, with all string bows afire.

FREE COMMUNITY EVENT

AFCM Queens Gardens Concert with the Great Barrier Reef Orchestra

3:00pm – Queens Gardens

Settle in for an afternoon of live music with the Great Barrier Reef Orchestra conducted by Theodore Kuchar, joined by AFCM Festival Artists. Jack Liebeck will join the orchestra to perform a movement from Bruch's *Violin Concerto No. 1*, and Stefan Dohr will do the same for Mozart's *Horn Concerto No. 3*. The AFCM Fellowship Ensemble, the Andromeda Sax Quartet, will also take to the stage to perform a saxophone arrangement of Bach's *Italian Concerto in F Major, BWV 971: First movement*. Works performed by the Great Barrier Reef Orchestra include excerpts from Beethoven's *5th Symphony* and Peter Sculthorpe's *Earth Cry*.

LUDWIG VAN BEETHOVEN

Symphony No.5 in C minor, Op. 67: Allegro con brio

Great Barrier Reef Orchestra, Theodore Kuchar – Conductor

WOLFGANG AMADEUS MOZART

Horn Concerto No. 3 in E flat major, KV447: Allegro: Allegro, Larghetto, Allegro

Stefan Dohr (French horn), Great Barrier Reef Orchestra, Theodore Kuchar – Conductor

PETER SCULTHORPE

Earth Cry

Great Barrier Reef Orchestra, Theodore Kuchar – Conductor

MAX BRUCH

Violin Concerto No.1 in g minor: Allegro energico 9' Vorspiel: Allegro moderato, Adagio, Finale

Jack Liebeck (violin), Great Barrier Reef Orchestra, Theodore Kuchar – Conductor

JOHANN SEBASTIAN BACH

Italian Concerto in F major, BWV 971: First movement – Die Tochter Jephtas, An den Mond, Dem Helden

Andromeda Sax Quartet – Paige Gullifer, Rachel Down, Henry Docker, Ryan Piccione

ALEJANDRO MORIERA

El Caballero Mestizo

Great Barrier Reef Orchestra, Theodore Kuchar – Conductor

JOHN POWELL

How to train your Dragon

Great Barrier Reef Orchestra, Theodore Kuchar – Conductor

GEORGE GERSHWIN

Porgy and Bess: A Symphonic Picture arranged by Robert Russell Bennett

Great Barrier Reef Orchestra, Theodore Kuchar – Conductor

AFCM Ray Golding Sunset Series 2 – Sunset Screening

5:00pm – Townsville Civic Theatre

Wind down with cinematic flair as Festival Artists perform Korngold's lush, Hollywood-inflected quartet. The Sunset Screening is of the recently restored *A Scandal in Bohemia* (1921), with a live soundtrack composed and arranged by Joseph Havlat.

PROGRAM

ERICH KORNGOLD

String Quartet No. 2, in E flat major, Op. 26

Dale Barltrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello

Austrian composer Erich Korngold straddled the spheres of film composition and the concert hall – as one of the most influential composers of early Hollywood film, his music twinkles with the animated magic of the cinema. *String Quartet No. 2* was written just before the composer departed Europe to live in the United States, pressured by the rapid rise of the Nazi regime. While Korngold was averse to the anti-serialism of his peers, he still found ways to push tonality to its very limits – here, harmonic complexity manifests in shards of uncertainty, dancing from the opening allegro to the waltz finale.

JOSEPH HAVLAT

A Scandal in Bohemia, newly arranged by Joseph Havlat

Joseph Havlat – piano, Joshua Batty – flute, Alexandra Allan – oboe, Lloyd van't Hoff – clarinet, Tasman Compton – bassoon, Stefan Dohr – French horn, Mark Smith – trumpet, James Crabb – classical accordion

Based on the short story by Arthur Conan Doyle, *A Scandal in Bohemia* (1921) pits detective Sherlock Holmes (as played by Eille Norwood) against Irene Adler, an opera singer at the heart of a blackmail plot. Joseph Havlat was invited to compose a score for the newly restored film for its screening at the 2024 BFI London Film Festival, and here it has been reimagined for winds, brass, accordion and piano.



AFCM Sunday Night Concert – *Bohemian Rhapsodies*

7:30pm – Townsville Civic Theatre

A rich celebration of Czech music, this concert features Janáček's spirited wind suite, Martinů's jazz-tinged ballet, and two vivid works by Dvořák that are lyrical, playful, and packed with character.

PROGRAM

JANACEK

Mládí, Suite for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Horn

Joshua Batty – flute, Alexandra Allan – oboe, Michael Collins – clarinet, Lloyd van't Hoff – bass clarinet, Tasman Compton – oboe, Stefan Dohr – French horn

If a broken oboe wasn't enough to derail the premiere of Janáček's *Mládí*, the clarinetist's instrument following suit certainly guaranteed it. While the oboe was quickly fixed, the clarinetist instead decided to mime his part, leaving Janáček furious. After this unsuccessful premiere, another performance was scheduled just a month later – this time with a different collection of players. *Mládí* translates to 'Youth', a reminiscence composed when the composer was 70. Its themes are those Janáček encountered in his younger years, particularly those spent in the Old Brno Monastery.

ANTONIN DVOŘÁK

String Quartet Op. 97, "American", Movt. 1

Paige Gullifer – soprano saxophone, Ryan Piccione – alto saxophone, Henry Docker – tenor saxophone, Rachel Down – baritone saxophone

Czech composer Antonin Dvořák sketched the 'American' String Quartet in just three days, polishing it off in the next thirteen. He completed the score with the comment: 'Thank God! I am content. It was fast'. The composer had been on vacation in Spillville, Iowa, where he found the company of his family, a thriving Czech immigrant community, and the salve of nature a breath of fresh air from his position at the New York Conservatory. Enchanted by the novelty of America, Dvořák subtitled his first American work, the ninth symphony, *'From the New World'*. This quartet was annotated more humbly: 'The second composition written in America.'



BOHUSLAV MARTINŮ

La revue de cuisine, for Clarinet, Bassoon, Trumpet, Violin, Cello and Piano

Lloyd van't Hoff – clarinet, Tasman Compton – bassoon, Mark Smith – trumpet, Emily Sun – violin, Timo-Veikko Valve – cello, Olga Zado – piano

This suite of works comes from Martinů's final ballet, which was originally titled *The Temptation of the Sainly Pot*. It deals with the convoluted love triangles and antics of kitchen cutlery and crockery, as the relationship of Pot and Lid is under threat. Martinů was inspired by many of the Paris jazz bands active at the time, and each of the movements blends his own classical training with the carefree forms of popular dance tunes. The chirpy finale reflects the moment a Big Foot kicks Pot back into the loving arms of Lid – a ballet as absurd as its music is theatrical.

INTERMISSION

ANTONIN DVOŘÁK

Piano Quintet No. 2 in A major, B. 155, Op. 81

Emily Sun – violin, Catherina Lee – violin, Milena Pajaro-van de Stadt – viola, Charlotte Miles – cello, Ana-Maria Vera – piano

While this is technically the second of Dvořák's piano quintets, the first never made it to publication. Dvořák, for his second attempt at the genre, began to revive some of the material used in the first, but the composer quickly ditched this idea and began anew. In four movements, Dvořák's folk inspired work recalls the ambience of Bohemia, operating at a symphonic scale at almost 40 minutes in length. Of note is the second movement, a *dumka*, which tugs at the heartstrings with intimate delicacy.



DAY 4 Monday 28 July

Concert Conversations 2

10:00am – Denise Glasgow Performing Arts Centre

Jack Liebeck interviews Andrew Ford OAM, Sophie Nickel, Ana-Maria Vera and Michael Collins.

PROGRAM

INTERVIEW

INTERMISSION

TRADITIONAL (ARR. JAMES CRABB)

Scottish Traditional Folk Music arr. James Crabb

James Crabb – classical accordion, Jack Liebeck – violin, Adam Barnett-Hart – violin, Sophie Nickel – viola, Timo-Veikko Valve – cello, Phoebe Russell – double bass

MARIA DRANISHNIKOVA

Poem

Alexandra Allan – oboe, Ana-Maria Vera – piano

Little is known about the Russian composer Maria Dranishnikova – indeed, to date *Poem* is the only work of hers that has been discovered or published. Recovered from a St. Petersburg archive, the 1953 work was only published in 2003. However, while Dranishnikova's identity remains mysterious, the impassioned, emotional work is certainly not the work of any amateur composer. It was written for the oboist of the Leningrad State Philharmonic, Vladamir Kulin, as a tribute following the tragic and unhappy love affair the pair had together. The lovers' fate is captured in this work of impassioned, heart-rending turmoil.

ANDREW FORD OAM

Little Star

Carolyn Sampson OBE – soprano, James Crabb – classical accordion

The composer writes: "Most people think 'Twinkle, Twinkle, Little Star' is a nursery rhyme, but strictly speaking it isn't. Proper nursery rhymes are anonymous – like folk songs – and 'Twinkle, Twinkle' is a five-verse poem written around the beginning of the nineteenth century by a young English woman, Jane Taylor. She called her poem 'The Star'. I began setting the words to music the day after my daughter was born, 'How I wonder what you are!' seeming an especially pertinent question."

FRANZ SCHUBERT

Du Bist die Ruh arr. Xandi van Dijk

Adam Barnett-Hart – violin, Emily Sun – violin, Sophie Nickel – viola, Kyril Zlotnikov – cello

The enduring patience of eternal love resonates in Schubert's *'You are Rest and Peace'*, which with perfect, calculated simplicity pushes the vocalist to the limits of control and refinement. Nothing here is out of place, and indeed, the work's repetitive nature is almost intended to lull the listener into a state of calm. The apex, when it comes, resolves with an unoppressed ease. This is music stripped back to its fundamentals, a mastery of execution.

FREDERIC CHOPIN

Nocturne in E-flat major, Op. 9 No. 2, arr. Sarasate
Jack Liebeck – violin, Michael Collins – clarinet

Frederic Chopin's piano music encompassed several styles, but the Nocturnes, little portraits evoking nighttime, are perhaps some of his most treasured. The second of the *Op. 9 Nocturnes* is arguably the most famous of his works. Whilst the genre was created by the Irish composer John Field, it was Chopin who made them unmistakably his own, with extensive rubato, delicate ornamentation and a suspended, tender nighttime mood. Each cadence point glows with a comforting lamplight of resolution.

CHARLES GONOU

Waltz fr. Faust, arr. Liszt
Ana-Maria Vera – piano

Franz Liszt legitimised the form of the transcription – with a healthy dash of artistic freedom, his transcribed works are unmistakably the works of their original composers and yet enlivened under his innovative and notoriously difficult writing for piano. Under Liszt's compositional hand, this waltz of Gounod's almost reflects the plot of *Faust*, the opera from which it was taken, with craftsmanship and intricacy that could very well be a deal with the devil. The waltz begins with an introduction that evokes a gallop, before shattering into a cascade of frantic virtuosity.

FREE EVENT

AFCM Pathways International Public Masterclass 1

Led by Dale Barltrop

1:00pm – C2, Townsville Civic Theatre

Watch the next generation of musicians at work as the AFCM Pathways Program International Masterclasses Ensembles perform, refine, and respond in real time under the guidance of leading Festival artists.

AFCM Illuminates 2 – Who's Afraid of the Big, Bad Serialists?

3:00pm – C2, Townsville Civic Theatre

Andrew Ford OAM unpacks the music and ideas of Berg and Webern, whose radical works once shocked audiences, with the works of these composers performed by Michael Collins, Timo-Veikko Valve and Joseph Havlat.

PROGRAM

ALBAN BERG

Adagio for Clarinet, Violin and Piano

Michel Collins – clarinet, Joseph Havlat – piano

This piece is a palindrome! Although it doesn't appear so at first listen, Alban Berg's writing, after 120 bars, flips on itself. Berg arranged this movement for a more intimate ensemble from his work *Kammerkonzert*, a mathematical work for piano, violin and 13 wind instruments. Dedicated to his teacher and fellow member of the Second Viennese School, Arnold Schoenberg, this was Berg's first experimentation with serialism – a haunting and at times difficult work that is just a taste of the wild mythos and complex alien world these composers delved into after the turbulence of the early 20th century.

ANTON WEBERN

Drei kleine Stücke for Cello and Piano, Op. 11

Timo-Veikko Valve – cello, Joseph Havlat – piano

All the world in a grain of sand: Anton Webern's three 'little' pieces take the idea of brevity to the extreme. The shortest is started and finished in no more than twenty seconds, a musical morsel that challenges our very idea of musical form. Webern originally had set out to write a great cello sonata and sent this work to his teacher Arnold Schoenberg, with an apology attached for failing at the task. While Webern at times worried about how his audiences would receive such brief works, he had full faith in their musical communication: it's almost possible to count every note of these works on your fingers, but Webern saw them as complete sentences, phrases teeming with every kind of musical life.

AFCM Ray Golding Sunset Series 3 – Baroque Sunset

5:00pm – Townsville Civic Theatre

Accordion, violin and piano take centre stage in Baroque works by Handel, Vivaldi and Bach, reimagined with bold instrumentation and fresh energy. James Crabb's arrangement of Bach's double concerto adds a striking twist to this sunset program.

PROGRAM

GEORGE FREDERIC HANDEL

Sonata in D major, Op. 1 No.13 HWV 371

Emily Sun – violin, Timo-Veikko Valve – cello, James Crabb – classical accordion

While Handel began his compositional career in Germany, he concluded it in London – consequently, many of his works have ended up scattered across cities throughout Europe, often in dubious editions. It is then no small miracle that a manuscript of this sonata survived three centuries, but as much, its unsettlingly modern use of tonality. The violin outlines the standard straightforwardness of a D major chord, only to misstep at the arpeggio's apex – an E appears, hauntingly knocking the adagio askew. It's unexpected, and reveals Handelian intent on never getting caught too deep in convention.

ANTONIO VIVALDI

Concerto in C major, RV 554

Dale Barltrop – violin, Jack Liebeck – violin, Emily Beauchamp – violin, Francesca Hiew – violin, Milena Pajaro-van de Stadt – viola, Caroline Henbest – viola, Kyril Zlotnikov – cello, Michael Dahlenburg – cello, Charlotte Miles – cello, Tasman Compton – bassoon, Kirsty McCahon – double bass, James Crabb – classical accordion

Baroque composer Antonio Vivaldi was baptised almost immediately after his birth, for fears that he would not survive. We don't know if the ailments of his early life ever eased, but they did not stop Vivaldi living an active social life! They did, however, prevent him from attending mass, despite also being an ordained priest. With over 500 concerti to his name, including the inimitable *Four Seasons*, and with the wisdom of *hindsight*, it is a surprising that after his death in 1741 Vivaldi faded into obscurity. The 20th century saw his revival, for which we are glad, including credit for his pivotal role in developing the concerto genre.

JOHANN SEBASTIAN BACH

Concerto for Two Keyboards in C minor BWV 1060, arr. for concert accordion, piano and string quintet by James Crabb

Dale Barltrop – violin, Francesca Hiew – violin, Caroline Henbest – viola, Michael Dahlenburg – cello, Kirsty McCahon – double bass, James Crabb – classical accordion, Olga Zado – piano

In the era before recordings, few people could keep track of what musical material had been already used – Bach was a fiend for reducing, reusing and recycling his pre-existing music when an occasion or necessity called for it. It is still debated whether this *Concerto for Two Keyboards* came before or after the suspected version for violin and oboe – in any case, Bach certainly got bang for his buck out of this three-movement work.

GEORGE FREDERICH HANDEL

Concerto Grosso in A major, Op. 6, No.11 HWV 329

Emily Sun – violin, Francesca Hiew – violin, Dale Barltrop – violin, Emily Beauchamp – violin, Milena Pajaro-van de Stadt – viola, Caroline Henbest – viola, Kyril Zlotnikov – cello, Michael Dahlenburg – cello, Kirsty McCahon – double bass

Handel completed the *Op. 6 Concerto Grosso* in just four weeks, penning twelve intricate examples of the genre. The eleventh (in A major) is likely the last of the set written, and is a partial reworking of Handel's pre-existing *A major organ concerto*. The ensemble is split into two parts, a small group of soloists and the ripieno or accompanying instruments. Handel's concerti grossi are generally less soloistic than those in the flashier Italian style, but the finale of this work ensures the brilliance of solo violin is given its due moment in the limelight.



AFCM Evening Concert 1 – *Final Words*

7:30pm – Townsville Civic Theatre

A concert shaped by final statements and farewells. Carolyn Sampson leads Chausson's poignant *Chanson perpétuelle*, Nicole Murphy reflects on Beethoven and the pandemic in *Invocations*, and a new work by Andrew Ford OAM premieres. The evening closes with Mahler's unfinished Tenth Symphony, arranged for chamber orchestra by Michelle Castelletti.

PROGRAM

ERNEST CHAUSSON

Chanson perpétuelle for Soprano and Piano Quintet, Op. 37

Carolyn Sampson OBE – soprano, Dale Barltrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello, Ana-Maria Vera – piano

Chausson's final work is one of his most enduring – a setting of a dark and melancholic poem by Charles Cros. A lover contemplates suicide, to a poignant, trembling melody, in Chausson's sense of French restraint. Chausson thought frequently of death; at 20 years old he jotted into his diary 'I have the premonition that my life will be short. I'm far from complaining about it, but I should not want to die before having done something.' Six months after he finished this work, just 44 years old, he was involved in a cycling accident and killed instantly.

NICOLE MURPHY

Invocations

Michael Collins – clarinet, Adam Barnett-Hart – violin, Milena Pajaro-van de Stadt – viola, Kyril Zlotnikov – cello, Ana-Maria Vera – piano

Nicole Murphy's *Invocations* was written 250 years after Beethoven's birth but evolved into both a commemoration and a prayer of hope after the COVID pandemic. Drawing from Beethoven's *C major Mass*, it takes the soprano melody of the 'Kyrie', using that as a bass line and from that a lighter, contemporary prayer is invoked.

PREMIERE PERFORMANCE

ANDREW FORD OAM

Machnamh: ruminations on a tune by Seán Ó Riada

William Mabo – didgeridoo, Dale Barltrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello

The composer writes: "The title (pronounced 'Mock-niv') is an Irish word meaning 'meditation' or 'rumination', the subject of which, in this case, is Seán Ó Riada's famous tune 'Mná na hÉireann' ('Women of Ireland'). *Machnamh* was commissioned by Owen J. Conlan in memory of his mother, Eva Gladys Conlan."

INTERMISSION

GUSTAV MAHLER

Symphony No. 10 in F sharp major arr. Castelletti

Michael Collins – conductor, Catherina Lee – violin, Emily Beauchamp – violin, Sophie Nickel – viola, Timo-Veikko Valve – cello, Kirsty McCahon – double bass, Joshua Batty – flute, Alexandra Allan – oboe, Lloyd van't Hoff – clarinet, Tasman Compton – bassoon, Stefan Dohr – French horn, Mark Smith – trumpet, James Crabb – classical accordion, Melina van Leeuwin – harp, Joseph Havlat – piano, Peter Neville – percussion, Ian Brunskill – percussion

The curse of the ninth – the superstition that a composer's ninth symphony is destined to be their last. While it was Beethoven and Schubert who set the scene with unfinished tenth symphonies, it was Mahler who fueled this obstacle into superstition. He even attempted to avoid it by designating his ninth symphony a symphonic song cycle, *Das Lied von der Erde*. Regardless, Mahler's tenth symphony was never completed. Its dissonance reflects its entanglement in the tortured end of the composer's life, when Alma, his adored wife, had an affair. Mahler covered the pages of his symphony's manuscript with tortured outcries: 'Madness, seize me, the accursed! Negate me, so I forget that I exist, that I may cease to be!' The heart of the finale features a tender love song, one last tribute to Alma. Many people have attempted completion, including this inspired chamber version by Michelle Castelletti.



DAY 5 Tuesday 29 July

AFCM SPECIAL EVENT

Orpheus-Goolboddie Island Concert

Departs SeaLink Breakwater Terminal 12:30pm, returns 8:00pm

A Festival favourite, this day trip combines natural beauty, fine music and relaxed hospitality. Enjoy refreshments on the ferry across to Orpheus-Goolboddie Island, followed by an afternoon concert on the beach. After time to explore or swim, return to Townsville over dinner and open sea.

PROGRAM

ADOLPHUS HAILSTORK

Variations for Trumpet

Mark Smith – trumpet

With unusual meter and rhythmic fluctuations, Adolphus Hailstork's *Variations for Trumpet* are an inventive take on a brassy fanfare, the opening theme quickly kaleidoscoping into a flurry of ideas. Hailstork's variations include a moment where the trumpeter's hand moves in and out of the bell, creating an uncanny wavering of pitch. In another the haze of a mute suspends a moment of enchantingly withdrawn lyricism. With flutter tongue, rubato and a devoted exploration of the instrument's range, Hailstork's variations are steeped in nuanced shades of trumpet colour.

KRZYSZTOF ZGRAJA

Flamenco Studies

Joshua Batty – flute

JOHANN SEBASTIAN BACH

Partita in A minor, BWV 1013 for bassoon

Tasman Compton – bassoon

Bach's only work for solo flute has been readily transcribed for the rest of the woodwind family and beyond. It is as nimble and challenging for the

modern bassoon as it was for the flauto traverso for which it was written. Bach's writing, intricate harmonies and the use of polyphony to suggest multiple voices, flows in breathless continuity.

CHERYL FRANCES-HOAD

Something More Than Mortal

Carolyn Sampson OBE – soprano

'*I am working very hard*' is the staccato line that is repeated insistently and boots this curious song to life. The lyrics are taken from letters written by mathematician and daughter of Lord Byron Ada Lovelace to her correspondent Charles Babbage, when the pair were collaborating on an early prototype of the modern-day computer: the Analytical Engine. Unaccompanied, the solo voice is both assuring and confronting, with lyrics that spill forth like racing thoughts, balanced on the cusp of a breakthrough.

FERNANDE DECRUCK

Variations Saxophoniques

Paige Gullifer – soprano saxophone, Ryan Piccione – alto saxophone, Henry Docker – tenor saxophone, Rachel Down – baritone saxophone

Fernande Decruck wrote 40 works for the saxophone, inspired by both her husband, a saxophonist, as well as the French classical saxophone school, which was finding its feet at her alma mater, the Paris Conservatoire. One bittersweet melody is the theme behind these 11 miniature variations for saxophone quartet, fleeting vignettes which flow seamlessly into one another. The work concludes with a grand fugue, complete with an elaborate alto saxophone cadenza, which guides this work to finish as it began – with a sense of homecoming.



DAY 6 Wednesday 30 July

Concert Conversations 3

10:00am – Denise Glasgow Performing Arts Centre

Jack Liebeck interviews Milena Pajaro-van de Stadt, Olga Zado, Tasman Compton and Emily Sun.

PROGRAM

INTERVIEW

INTERMISSION

ALBERTO GINASTERA

Danzas Argentinas, Op. 2: Danza de la mosa donosa

Olga Zado – piano

The 'Dance of the Graceful Girl' is a slowly lilting work for solo piano, one of Alberto Ginastera's many evocative depictions of Argentinian dances. There is something unsettled about this chromatic and crackling work, reminiscent of the haunting sounds of a music box, where beneath an elegant tune winds a circular, doleful dance. The final chord is atonal and brushes away any sense of conclusion.

JOAN TOWER

Rising for Flute, Two Violins, Viola, and Cello

Joshua Batty – flute, Adam Barnett-Hart – violin, Emily Sun – violin, Milena Pajaro-van de Stadt – viola, Michael Dahlenburg – cello

Contemporary American composer Joan Tower's work *Rising* embodies its exact title: it is about the simple gesture of ascent – music that is always climbing in some way or another. The composer writes: 'I have always been interested in how music can 'go up'; It is a simple action, but one that can have so many variables: slow or fast, accelerating, slowing down, getting louder or softer – with thick or thin surrounding textures going in the same or opposite directions.' Within the melody, long drawn-out climbs alternate with rapid upwards flurries, variations of movement with the shimmering athleticism of the flute at their centre.

SERGEI PROKOFIEV

"Death of Juliet" from Romeo and Juliet arr.

Vadim Borisovsky

Milena Pajaro-van de Stadt – viola, Joseph Havlat – piano

The original libretto for Prokofiev's ballet *Romeo and Juliet* gave the story a happy ending – Romeo would rescue Juliet before her suicide, and the ballerinas could dance on. It is perhaps then fortunate that the company who would end up with the production, the Bolshoi Theatre of Moscow, were vehemently against the idea, although that wasn't their only gripe: they considered Prokofiev's score 'undanceable'. There is something wonderfully understated about this movement, only enhanced by this intimate arrangement for viola and piano. Juliet's death spins out in ghostly dissonance, after a brief meander through the nostalgia of her short-lived innocence.

SERGEI PROKOFIEV

"Dance of the Knights" from Romeo and Juliet

arr. Vadim Borisovsky

Milena Pajaro-van de Stadt – viola,

Joseph Havlat – piano

This is music that is bitter, dissonant and arrogant. The feud of the Montagues and Capulets, painted in noble rhythms that bite and shudder with musical vitriol. The placated centre of this movement, as Juliet dances with Paris, is so simple and tender – a moment for Juliet's sweet girlishness, soon cut away by the strident force of the opening theme.

ERIK SATIE

Trois Gnossiennes: No 1, arr. Orfeo Mandozzi

Kyryl Zlotnikov – cello, Joseph Havlat – piano

In the free time notation of the *Trois Gnossiennes* one is given a hint of the artistic radicalism of Erik Satie. Perhaps note that the eccentric lived in an apartment never accessed by anyone of the outside world (except upon his death, when it was revealed to contain 100 umbrellas), dressed himself up in a suited persona and founded his own religious sect. In the *Gnossiennes* Satie flirts with boredom, challenges the foundations of music in quiet, melancholic radicalism. His influence extends through to the contemporary music of the 21st century, and yet he is often a footnote to his compatriots Ravel and Debussy – it is apt then that he has been described today as an artist 'both everywhere and absent'.

REINHOLD GLIÈRE

Impromptu Op. 35, No. 9

Tasman Compton – bassoon, Joseph Havlat – piano

Glière dodged the political upheaval and persecution of artists of the Soviet Union in the 20th century by committing to his decidedly 'old-fashioned' mode of composition. His music, frequently reminiscent of Tchaikovsky or other Romantics before him, kept him in favour with the authorities. Glière was known as a skilled melodist, a quality that emanates in the allure of the *Impromptu*, the bassoon movement of the 11 pieces the composer wrote for various wind instruments and piano.

FREE EVENT

AFCM Pathways International Public Masterclass 2

Led by Stefan Dohr

1:00pm – C2, Townsville Civic Theatre

AFCM Illuminates 3 – The Shortest History of Music with Andrew Ford OAM, Part 2

3:00pm – C2, Townsville Civic Theatre

In Part 2 of *The Shortest History of Music*, Andrew Ford OAM continues his engaging exploration of music's rich history. How did what we call 'classical music' develop? What role did music notation play? How did Joseph Haydn's career take him from being a liveried servant to the most famous composer in Europe? And why is Clara Schumann such an important figure in the story of the concert hall?

AFCM Ray Golding Sunset Series 4 – Goodman's Clarinet

5:00pm – Townsville Civic Theatre

A tribute to Benny Goodman, whose commissions left a lasting mark on 20th-century music. Michael Collins brings Bartók's *Contrasts* to life alongside works by Poulenc (in a fresh accordion arrangement by James Crabb) and Copland's jazz-tinged concerto, originally deemed "too difficult for Benny" himself.

PROGRAM

BÉLA BARTÓK

Contrasts for Violin, Clarinet, and Piano

Adam Barnett-Hart – violin, Michael Collins – clarinet, Joseph Havlat – piano

In 1938, clarinetist Benny Goodman approached the renowned composer Béla Bartók for a commission. Somehow, despite a prolific output of works, Bartók had not yet used a woodwind instrument in a chamber work. *Contrasts*, the outcome, makes the most of the disparate tone qualities that had so far troubled the composer – the violin and clarinet, drawing on the folk idioms of Bartók's Hungarian heritage, parade through the very extremes of their technical capabilities. The first movement broods, a gentle atmosphere permeates the second, and the finale, complete with unusual violin tunings, dances manically to its close.

FRANCIS POULENC
Sonata for Clarinet and Classical Accordion,
arr. James Crabb
Michael Collins – clarinet,
James Crabb – classical accordion

Francis Poulenc was set to accompany Goodman in the premiere of his *Clarinet Sonata* but died only a few months before its scheduled Carnegie Hall performance. As a music editor was left to hurriedly tidy up the unpolished edition Poulenc left behind, it was Leonard Bernstein who leapt to the role of piano accompaniment. James Crabb, in this arrangement, avoids the problem of pianists altogether, reinvigorating the three movements of this already agile, luminous sonata with the addition of accordion.

AARON COPLAND
Concerto for Clarinet and String Orchestra
Michael Collins – clarinet, Catherina Lee – violin,
Dale Barltrop – violin, Emily Sun – violin,
Francesca Hiew – violin, Emily Beauchamp – violin,
Caroline Henbest – viola, Chris Cartlidge – viola,
Kyril Zlotnikov – cello, Timo-Veikko Valve – cello,
Michael Dahlenburg – cello, Phoebe Russell – double bass

‘I made no demands on what Copland should write. He had completely free rein, except that I should have a two-year exclusivity on playing the work. I paid two thousand dollars and that’s real money. At the time there were not too many American composers to pick from...’ So, Goodman reflected on his commission of the enduringly popular, single movement Clarinet Concerto. Copland took Goodman’s successful jazz recordings as inspiration, and the work teeters on the very edge of the classical genre. Performing it is no mean feat either, the original manuscript reads: ‘1st version –later revised– of *Coda of Clarinet Concerto* (too difficult for Benny Goodman)’ – a challenge modern day clarinettists have since come to embrace, no shortcuts allowed.

**AFCM Evening Concert 2 –
Duelling Composers: Staves Drawn!**
7:30pm – Townsville Civic Theatre

From Liszt’s death-haunted gondola to Brahms at his most taut, Glass in hypnotic saxophone form, and Tchaikovsky at the edge of grief and grandeur, this concert explores famous rivalries through performances where composers cross swords—and bowstrings.

PROGRAM
FRANZ LISZT
La lugubre gondola, R. 468, for cello and piano
Kyril Zlotnikov – cello, Olga Zado – piano

Liszt was inspired by a premonition of Richard Wagner’s death, a vision that came to him as the pair stayed together along Venice’s Grand Canal. He saw the composer’s funeral procession as a line of gondolas, winding through the city. This piece is in the form of a barcarolle – a gondola song – shadowed by dark harmonies and a protracted sense of resolution, an ode to Wagner’s own approach to harmonic language. When Wagner’s death finally did arrive, Liszt revisited the work, composing a second, even more anguished version of the piece. While harrowingly beautiful, together these paired works are a comfortless offering.

JOHANNES BRAHMS
Trio in C minor for Piano, Violin, and Cello, Op. 101
Jack Liebeck – violin, Charlotte Miles – cello,
Olga Zado – piano

The summer of 1886 was one of the most productive of Brahms’ life – across a three-month period he wrote four complete works and began several others, in between mountain hikes and evenings spent discussing philosophy and music with friends. *The Trio in C minor*, written during this period, is one of Brahms’ most intense works – succinct, orchestrally dramatic, and a mastered retelling of form. The opening theme haunts this work until its very end, transformed and transfigured beneath Brahms’ command of musical narrative.

PHILIP GLASS
Quartet No. 3, “Mishima”
Paige Gullifer – soprano saxophone, Ryan Piccione – alto saxophone, Henry Docker – tenor saxophone, Rachel Down – baritone saxophone
‘We say we’re going to write a string quartet, we take a deep breath, and we wade in to try and write the most serious, significant piece that

we can.’ While Glass’ approach to string quartet writing certainly lightened up the more he wrote, his third string quartet, derived from his score for the film *‘Mishima’*, is still flushed with emotional depth. The film is a biography of the controversial Japanese writer of the same name, with interspersed dramatisations of his novels and culminating in his dramatic suicide. Glass always saw the potential for a string quartet from its score, and in this arrangement for saxophones, his minimalist hypnotism weighted resonance.

FRANZ LISZT
Die Lorelei, S273
Carolyn Sampson OBE – soprano,
Ana-Maria Vera – piano

The Lorelei, like a siren, is a mythic golden-haired temptress from the poetry of Heinrich Heine who sings along the mouth of the Rhine River and coaxes sailors to their deaths. While no sailor, the subject nevertheless captivated Liszt, who repeatedly doted over his settings of this poem, producing a seemingly endless stream of versions. The work yearns constantly upwards, the piano the tumult of water beneath an angelic voice that decays into insanity.

JOHANNES BRAHMS
Von ewiger Liebe, Op. 43 No. 1
Carolyn Sampson OBE – soprano,
Ana-Maria Vera – piano

From the darkness of the lowest piano, Brahms’ scene unfurls deep in a misty woodland, where evening has already fallen. There are three voices expressed in this lied – a young boy, his lover, and the personified nature around them. The music mirrors each of them; a sting in the piano reflects the boy’s anxiety, as he worries that the girl is embarrassed of their love. The treble of the piano is her soothing placation, as she assures him that their eternal love carries immortality, ‘stronger than iron and steel’.

PIOTR ILYICH TCHAIKOVSKY
Six Romances, Op. 6, No. 6, None but the lonely Heart
Carolyn Sampson OBE – soprano,
Ana-Maria Vera – piano

Tchaikovsky was somewhat averse to conventional song settings, oddly because he produced a substantial output across his career. He would often write his own lyrics or change particular words or phrases, intent on capturing a feeling over maintaining any sense of poetic elegance. Fellow composer Cesar Cui acidly described him

as someone who ‘viewed poetry as a necessary evil that only hindered the process of composition.’ Of the many romances the composer wrote, *‘None but the Lonely Heart’* is one of the few with lyrics left untouched and was famously covered by Frank Sinatra.

INTERMISSION

STEVE REICH
Duet
Emily Sun – violin, Catherina Lee – violin,
Jack Liebeck – violin, Adam Barnett-Hart – violin,
Dale Barltrop – violin, Emily Beauchamp – violin,
Milena Pajaro-van de Stadt – viola, Sophie Nickel – viola,
Caroline Henbest – viola, Chris Cartlidge – viola,
Kyril Zlotnikov – cello, Timo-Veikko Valve – cello,
Phoebe Russell – double bass

Two solo violins comprise this duet, a canonic play on rhythm surrounded by a field of strings. Dedicated to violinist Yehudi Menuhin, Reich composed this with the idea of achieving the sense of ‘international understanding’ that Menuhin advocated for throughout his life. As such, this sunshine filled work takes minimalism back to its origins: the two violins dovetail, finish one another’s phrases, and chug and chatter away in vibrant animation.

PYOTR ILYICH TCHAIKOVSKY
Quartet No. 3 in Eb minor for strings, Op. 30
Adam Barnett-Hart – violin, Jack Liebeck – violin,
Milena Pajaro-van de Stadt – viola,
Kyril Zlotnikov – cello

Tchaikovsky’s chamber music output was notably limited, and his third and final string quartet, composed during the treasured *Swan Lake* and *Piano Concerto No. 1*, occupies a neglected corner of his oeuvre. It was written in memory of the composer’s friend Ferdinand Laub, a violinist who had participated in the premieres of Tchaikovsky’s two earlier string quartets. Blanketed under this grief is the slightly unusual inclusion of a funeral march, a moment of ritual. This devastating mourning is absolved in a joyous finale.



DAY 7 Thursday 31 July

Concert Conversations 4

10:00am – Denise Glasgow Performing Arts Centre
Jack Liebeck interviews Catherina Lee, Charlotte Miles, Timo-Veikko Valve, Simon Martyn-Ellis, Dale Barltrop and Francesca Hiew.

PROGRAM

INTERVIEW

INTERMISSION

ALAN MENKEN

Colours of the Wind fr. Pocahontas

Catherina Lee – violin, Olga Zado – piano

Coaxing to life a breeze of leaves, Pocahontas shifts the very hues of the world around her, attuning our eyes to the myriad of colour that make up the remarkable natural world. With a life well beyond its film, *'Colors of the Wind'* is a narrative that weaves together the wisdom of the earth and a deep-felt connection to nature. Even without lyrics, this sentiment sings through in this arrangement for violin and piano. The song has won several accolades for Menken and lyricist Stephen Schwartz, the songwriting duo responsible for so many of Disney's most iconic songs.

ANDREW FORD OAM

The Carnival of the Insects

Andrew Ford OAM – narrator, Emily Sun – violin, Emily Beauchamp – violin, Caroline Henbest – viola, Kyril Zlotnikov – cello, Charlotte Miles – cello, Phoebe Russell – double bass

The composer writes: "The similarity of my title to Saint-Saëns's famous piece is further mirrored in the structure of fourteen short movements, twelve critters framed by a introduction (march) and finale. In Saint-Saëns's case, the poems, by Ogden Nash, came nearly thirty years after the composer's death (and there have been various other sets of words penned since then). I asked Australia's premiere poet of nature, John Kinsella, to write me words up front, though there is no compunction to include them in a performance. *The Carnival of the Insects* was commissioned by the Australian Chamber Orchestra."

JOHANN SEBASTIAN BACH

Sonata No. 1 in G minor, BWV 1001 – Adagio, arr. for Cello

Timo-Veikko Valve – cello

Bach's six *Violin Sonatas and Partitas* are among some of his most renowned writing – intricate polyphonic writing for the voice of a single instrument. From the first of the *Sonatas*, this *Adagio* is arranged for the cello, where mellow, honeyed resonance opens new windows. Meandering through a series of keys, this *Adagio* is a carefully notated improvisation, exact down to its delicate embellishments.

FREE EVENT

AFCM Pathways International Public Masterclass 3

Led by Milena Pajaro-van de Stadt

1:00pm – C2, Townsville Civic Theatre

AFCM Illuminates 4: Botanical Rarities supported by James Cook University

3:00pm – C2, Townsville Civic Theatre

Join James Cook University botanist Brandan Espe for a fascinating look at the rare and remarkable plant life unique to the Townsville–Gurambilbarra region. From coastal curiosities to mountain microhabitats, discover the hidden botanical gems thriving in this part of northern Queensland.

LECTURE – Brandan Espe, James Cook University

Ray Golding Sunset Series 5 – Viennese Sunset

5:00pm – Townsville Civic Theatre

A concert shaped by the city of Vienna – where composers met, music flourished, and new ideas found their voice. Beethoven's early piano trio is full of confidence and clarity, while Schubert's *The Shepherd on the Rock* pairs voice and clarinet in a portrait of longing and hope. In between, Lachlan Skipworth's oboe quartet offers a modern reflection on memory and connection.

PROGRAM

LUDWIG VAN BEETHOVEN

Trio in E-flat major for Piano, Violin, and Cello, Op. 1, No. 1

Jack Liebeck – violin, Kyril Zlotnikov – cello, Joseph Havlat – piano

Whilst marked *Op. 1*, this piano trio wasn't Beethoven's first composition. It was, however, the first composition he deemed worthy of showing to the public. This is the first of a set of three piano trios and was first performed at the house of the generous noble Prince Lichnowsky, with Joseph Haydn in attendance. The trios were a rousing success, and the popularity of their eventual publication even provided Beethoven with enough money to live off for an entire year. The work is cheery, radiant in its crafted simplicity, and well and truly demonstrates the promise early Beethoven had as a composer.



LACHLAN SKIPWORTH

Oboe Quartet

Emily Sun – violin, Charlotte Miles – cello, Alexandra Allan – oboe, Joseph Havlat – piano

The first movement emerges gracefully, shimmering; in the second, what begins as a careful interplay of cello and oboe descends into gentle mourning. A portrait of memory, the *Oboe Quartet* is a reminiscence on the lives of philanthropists Alan and Anne Blanckensee, shining a light on the brilliance of life rather than the depths of loss – and as such the middle movement is bookended by exuberance. The finale is dance-like, imbued with warmth. Australian composer Lachlan Skipworth knits this ensemble of oboe and strings together in a patchwork of animation, a game of rhythmic to-and-fro.

FRANZ SCHUBERT

"Der Hirt auf dem Felsen" (The Shepherd on the Rock) for Voice, Clarinet, and Piano, D. 965, Op. 129

Carolyn Sampson OBE – soprano, Michael Collins – clarinet, Joseph Havlat – piano

A shepherd gazes longingly into a valley, he listens to the echoes of his song, and then from misery, finds a touch of comfort in the prospect of springtime. These are the scenes etched by the voice, clarinet and piano in *'The Shepherd on the Rock'*, written especially for Schubert's dear friend and one of the leading opera singers of the day, soprano Pauline Anna Milder-Hauptmann. At her request, this work was written to invoke a variety of moods, and like two loyal companions and the clarinet and voice venture across darkness and merriment. Completed mere weeks before his death, Schubert would never get to hear it.

AFCM Evening Concert 3 – Baroque Temptations

7:30pm – Townsville Civic Theatre

A brilliant gathering of Festival artists brings baroque music to life—by turns fierce, playful, seductive, and strange.

PROGRAM

JOHANN SEBASTIAN BACH

Suite No. 2 in D minor for Unaccompanied Cello, BWV 1008

Timo-Veikko Valve – cello

Bach's solo cello suites require almost no introduction – described as 'draperies' for cello, they are almost as much a part of the instrument as the strings themselves, designed to fit artfully under the fingers and bow. Each of Bach's suites follows the same structure: an opening *Prelude* (in this case, darkly minor), followed by an *Allemande*, then a graceful, subdued *Sarabande*. Last of all is a *Courante*, which in the second suite is notably furious, but never beyond Bach's calculated sense of harmony.

DOMENICO SCARLATTI

Sonata in C major, K.159 (L.104)

Ana-Maria Vera – piano

Domenico Scarlatti's Sonatas, originally penned for harpsichord, number 555 – all single movement, neatly constructed works that range from preliminary studies to virtuosic and highly embellished ventures. Few were published during his lifetime, but today they form part of the bread and butter of a pianist's development – demanding light fingers and flickering, skilful embellishments. This C major sonata is barely three minutes long, a bated breath anticipating dance.

DOMENICO SCARLATTI

Sonata in F minor, K. 481 (L. 187)

Ana-Maria Vera – piano

The slow, gentle space-making of this sonata encases it in frozen world of beautiful grief. The melody begins in the upper register of the piano, and its crystal clarity is never obscured, nor overly complicated – instead it evokes a timelessness where it could have been written forever ago or only yesterday. The slight major interlude only brightens the feeling slightly, balanced on fragility.

ROBERT JOHNSON

Come, heavy sleep

Carolyn Sampson OBE – soprano,

Simon Martyn-Ellis – lute

Seventeenth century composer Robert Johnson had big shoes to fill – his father John was none other than Elizabeth I's lutenist. Arguably he delivered, working alongside William Shakespeare and his theatrical company, the King's Men, on the first music for many of Shakespeare's plays. 'Come, heavy sleep' evokes the weight and image of death, a plaintive lament that moves almost constantly in the direction of descent.

ROBERT JOHNSON

Oh, let us howl

Carolyn Sampson OBE – soprano,

Simon Martyn-Ellis – lute

'Oh, let us howl' takes its title quite literally – chromatic bends from the vocalist are a crooning wail, underpinned by a darkly ominous accompaniment. The setting comes from John Webster's *The Tragedy of The Duchess of Malfi* and was set to precede a dance of madmen before the lady. The lyrics leer, a wretched, wild scene – men like beasts braying, howling and clawing, to welcome death and lie in rest.

ROBERT JOHNSON

Where the bee sucks

Carolyn Sampson OBE – soprano,

Simon Martyn-Ellis – lute

This setting of a section of Shakespeare's *The Tempest* would have appeared on stage at the play's performances, designed to break up the performance with a moment of entertaining insight into the thoughts of the characters. The song features two key components – a straightforward narrative in simple time, before with triplet feel 'Merrily, merrily' is sung, almost skipping along, a light-hearted reflection of the lyrics, which sing of lounging, bite-sized, amongst flowers.



ROBERT JOHNSON

Have you seen but a white Lily grow?

Carolyn Sampson OBE – soprano,

Simon Martyn-Ellis – lute

Written for Ben Jonson's play *The Devil is an Ass*, there is something sensual in 'Have you seen but a white Lily grow?' which teases provocation. This setting uses its tonality to emphasise its cheekiness, lending meaning to the text – it begins with the major, before shifting into the minor, finally settling on an ambiguous yet evocative modality. A series of questions, each tackling the senses, are a taunt at puritanism. The final line is a particular culmination of this spirit of tongue-in-cheek: 'Oh so white, oh so soft, / Oh, so sweet is she!'

JOHN DOWLAND

If my complaints could passions move

Carolyn Sampson OBE – soprano,

Simon Martyn-Ellis – lute

John Dowland was the pop star of the 16th century – pursued by scandal, shrouded in mystery and lute in hand, he was the composer of some of the best-known music in England at the time. Dowland pioneered melancholia before it was popular among music, unsuccessfully sought employment from Elizabeth I, and was suspected of treason. 'If my complaints could passions move' is a particularly self-pitying love song, leaving us with the final lamenting cry: 'I was more true to Love than Love to me.'



JOHN DOWLAND

In darkness let me dwell

Carolyn Sampson OBE – soprano,

Simon Martyn-Ellis – lute

While most of Dowland's songs were published in one of his three collections, named the *First*, *Second*, and *Third Book of Songs*, 'In darkness let me dwell' was preserved in the book *A Musical Banquet*, compiled by Dowland's son Robert, and featuring various tunes for lute and voice from a variety of composers across wider Europe. The song has famously been covered by Sting, and sings in explicit, gothic despair, of lying in waiting for the arrival of death.

INTERMISSION

JOHN DOWLAND

Lachrimae antiquae

Joshua Batty – flute, Tasman Compton – bassoon, Lloyd van't Hoff – clarinet, Stefan Dohr – French horn, Mark Smith – trumpet, Simon Martyn-Ellis – lute

One of history's earliest pop stars, Dowland nonetheless wrote a variety of music for instrumental alone: this is one. 'Lachrimae antiquae' is a suite of seven movements, which Dowland called the *Seaven Teares*. Each is a staunchly melancholic gesture, mirroring the falling of a tear. Originally for five viols and lute, this reimagining for winds weaves a tapestry of contemporary colour.



GIOVANNI KAPSBERGER

Toccata primo

Simon Martyn-Ellis – theorbo,
Tasman Compton – bassoon

While much is unknown about the life of Austrian-Italian composer Giovanni Kapsberger, he was a pivotal figure in the early Baroque, establishing the foundational repertoire for both the lute and theorbo and inspiring subsequent composers to write music for plucked strings. Nicknamed the ‘*German of the Theorbo*’, Kapsberger originally wrote his dazzling *Toccata primo* for this relative of the lute. A *Toccata*, which translates ‘to touch’, is a work that highlights the dexterity of the fingers – here reflected in notes that flow with constant, conversational motion.

GEORG PHILIPP TELEMANN

Concerto for Two Chalumeaux, TWV 52:d1

Lloyd van't Hoff – clarinet, Tasman Compton – bassoon, Dale Barltrop – violin, Catherina Lee – violin, Emily Sun – violin, Adam Barnett-Hart – violin, Sophie Nickel – viola, Caroline Henbest – viola, Kyril Zlotnikov – cello, Timo-Veikko Valve – cello, Phoebe Russell – double bass, Simon Martyn-Ellis – theorbo

The chalumeaux, the early precursor to the clarinet, is formidable – even more so when it comes in twos! Telemann’s adventurousness with this composition extends into the chromaticism that found in the opening Largo – between the two soloists, the ordinary constraints of tonality are pushed to the fringes of expectation. *Col legno* – or by the wood of the bow – alternates with pizzicato in the strings for the final movement: Telemann crafts an intriguingly inventive sound world.



JOHANN SEBASTIAN BACH

Cantata Weichet nur, betrübte Schatten [The Wedding Cantata], BWV 202

Carolyn Sampson OBE – soprano, Emily Sun – violin, Adam Barnett-Hart – violin, Francesca Hiew – violin, Emily Beauchamp – violin, Caroline Henbest – viola, Milena Pajaro-van de Stadt – viola, Kyril Zlotnikov – cello, Charlotte Miles – cello, Tasman Compton – bassoon, Simon Martyn-Ellis – theorbo

What better way to show love and devotion upon your wedding day than with a cantata? While the circumstances under which Bach’s *Cantata Weichet nur, betrübte Schatten* are not wholly known, they set the scene for an elaborate wedding display – arias, recitatives, and plenty of moments ripe for dancing. The cantata begins with the melting of winter, and the bright rosy faces of a love-sweet spring, before making its way to its moment of final blessing: for a thousand bright and happy days.



DAY 8 Friday 1 August

Concert Conversations 5

10:00am – Denise Glasgow Performing Arts Centre

Jack Liebeck interviews Stefan Dohr, Alexandra Allan, Phoebe Russell, Joshua Batty, Joseph Havlat and Emily Beauchamp.

PROGRAM

INTERVIEW

INTERMISSION

LILI BOULANGER

Reflets

Carolyn Sampson OBE – soprano,
Ana-Maria Vera – piano

Lili Boulanger’s music is underpinned by the sorrow of her short-lived existence: plagued by illness her whole life, she passed away at just 24, leaving behind a small but tragically beautiful oeuvre. Most of her music is for the voice, and *Reflets*, while just a fleeting moment in time, is a soprano’s lament, a settling of a poem by Maurice Maeterlink. The rippling piano paints moonlight as it meets the edge of the water, a surface upon which dreams sink and spiral.

NADIA BOULANGER

Cantique

Carolyn Sampson OBE – soprano,
Ana-Maria Vera – piano

Lili’s older sister Nadia had an illustrious career at the Paris Conservatoire and is perhaps better recognised as a pedagogue than a composer, as the teacher of hundreds of composers, conductors and performers. Her work *Cantique*, like Lili’s, draws on the poetry of Maeterlink, similarly cast under the shadow of a star-studded evening, although this poem grapples with the optimistic facets of love rather than tragic. Nadia lived until 92 but was then finally buried alongside her sister in the Montmartre cemetery in Paris.

ERROLL GARNER

Misty

Carolyn Sampson OBE – soprano,
Ana-Maria Vera – piano

As his flight descended into Chicago, Erroll Garner was so struck by the view of a rainbow breaking through a haze that he began composing ‘*Misty*’ on the spot. His seated neighbour thought he was ill and summoned a flight attendant, concerned by the composer, who was striking at invisible piano keys and humming the tune aloud. The lyrics were added by Johnny Burke, who despite his initial reluctance completed them in two to three hours, polishing the jazz standard into the eternal work it is today.

CHARLES KOECHLIN

Four Short Pieces for Horn, Violin and Piano, Op. 32a, No. 2

Stefan Dohr – French horn, Jack Liebeck – violin, Joseph Havlat – piano

Charles Koechlin was known for tinkering with various instrumental combinations, and his output is a chamber music enthusiast’s dream. At just over two minutes this trio is a brief foray into bygone Romanticism – dappled piano beneath the roundness of burnished horn, pursued by the echo of solo violin. Lushly expressive, there is nothing overcomplicated about this work, but it is a miniature delight among Koechlin’s repertoire.

ROBERT SCHUMANN

Scenes from Childhood, Op.15: Träumerei; Von Fremden Ländern und Menschen; Am Kamin
Alexandra Allan – oboe, Joseph Havlat – piano

Robert Schumann wrote an extensive number of these *Scenes from Childhood*, drawing from his own memories of youth. He told his wife, fellow composer Clara Schumann, that the ‘thirty small, droll things,’ most of them less than a page in length, were inspired by her charge that he sometimes seemed ‘like a child.’ The final thirteen were collected, edited, and given to her as a gift. Taken from the set, this is an arrangement of three of the scenes for oboe and piano: ‘*Dreaming*’, ‘*Of Foreign Lands and Peoples*’, and ‘*At the Fireside*’.

RADIOHEAD

All I need (arr. Bernardo Alviz)

Phoebe Russell – double bass, Jack Liebeck – violin, Sophie Nickel – viola, Kyril Zlotnikov – cello

A narrative of obsession, ‘*All I need*’ featured on Radiohead’s *In Rainbows*, an album applauded for its invention and yet washed in controversy. Released without prior publicity except for a blog announcement ten days before, the album was sold as a pay-as-you-want digital download – a concept that in the heyday of music piracy was one of scandal. The airy brush of synthesiser translates well to the versatility of a string quartet, the original message of unrequited love softened without lyrics under melody. Bernado Alviz is Phoebe Russell’s partner.

STEPHEN HOUGH

Cherish this Night: Nocturne for flute and piano

Joshua Batty – flute, Olga Zado – piano

PREMIERE PERFORMANCE

NIELS GADE

Tango Fantasia

Joshua Batty – flute, Olga Zado – piano

This flute is declamatory, sultry and sassy. This fantasia is a highly virtuosic, free form take on Jacob Gade’s *Tango Jalousie*. The original work was inspired by a sensationalised news report of a crime of passion, a transfixion on the pitfalls and obsessions of romance. The piano holds down the fort while the flute moves into improvisatory madness, from biting tones to shivering glissandi, culminating in a succession of notes that whisk by in an overexcited blur.

AFCM Pathways International Masterclasses Concert

Presented by Pathways Program Director Lloyd van’t Hoff

1:00pm – C2, Townsville Civic Theatre

Fresh from two weeks of coaching and masterclasses with AFCM Artists, the emerging ensembles of the Pathways International Masterclasses step into the spotlight. This concert showcases the high calibre of Australia’s emerging chamber music talent and demonstrates the unique benefit of having these musicians working in a Festival environment with world-class mentors.

AFCM Illuminates 5 – Music and the Listening Brain supported by The Guardian

3:00pm – C2, Townsville Civic Theatre

What happens to the brain as we age – and how does music play a role? In this session, researchers and clinicians explore the science, challenges and possibilities of ageing and cognition, with insight into how music can help connect, stimulate and heal.

LECTURE

David McAlpine and Chi Lo



Ray Golding Sunset Series Six – The Final Sunset

5:00pm – Townsville Civic Theatre

A world premiere by Paul Dean opens this final concert, written for clarinettist Michael Collins and ensemble. Beethoven’s *Op. 127* follows – a late quartet that overcame a disastrous premiere to become one of his most revered works.

PROGRAM

PREMIERE PERFORMANCE

PAUL DEAN

Clarinet Quintet

Michael Collins – clarinet, Adam Barnett-Hart – violin, Catherina Lee – violin, Sophie Nickel – viola, Timo-Veikko Valve – cello

LUDWIG VAN BEETHOVEN

Quartet in E-flat major for Strings, Op. 127 1824-25

Dale Barltrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello

Beethoven began his era of ‘late quartets’ with exactly that – lateness. The *Op. 127 quartet* was unfinished come the scheduled date of its premiere and the *Schuppanzigh Quartet* were given only two weeks to learn it. Perhaps unsurprisingly, the premiere was a catastrophe, and the composer was furious. He immediately sent for violinist Joseph Böhm, demanding his Böhm Quartet perform it. Extraordinarily, Beethoven, already deaf, dutifully oversaw the preparations for this famous and redemptive performance, by watching the bows and fingers of the musicians until he was satisfied with their interpretation.

AFCM 2025 Closing Concert – Farewell, but not for long...

7:30pm – Townsville Civic Theatre

AFCM 2025 ends as it began – with extraordinary musicians on stage together. This final concert draws the full line-up of Festival artists into one final showcase, spanning chamber music classics, modern works, and a few surprises. It’s not goodbye – just the last chance to see this remarkable group play as one.

PROGRAM

FRANZ SCHUBERT

Octet in F major for Winds and Strings, D. 803, Op. 166

Jack Liebeck – violin, Catherina Lee – violin, Christ Cartlidge – viola, Charlotte Miles – cello, Phoebe Russell – double bass, Michael Collins – clarinet, Tasman Compton – bassoon, Stefan Dohr – French horn

Schubert’s *Octet* is symphonic in scale, a masterwork that unfolds beyond an hour through six inventive movements. It was modelled after Beethoven’s *Septet*, to which Schubert added a second violin. Commissioned by Austrian Count Ferdinand von Troyer, an amateur, yet reputable, clarinettist, the clarinet part is often in the spotlight, paralleled only by the virtuosity of the first violin. Schubert’s difficult part writing was not altogether inconsiderate: the horn, which plays a vital role in the opening movement, is rewarded with 40 bars of rest in the second.

INTERMISSION

AARON COPLAND

Quiet City

Michael Collins – clarinet, Alexandra Allan – oboe, Mark Smith – trumpet, Emily Sun – violin, Dale Bartrop – violin, Francesca Hiew – violin, Emily Beauchamp – violin, Caroline Henbest – viola, Sophie Nickel – viola, Milena Pajaro-van de Stadt – viola, Kyril Zlotnikov – cello, Timo-Veikko Valve – cello, Michael Dahlenburg – cello, Phoebe Russell – double bass

Incidental music for a failed play, Copland's *Quiet City* was written to accompany the story of a man who is recalled to his conscience by the haunting sound of his brother's trumpet playing. Copland described his work as a nostalgic fantasy of a city's 'night-thoughts,' where the insecurities of society are exposed once the hustle and bustle of the everyday dies away. While the play may have never made it to the stage, its narrative resonates in this work largely guided by pairing the sonority of the trumpet and the horn, both instruments bringing a lyrical sense of longing to this evocation of a sleepy city, while an undergrowth of strings hums below.

DEBORAH PRITCHARD

Everyone Sang

Carolyn Sampson OBE – soprano, Joseph Havlat – piano

Deborah Pritchard's setting of Siegfried Sassoon's poem is bold. A toll from the piano precedes the first proclamation from the soprano, and uncertainty looms in the eerie opening harmonisations, as the piano's treble builds to a cascade reminiscent of church bells. Carolyn Sampson OBE gave this work its world premiere in 2023, a work she describes as 'a song that rings out with joy, but also makes space for reflection.' The vocal line soars like a bird, rising and leaping as the poem expresses: *O, but Everyone / Was a bird; and the song was wordless; the singing will never be done.* Yet despite this joy, the final piano chord offers a final, unsettled question.

ERROLLYN WALLEN

Peace on Earth

Carolyn Sampson OBE – soprano, Joseph Havlat – piano

An ominously spinning, refractive ostinato pins this work – crunching against itself in great dissonance and then untangling itself into cold, hopeful beauty. The composer describes this work as 'the bleakness of winter in a turning, troubled world' in which voices sing of 'the hope for light and peace.' This contemporary carol suspends itself in the scene of a little light bouncing off snowfall, a hope that is not given, but must be searched for in between slow-moving, eerie vocalisations.

SERGEI RACHMANINOV

Two pieces for six hands

Joseph Havlat – piano, Ana-Maria Vera – piano, Olga Zado – piano

These brief moments for three pianists are as much about not bumping into one another as they are constructing a symphonic world at the piano. The full range of the piano is given its due: the first movement is a rollicking waltz, while the longer second movement is a snapshot of Rachmaninov's typical Romantic illustriousness. It is a gentle tug on the heartstrings, and a crafted moment only able to be achieved by many pairs of hands – beauty layered in pianistic goodness.

ABBA

Thank you for the Music

All Artists

It was a farewell song for ABBA, and now a farewell song for AFCM 2025. It almost needs no introduction: ABBA's legacy spans timeless fame and fortune, but we all share something in common with this 1983 hit – *So I say thank you for the music, the songs I'm singing Thanks for all the joy they're bringing So I say thank you for the music, for giving it to me...*



DAY 9 Saturday 2 August

SPECIAL EVENT
AFCM's Arcadian Concert at Alma Bay

3:00pm – Arcadian Surf Club, Magnetic Island-Yunbenun

Join AFCM musicians and Festival friends for one final farewell on Magnetic Island-Yunbenun, with drinks, beautiful music and a beachside view in the tropics.

Composer Index

ABBA

Fri, 1 Aug – 7:30pm: *Thank you for the Music*

BACH, JOHANN SEBASTIAN (1695 – 1750)

Mon, 28 Jul – 5:00pm: *Concerto for Two Keyboards in C minor BWV 1060, arr. by James Crabb for concert accordion, piano and string quintet*
Tue, 29 Jul – *Partita in A minor, BWV 1013 for bassoon*
Thurs, 31 Jul – *Cantata Weichet nur, betrübte Schatten [The Wedding Cantata], BWV 202*
Thurs, 31 Jul – 10:00am: *Sonata No. 1 in G minor, BWV 1001 – Adagio, arr. for Cello*
Thurs, 31 Jul – 7:30pm: *Suite No. 2 in D minor for Unaccompanied Cello, BWV 1008*

BARTÓK, BÉLA (1881 – 1945)

Wed, 30 Jul – 5:00pm: *Contrasts for Violin, Clarinet, and Piano*

BEETHOVEN, LUDWIG VAN (1770 – 1827)

Thurs, 31 Jul – 5:00pm: *Trio in E-flat major for Piano, Violin, and Cello, Op. 1, No. 1*
Fri, 1 Aug – 5:00pm: *Quartet in E-flat major for Strings, Op. 127*

BERG, ALBAN (1885 – 1935)

Mon, 28 Jul – 3:00pm: *Adagio for Clarinet, Violin and Piano*

BERNSTEIN, LEONARD (1918 – 1990)

Fri, 25 Jul – 7:30pm: *I Hate Music, fr. Song Cycle “I hate Music”*

BONIS, MEL (1858 – 1937)

Sat, 26 Jul – 7:30pm: *Ave Maria*

BOULANGER, LILI (1883 – 1918)

Fri, 1 Aug – 10:00am: *Reflets*

BOULANGER, NADIA (1887 – 1979)

Fri, 1 Aug – 10:00am: *Cantique*

BOWEN, YORK (1884 – 1961)

Sat, 26 Jul – 5:00pm: *Quintet for Horn and Strings, Op 85*

BRAHMS, JOHANNES (1833 – 1897)

Sat, 26 Jul – 7:30pm: *Intermezzos for Piano, Op. 117*
Wed, 30 Jul – 7:30pm: *Trio in C minor for Piano, Violin, and Cello, Op. 101*
Wed, 30 Jul – 7:30pm: *Von ewiger Liebe, Op. 43 No. 1*

CAWRSE, ANNE (BORN 1974)

Sun, 27 Jul – 11:00am: *Songs without Words*

CHAUSSON, ERNEST (1855 – 1899)

Mon, 28 Jul – 7:30pm: *Chanson perpétuelle for Soprano and Piano Quintet, Op. 37*

CHOPIN, FRÉDÉRIC (1810 – 1849)

Mon, 28 Jul – 10:00am: *Nocturne in E-flat major, Op. 9 No. 2, arr. Sarasate*

COPLAND, AARON (1900 – 1990)

Wed, 30 Jul – 5:00pm: *Concerto for Clarinet and String Orchestra*
Fri, 1 Aug – 7:30pm: *Quiet City for trumpet, English horn, string quartet, and bass*

CRUMB, GEORGE (BORN 1829)

Sat, 26 Jul – 7:30pm: *Three Early Songs for Voice and Piano: Night*

DEAN, PAUL (BORN 1961)

Fri, 1 Aug – 5:00pm: *Clarinet Quintet, premiere performance*

DECRUCK, FERNANDE (1906 – 1959)

Sun, 27 Jul – 3:00pm: *Variations Saxophoniques*
Tue, 29 Jul – *Variations Saxophoniques*

DOHNÁNYI, ERNÖ [ERNST VON] (1877 – 1960)

Sat, 26 Jul – 5:00pm: *Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37*

DOWLAND, JOHN (1563 – 1626)

Thurs, 31 Jul – 7:30pm: *If my complaints could passions move*
Thurs, 31 Jul – 7:30pm: *In darkness let me dwell*
Thurs, 31 Jul – 7:30pm: *Lachrimae antiquae*

DRANISHNIKOVA, MARIA (1897 – 1975)

Mon, 28 Jul – 10:00am: *Poem*

DVOŘÁK, ANTONÍN (1841 – 1904)

Sun, 27 Jul – 7:30pm: *Piano Quintet No. 2, in A major, B. 155, Op. 81*
Sun, 27 Jul – 7:30pm: *String Quartet Op. 97, “American”, Movt. 1*

EDWARDS, ROSS (BORN 1943)

Sun, 27 Jul – 11:00am: *A flight of sunbirds*

ELGAR, EDWARD (1857 – 1934)

Sat, 26 Jul – 10:00am: *Cello Concerto Op. 85 arr. for Cello and String Quintet by Carl Hinde*

FORD, ANDREW (BORN 1957)

Mon, 28 Jul – 10:00am: *Little Star*
Mon, 28 Jul – 7:30pm: *Machnamh: ruminations on a tune by Seán Ó Riada, premiere performance*
Thurs, 31 Jul – 10:00am: *The Carnival of the Insects*

FRANCES-HOAD, CHERYL (BORN 1980)

Tue, 29 Jul – *Something More Than Mortal*

GADE, NIELS (1817 – 1890)

Fri, 1 Aug – 10:00am: *Tango Fantasia*

GARNER, ERROL (1923 – 1977)

Fri, 1 Aug – 10:00am: *Misty*

GINASTERA, ALBERTO (1916 – 1983)

Wed, 30 Jul – 10:00am: *Danzas Argentinas, Op. 2: Danza de la mosa donosa*

GLASS, PHILIP (1937)

Wed, 30 Jul – 7:30pm: *Quartet No. 3, “Mishima”*

GLIÈRE, REINHOLD (1874 – 1956)

Wed, 30 Jul – 10:00am: *Impromptu Op. 35, No. 9*

GOUNOD, CHARLES (1818 – 1893)

Mon, 28 Jul – 10:00am: *Waltz fr. Faust, arr. Liszt*

HAHN, REYNALDO (1874 – 1947)

Sat, 26 Jul – 7:30pm: *12 Rondels: Les étoiles*

HAILSTORK, ADOLPHUS (BORN 1941)

Tue, 29 Jul – *Variations for Trumpet*

HANDEL, GEORGE FRIDERIC (1685 – 1759)

Mon, 28 Jul – 5:00pm: *Concerto Grosso in A major, Op. 6, No.11 HWV 329*
Mon, 28 Jul – 5:00pm: *Sonata in D major, Op. 1 No.13 HWV371*

HAVLAT, JOSEPH (BORN 194)

Sun, 27 Jul – 5:00pm: *A Scandal in Bohemia, newly arranged*

HILDEGARD OF BINGEN (1098 – 1179)

Sun, 27 Jul – 11:00am: *O choruscans lux stellarum*

HOUGH, STEPHEN (BORN 1961)

Fri, 1 Aug – 10:00am: *Cherish this Night*

ITURRALDE, PEDRO (BORN 1933)

Fri, 25 Jul – 7:30pm: *Memorias*

JANÁČEK, LEOŠ (1854 – 1928)

Sun, 27 Jul – 7:30pm: *Mládí, Suite for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Horn*
JEP(IC)
Fri, 25 Jul – 7:30pm: *64 Geese*

JOFRE, JUAN PABLO (BORN 1981)

Fri, 25 Jul – 7:30pm: *String Quartet and Classical Accordion No.1*

Composer Index

JOHNSON, ROBERT (1583 - 1633)

Thurs, 31 Jul – 7:30pm: *Come, heavy sleep*
Thurs, 31 Jul – 7:30pm: *Have you seen but a white Lily grow?*
Thurs, 31 Jul – 7:30pm: *Oh, let us howl*
Thurs, 31 Jul – 7:30pm: *Where the bee sucks*

KAPSPERGER, GIOVANNI (1580 - 1651)

Thurs, 31 Jul – 7:30pm: *Toccata primo*

KOECHLIN, CHARLES (1867 - 1950)

Fri, 1 Aug – 10:00am: *Four Short Pieces for Horn, Violin and Piano, Op. 32a, No. 2*

KORNGOLD, ERICH WOLFGANG (1897 - 1957)

Sun, 27 Jul – 5:00pm: *String Quartet No. 2, in E flat major, Op. 26*

LATHAM, JABRA (BORN 1978)

Sun, 27 Jul – 3:00pm: *Three Days of Rain*

LISZT, FRANZ (1811 - 1886)

Wed, 30 Jul – 7:30pm: *Die Lorelei, S273*
Wed, 30 Jul – 7:30pm: *La lugubre gondola, R. 468, for cello and piano*

MAHLER, GUSTAV (1860 - 1911) ARR.

CASTELLETTI, MICHEL (BORN 1947)
Mon, 28 Jul – 7:30pm: *Symphony No. 10 in F sharp major*

MARTINŮ, BOHUSLAV (1890 - 1959)

Sun, 27 Jul – 7:30pm: *La revue de cuisine, for Clarinet, Bassoon, Trumpet, Violin, Cello and Piano*

MENDELSSOHN, FANNY (1805 - 1847)

Sat, 26 Jul – 7:30pm: *String Quartet in E flat major H277*

MENDELSSOHN, FELIX (1809 - 1847)

Sat, 26 Jul – 7:30pm: *Auf Flügeln des Gesanges, Op. 34, No. 2*

MENKEN, ALAN (BORN 1949)

Thurs, 31 Jul – 10:00am: *Colours of the Wind fr. Pocahontas*

MOZART, WOLFGANG AMADEUS (1756 - 1791)

Sat, 26 Jul – 7:30pm: *Concerto for Clarinet and Orchestra in A major, K. 622*
Sat, 26 Jul – 10:00am: *Oboe Quartet in F major, K. 370*

MURPHY, NICOLE (BORN 1974)

Mon, 28 Jul – 7:30pm: *Invocations*

MUSTONEN, OLLI (BORN 1967)

Sun, 27 Jul – 11:00am: *Nonet II for Four Violins, Two Violas, Two Cellos, and Bass*

PÄRT, ARVO (BORN 1935)

Sun, 27 Jul – 11:00am: *My Heart's in the Highlands, arr. James Crabb*

POULENC, FRANCIS (1899 - 1963)

Wed, 30 Jul – 5:00pm: *Sonata for Clarinet and Classical Accordion, arr. James Crabb*

PRITCHARD, DEBORAH (BORN 1969)

Fri, 1 Aug – 7:30pm: *Everyone Sang*

PROKOFIEV, SERGEI (1891 - 1953)

Wed, 30 Jul – 10:00am: *“Dance of the Knights” from Romeo and Juliet*
Wed, 30 Jul – 10:00am: *“Death of Juliet” from Romeo and Juliet*

RACHMANINOV, SERGEI (1873 - 1943)

Fri, 1 Aug – 7:30pm: *Two pieces for six hands*

RADIOHEAD

Fri, 1 Aug – 10:00am: *All I need, arr. Bernardo Alviz*

REICH, STEVE (BORN 1936)

Wed, 30 Jul – 7:30pm: *Duet*

SATIE, ERIK (1866 - 1925)

Wed, 30 Jul – 10:00am: *Trois Gnossiennes: No 1, arr. Orfeo Mandozzi*

SCARLATTI, DOMENICO (1685 - 1757)

Thurs, 31 Jul – 7:30pm: *Sonata in C major, K.159 (L.104)*
Thurs, 31 Jul – 7:30pm: *Sonata in F minor, K. 481 (L. 187)*

SCHUBERT, FRANZ (1797 - 1828)

Fri, 25 Jul – 7:30pm: *An die musik, D. 547*
Mon, 28 Jul – 10:00am: *du bist die Ruh, arr. String Quartet*
Thurs, 31 Jul – 5:00pm: *“Der Hirt auf dem Felsen” (The Shepherd on the Rock) for Voice, Clarinet, and Piano, D. 965, Op. 129*
Fri, 1 Aug – 7:30pm: *Octet in F major for Winds and Strings, D. 803, Op. 166*

SCHUMANN, ROBERT (1810 - 1856)

Fri, 1 Aug – 10:00am: *Scenes from Childhood, Op.15: Träumerei; Von Fremden Ländern und Menschen; Am Kamin*

SDRAULIG, HARRY (BORN 1990)

Sun, 27 Jul – 11:00am: *Hat-trick*

SKIPWORTH, LACHLAN (BORN 1981)

Thurs, 31 Jul – 5:00pm: *Oboe Quartet*

SPOHR, LOUIS (1784 - 1859)

Fri, 25 Jul – 7:30pm: *Grand Nonetto in F major for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Bass, Op. 31*

STRAUSS, RICHARD (1864 - 1949)

Sat, 26 Jul – 10:00am: *Four Last Songs, arr. James Crabb*

TAVENER, JOHN (BORN 1944)

Sun, 27 Jul – 11:00am: *Threnos for Cello*

TCHAIKOVSKY, PIOTR ILYICH (1840 - 1893)

Wed, 30 Jul – 7:30pm: *Quartet No. 3 in Eb minor for strings, Op. 30*
Wed, 30 Jul – 7:30pm: *Six Romances, Op. 6, No. 6, None but the lonely Heart*

TELEMANN, GEORG PHILIPP (1681 - 1767)

Thurs, 31 Jul – 7:30pm: *Concerto for Two Chalumeaux, TWV 52:d1*

TOWER, JOAN (BORN 1938)

Wed, 30 Jul – 10:00am: *Rising for Flute, Two Violins, Viola, and Cello*

VASKS, PETERIS (BORN 1946)

Sat, 26 Jul – 7:30pm: *Vientulais engelis (Lonely Angel)*

VIVALDI, ANTONIO (16780 - 1741)

Mon, 28 Jul – 5:00pm: *Concerto in C major, RV 554*

WALLEN, ERROLLYN (BORN 1958)

Fri, 1 Aug – 7:30pm: *Peace on Earth*

WEBERN, ANTON (1883 - 1945)

Mon, 28 Jul – 3:00pm: *Drei kleine Stücke for Cello and Piano, Op. 11*

WILLIAMS, GRACE (1906 - 1977)

Fri, 25 Jul – 7:30pm: *Suite for Nine Instruments*

WILLIAMS, JUSTIN (BORN 1980)

Fri, 25 Jul – 7:30pm: *Movement for String Quartet*

ŽEBELJAN, ISIDORA (1967 - 2020)

Sat, 26 Jul – 5:00pm: *Dance of the Wooden Sticks*

ZGRAJA, KRZYSZTOF (BORN 1950)

Tues, 29 Jul – 12:30pm: *Flamenco Studies*

Song Translations

AFCM Opening Night Concert – Friday 25 July 7:30pm

SCHUBERT, *An die Musik*

An die Musik

GERMAN SOURCE: SCHOBER, FRANZ VON

Du holde Kunst, in wie viel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine beßre Welt entrückt.

Oft hat ein Seufzer, deiner Harf entflossen,
Ein süßer, heiliger Akkord von dir,
Den Himmel bessrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür.

To music

ENGLISH TRANSLATION © RICHARD WIGMORE

Oh beauteous art, in so many dreary hours,
Where I have been swept up in the savage circle of life,
You have ignited my heart, giving it a warmer love.
You have carried me off into a better world.

There has often been a sigh flowing from your harp,
A sweet sacred chord of yours,
Which has opened up to me the better times of heaven.
Oh beauteous art, I thank you for it.

Concert Conversations 1 – Saturday 26 July

STRAUSS, *Four Last Songs*, arr. James Crabb

TEXT IN GERMAN (DEUTSCH) BY HERMANN HESSE
(1877 – 1962)

1. Frühling

In dämmrigen Grüften
Träumte ich lang
Von deinen Bäumen und blauen Lüften,
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen
In Gleiß und Zier,
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockst mich zart,
Es zittert durch all meine Glieder
Deine selige Gegenwart.

TRANSLATION FROM GERMAN (DEUTSCH) TO ENGLISH
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1. Spring

In dusky vaults
I have long dreamt
of your trees and blue skies,
of your scents and the songs of birds.

Now you lie revealed
in glistening splendour,
flushed with light,
like a wonder before me.

You know me again,
you beckon tenderly to me;
all of my limbs quiver

2. September

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die großen
Müdigewordnen Augen zu.

3. Beim Schlafengehen

Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,
Stirn vergiß du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

4. Im Abendrot

Wir sind durch Not und Freude
Gegangen Hand in Hand,
Vom Wandern ruhen wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her, und laß sie schwirren,
Bald ist es Schlafenszeit,
Daß wir uns nicht verirren
In dieser Einsamkeit.

O weiter stiller Friede!
So tief im Abendrot,
Wie sind wir wandermüde – –
Ist dies etwa der Tod?

2. September

The garden is mourning,
the rain sinks coolly into the flowers.
Summer shudders
as it meets its end.

Leaf upon leaf drops golden
down from the lofty acacia.
Summer smiles, astonished and weak,
in the dying garden dream.

For a while still by the roses
it remains standing, yearning for peace.
Slowly it closes its large
eyes grown weary.

3. While going to sleep

Now that the day has made me so tired,
my dearest longings shall
be accepted kindly by the starry night
like a weary child.

Hands, cease your activity,
head, forget all of your thoughts;
all my senses now
will sink into slumber.

And my soul, unobserved,
will float about on untrammelled wings
in the enchanted circle of the night,
living a thousandfold more deeply.

4. In the twilight

Through adversity and joy
We've gone hand in hand;
We rest now from our wanderings
Upon this quiet land.

Around us slope the valleys,
The skies grow dark;
Two larks alone are just climbing,
As if after a dream, into the scented air.

Come here and let them whirl past,
For it will soon be time to rest;
We do not wish to get lost
In this solitude.

O wide, quiet peace,
So deep in the red dusk...
How weary we are of our travels – –
Is this perhaps – Death? – –

Governor’s Gala – Saturday 26 July

HAHN, *Les Etoiles*

<p><i>Les Etoiles</i></p> <p>FRENCH TEXT BY THÉODORE FAULLIN DE BANVILLE (1823 – 1891)</p> <p>Les cieux resplendissants d’Étoiles Aux radieux frissonnements, Ressemblent à des flots dormants Que sillonnent de blanches voiles.</p> <p>Quand l’azur déchire ses voiles, Nous voyons les bleus firmaments, Les cieux resplendissants d’Étoiles, Aux radieux frissonnements.</p> <p>Quel peintre mettra sur ses toiles, Ô dieu! leurs clairs fourmillements, Ces fournaises de diamants Qu’à nos yeux ravis tu dévoiles, Les cieux resplendissants d’Étoiles?</p>	<p><i>The Stars</i></p> <p>TRANSLATION © BY IAIN SNEDDON</p> <p>The heavens are resplendent with stars Radiantly shimmering, Looking like sleeping waves That furrow white sails.</p> <p>When the sky tears up its sails, We see the blue heavens, The heavens are resplendent with stars Radiantly shimmering.</p> <p>What painter will put on his canvas, O god! their clear twinkling, These furnaces of diamonds What do you reveal to our delighted eyes, Heavens resplendent with stars?</p>
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BONIS, *Ave Maria*

<p><i>Ave Maria</i></p> <p>LATIN SOURCE: TRADITIONAL</p> <p>Ave Maria, gratia plena Dominus tecum; Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.</p>	<p><i>Hail Mary</i></p> <p>ENGLISH TRANSLATION © TRADITIONAL</p> <p>Hail Mary, full of grace, The Lord is with thee; Blessed art thou amongst women, And blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, Pray for us sinners, Now and at the hour of our death. Amen.</p>
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MENDELSSOHN, *Auf Flügeln des Gesanges*

<p><i>Auf Flügeln des Gesanges</i></p> <p>GERMAN SOURCE: HEINRICH HEINE</p> <p>Auf Flügeln des Gesanges, Herzliebchen, trag ich dich fort, Fort nach den Fluren des Ganges, Dort weiß ich den schönsten Ort.</p> <p>Dort liegt ein rotblühender Garten Im stillen Mondenschein; Die Lotosblumen erwarten Ihr trautes Schwesterlein.</p> <p>Die Veilchen kichern und kosen, Und schau'n nach den Sternen empor; Heimlich erzählen die Rosen Sich duftende Märchen ins Ohr.</p> <p>Es hüpfen herbei und lauschen Die frommen, klugen Gazell'n; Und in der Ferne rauschen Des heiligen Stromes Well'n.</p> <p>Dort wollen wir niedersinken Unter dem Palmenbaum, Und Liebe und Ruhe trinken, Und träumen seligen Traum.</p>	<p><i>On wings of song</i></p> <p>ENGLISH TRANSLATION © HAL DRAPER</p> <p>On wings of song, my darling, I'll carry you off, and we'll go Where the plains of the Ganges are calling, To the sweetest place I know.</p> <p>Red flowers are twining and plaiting There in the still moonlight: The lotus flowers are awaiting Their sister acolyte.</p> <p>The violets whisper caresses And gaze to the stars on high; The rose in secret confesses Her sweet-scented tales with a sigh.</p> <p>Around them, listening and blushing, Dance gentle, subtle gazelles; And in the distance rushing The holy river swells.</p> <p>Oh, let us lie down by it, Where the moon on the palm tree beams; And drink deep of love and quiet And dream our happy dreams.</p>
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St James’ Cathedral Concert – Sunday 27 July

BINGEN, *O choruscans lux stellarum*

<p><i>O choruscans lux stellarum</i></p> <p>LATIN SOURCE: TRADITIONAL</p> <p>O choruscans lux stellarum, o splendidissima specialis forma regalium nuptiarum, o fulgens gemma, tu es ornata in alta persona que non habet maculatam rugam. Tu es etiam socia angelorum et civis sanctorum. Fuge, fuge speluncam antiqui perditoris, et veniens veni in palatium regis.</p>	<p><i>O glittering starlight</i></p> <p>ENGLISH TRANSLATION © TRADITIONAL</p> <p>O sparkling, starry light, O special, splendid form of royal marriage, O flashing gem, you are adorned in high nobility, with neither spot nor blemish marred. You are the angels’ partner and a citizen with saints. Flee, flee the den of the ancient destroyer, and coming, come into the palace of the King.</p>
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Evening Concert 1 – Monday 28 July

CHAUSSON, *Chanson perpétuelle for Soprano and Piano Quintet, Op. 37*

Chanson perpétuelle for Soprano and Piano Quintet, Op. 37

FRENCH SOURCE: CHARLES CROSS

Bois frissonnants, ciel étoilé,
Mon bien-aimé s'en est allé
Emportant mon cœur désolé.

Vents, que vos plaintives rumeurs,
Que vos chants, rossignols charmeurs,
Aillent lui dire que je meurs.

Le premier soir qu'il vint ici
Mon âme fut à sa merci,
De fierté je n'eus plus souci.

Mes regards étaient pleins d'aveux,
Il me prit dans ses bras nerveux
Et me baisa près des cheveux.

J'en eus un grand frémissement.
Et puis je ne sais plus comment
Il est devenu mon amant.

Je lui disais: 'Tu m'aimeras
Aussi longtemps que tu pourras!
Je ne dormais bien qu'en ses bras.

Mais lui, sentant son cœur éteint,
S'en est allé l'autre matin
Sans moi dans un pays lointain.

Puisque je n'ai plus mon ami,
Je mourrai dans l'étang parmi
Les fleurs sous le flat endormi.

Sur le bord arrivée, au vent
Je dirai son nom en rêvant
Que là je l' attendis souvent,

Et comme en un linceul doré,
Dans mes cheveux défaits, au gré
Du vent je m'abandonnerai.

Les bonheurs passés verseront
Leur douce lueur sur mon front
Et les joncs verts m'enlaceront.

Et mon sein croira, frémissant
Sous l'enlacement caressant,
Subir l'étreinte de l'absent.

Perpetual Song

ENGLISH TRANSLATION © RICHARD STOKES

Quivering woods, starlit sky,
My beloved has gone away,
Carrying off my desolate heart!

Winds, let your plaintive sounds,
Bewitching nightingales, let your songs
Tell him I am dying!

The first evening he came here,
My soul was at his mercy.
I cared no more for pride.

My eyes were full of love,
He took me in his strong arms
And kissed me on my brow.

I was seized by a great trembling;
And then, I no longer know how,
He became my lover.

I said to him: "Love me
As long as you can!"
Only in his arms could I sleep soundly.

But he, feeling his heart grown cold.
Went away one morning
Without me, to a distant land.

Since I no longer have my lover,
I shall die in the pond among
The flowers beneath the still water.

Halting on the edge, to the winds
I'll speak his name, dreaming
That there I often awaited him.

And as if in a golden shroud,
With my flowing hair about me. to the will
Of the water I'll abandon myself.

Past joys will shed
Their gentle light on my brow,
And the green rushes will entwine me.

And my breast shall believe, trembling
Beneath its enfolding arms,
It feels the absent one's embrace.

Evening Concert 2 – Wednesday 30 July

BRAHMS, *Von ewiger Liebe, Op. 43 No. 1*

Von ewiger Liebe, Op. 43 No. 1

GERMAN SOURCE: AUGUST HEINRICH HOFFMANN VON FALLERSLEBEN

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.

Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,

Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:

„Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,

Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.

Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind.“

Spricht das Mägdelein, Mägdelein spricht:
„Unsere Liebe sie trennet sich nicht!

Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?

Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!“

Eternal Love

ENGLISH TRANSLATION © RICHARD STOKES

Dark, how dark in forest and field!
Evening already, and the world is silent.

Nowhere a light and nowhere smoke,
And even the lark is silent now too.

Out of the village there comes a lad,
Escorting his sweetheart home,

He leads her past the willow-copse,
Talking so much and of so many things:

'If you suffer sorrow and suffer shame,
Shame for what others think of me,

Then let our love be severed as swiftly,
As swiftly as once we two were plighted.

Let us depart in rain and depart in wind,
As swiftly as once we two were plighted.'

The girl speaks, the girl says:
'Our love cannot be severed!

Steel is strong, and so is iron,
Our love is even stronger still:

Iron and steel can both be reforged,
But our love, who shall change it?

Iron and steel can be melted down,
Our love must endure for ever!'

Die Lorelei, S273

GERMAN SOURCE: HEINRICH HEINE

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewalt'ge Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.

The Lorelei

ENGLISH TRANSLATION © RICHARD STOKES

I do not know what it means
That I should feel so sad;
There is a tale from olden times
I cannot get out of my mind.

The air is cool, and twilight falls,
And the Rhine flows quietly by;
The summit of the mountains glitters
In the evening sun.

The fairest maiden is sitting
In wondrous beauty up there,
Her golden jewels are sparkling,
She combs her golden hair.

She combs it with a golden comb
And sings a song the while;
It has an awe-inspiring,
Powerful melody.

It seizes the boatman in his skiff
With wildly aching pain;
He does not see the rocky reefs,
He only looks up to the heights.

I think at last the waves swallow
The boatman and his boat;
And that, with her singing,
The Loreley has done.

TCHAIKOVSKY, Six Romances, Op. 6, No. 6, None but the lonely Heart

Nyet tolko tot kto znal

RUSSIAN SOURCE: LEV ALEKSANDROVICH MEY

Net, tol'ko tot,
kto znal svidan'ja, zhazhdu,
pojmjot, kak ja stradal
i kak ja strazhdu.

Gljazhu ja vdal'..
net sil, tusknejet oko...
Akh, kto menja ljubil
i znal – daleko!

Akh, tol'ko tot,
kto znal svidan'ja zhazhdu,
pojmjot, kak ja stradal
i kak ja strazhdu.

None but the lonely heart

ENGLISH TRANSLATION © PHILIP ROSS BULLOCK

No, only one who has known
What it is to long for one's beloved
Can know how I have suffered
And how I suffer still.

I gaze into the distant – but my strength fails me,
My sight grows dim...
Ah, the one who loved me
And knew me is far away now!

My breast is all aflame – whoever has known
What it is to long for one's beloved
Can know how I have suffered
And how I suffer still.

BACH, Cantata Weichet nur, betrübte Schatten [The Wedding Cantata], BWV 202

Cantata Weichet nur, betrübte Schatten

ORIGINAL TEXT AND TRANSLATION BY FRANCES BROWNE
AUGUST 2003

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstaten,
Denn sie träget Blumen zu.

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

Phoebus eilt mit schnellen Pferden
Durch die neugeborne Welt.
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pflegt auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn,
Welcher, glaubt man, dieser ist,
Dass ein Herz das andre küsst.

Und dieses ist das Glücke,
Dass durch ein hohes Gunstgeschicke
Zwei Seelen einen Schmuck erlanget,
An dem viel Heil und Segen pranget.

Sich üben im Lieben,
In Scherzen sich herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

The Wedding Cantata

ORIGINAL TEXT AND TRANSLATION BY FRANCES BROWNE
AUGUST 2003

Give way now, dismal shadows,
Frost and wind, go to rest!
Flora's delight
will grant our hearts
nothing but joyful fortune,
for she comes bearing flowers.

The world becomes new again,
on hills and in valleys
beauty will unite and be doubly fair,
the day is free from cold.

Phoebus hurries with swift horses
through the newborn world,
Yes, since this delights him so much,
he himself wants to become a lover.

Therefore Love also seeks his delight,
when purple laughs in the meadows,
when Flora's splendour becomes glorious,
and when in his kingdom,
like the beautiful flowers
hearts also are victorious in their ardour.

When the spring breezes blow
and waft through the colourful fields,
it is Love's custom also to sneak out
to see what is his own glory
-and that, people believe, is this:
when one heart kisses another.

And this is good fortune,
when through a lofty gift of fate
two souls obtain one jewel,
which is resplendent with health and blessing.

To become adept in love,
to jest and caress
is better than Flora's passing pleasure.
Here the waves flow,
here laugh and watch
the palms of victory on lips and breast.

So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall
Noch Donnerknall
Erschrecke die verliebten Triebe!

Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe Blumen trage!

May the union of chaste love,
beloved couple,
be free from the fickleness of change!
May no sudden accident,
no thunderclap
frighten your amorous desires.

See in contentment
a thousand bright and prosperous days,
so that soon as time passes
your love may bear its flower!

Concert Conversations 5 – Friday 1 August

BOULANGER, *Reflets*

Reflets

FRENCH SOURCE: MAURICE MAETERLINCK

Sous l'eau du songe qui s'élève
Mon âme a peur, mon âme a peur.
Et la lune luit dans mon coeur
Plongé dans les sources du rêve !

Sous l'ennui morne des roseaux.
Seul les reflets profonds des choses,
Des lys, des palmes et des roses
Pleurent encore au fond des eaux.

Les fleurs s'effeuillent une à une
Sur le reflet du firmament.
Pour descendre, éternellement
Sous l'eau du songe et dans la lune.

Reflections

ENGLISH TRANSLATION © RICHARD STOKES

Beneath the water of the dream that rises,
My soul is afraid, my soul is afraid.
And the moon shines into my heart
That is bathed in the dream's source!

Beneath the sad tedium of the reeds,
Only the deep reflection of things,
Of lilies, palms and roses,
Still weep on the water's bed.

One by one the flowers shed their leaves
Upon the firmament's reflection
To descend, eternally,
Beneath the dream's water and into the moon.

BOULANGER, *Cantique*

Cantique

FRENCH SOURCE: MAURICE MAETERLINCK

A toute âme qui pleure,
A tout péché qui passe,
J'ouvre au sein des étoiles
Mes mains pleines de grâces.

Il n'est péché qui vive,
Quand l'amour a parlé,
Il n'est âme qui meure,
Quand l'amour a pleuré.

Et si l'amour s'égare
Aux sentiers d'ici-bas,
Ses larmes me retrouvent
Et ne s'égarent pas.

Canticle

ENGLISH TRANSLATION © RICHARD STOKES

To all weeping souls,
To all fleeting sins,
I open, cradled by stars,
My hands full of grace.

No sin can live
When Love has spoken,
No soul can die
When Love has wept.

And if Love goes astray
On terrestrial paths,
Its tears will find me
And not go astray.



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Festival Artists

Jack Liebeck – AFCM Artistic Director Violin

Jack Liebeck and the AFCM Artistic Director position is supported by Philip Bacon AO

British/German violinist, director and Festival curator Jack Liebeck possesses “flawless technical mastery” and a “beguiling silvery tone” (BBC Music Magazine). He is the Royal Academy of Music’s first Émile Sauret Professor of Violin and Artistic Director of the Australian Festival of Chamber Music.

Jack’s playing spans elegant chamber Mozart to the impassioned complexity of Brett Dean’s *The Lost Art of Letter Writing*, and he has appeared with many of the world’s leading orchestras, conductors and chamber musicians. His love of science has inspired two concertos written for him and long-time collaborator Professor Brian Cox: Dario Marianelli’s *Voyager Violin Concerto* and Paul Dean’s *A Brief History of Time*, commissioned by Melbourne Symphony Orchestra in honour of Professor Stephen Hawking.

Highlights ahead include Staatsorchester Rheinische Philharmonie, the Salieca Piano Trio at Wigmore Hall, returns to Savannah Chamber Music Festival and La Jolla Festival, and the New York premiere of *Flight of the Soul* with VOCES8, touring in 2025–26.

In 2024, Jack gave the world premiere of Taylor Scott Davis’ *Effortlessly* with VOCES8 at the Sydney Opera House, earning five-star reviews from Limelight and Sydney Arts Guide (“goosebump material”). *Effortlessly* is the first movement of *To Sing of Love: a Triptych*, a new concerto for violin, choir and orchestra written for Jack and released on the album *To Sing of Love* in June. Further commissions include new works by Debbie Pritchard, and upcoming recordings include Clive Osgood’s *Stabat Mater* on Convivium Records, the Wilson Violin Concerto with the Royal Scottish National Orchestra for Linn Records, and Malcolm Arnold’s Double Concerto with Alexander Sitkovesky and London Choral Sinfonia.



Alexandra Allan Oboe

Supported by Artist Angel Elizabeth Clark

Alexandra Allan, an enthusiastic young oboist from Perth, is a rising talent in the classical music scene. In 2023, she completed her studies with Jeffrey Crellin at the Australian National Academy of Music. Alexandra graduated with First Class Honours in her Bachelor of Arts from the University of Western Australia in 2020, studying under Leanne Glover. Throughout her academic journey, she received numerous scholarships and awards, including the Delano Scholarship, Wesley Scholarship, UWA Diversity and Merit Award, Choral Society Prize, ROSL Prize in Music Performance, Edith Cowan Prize, Peter Moore OAM Scholarship, and the Alex Cohen Travelling Scholarship. She was also shortlisted for the JA Wood Memorial Prize for the most outstanding UWA Arts graduate in 2020. A passionate chamber musician, Alexandra toured with WA Opera and performed at the Bungalow Music Festival in NSW. She made her solo debut in February 2022 with the West Coast Philharmonic Orchestra, performing Graham Koehne’s *Way Out West* at the Perth Concert Hall.



Dale Barltrop Violin

Supported by the Quartet Collective: Russell Mitchell, Valmay Hill, Jane Seawright and The Hon. Justice David North

Brisbane-born violinist, Dale Barltrop, has performed across Australia and the globe. He has been a member of the ASQ since 2016 and also served as Concertmaster of the Melbourne Symphony Orchestra for ten years. Prior to this, he was Concertmaster of the Vancouver Symphony Orchestra in Canada and Principal Second Violin of the St Paul Chamber Orchestra in the US. A product of the Queensland Instrumental Music Program, Dale made his solo debut with the Queensland Symphony Orchestra at the age of fifteen and was Concertmaster of both the Queensland and Australian Youth Orchestras. Dale has also appeared as Concertmaster of the Australian World Orchestra under Sir Simon Rattle and guest director of the Australian Chamber Orchestra. He has studied with William Preucil, Gerald Fischbach, Elizabeth Morgan and Marcia Cox.



Adam Barnett-Hart Violin

American violinist Adam Barnett-Hart is known for sensitive musicianship and inspired artistry. As founding first violinist of the Escher Quartet, he has performed at Alice Tully Hall, 92nd Street Y, Kennedy Center, Ravinia, Caramoor, Wigmore Hall, the Louvre, and Concertgebouw. The quartet earned an Avery Fisher Career Grant and Adam was a BBC New Generation Artist (2010–12). He debuted as a soloist performing Brahms Concerto at Alice Tully Hall with Juilliard Symphony in 2002. Adam performs with orchestras including Colorado Symphony, Riverside Symphony, and tours Korea as concertmaster of the Sejong Soloists.



Joshua Batty Flute

Joshua Batty joined the Sydney Symphony as solo flute in 2019 at 27, after serving as solo flute for Ireland’s RTÉ Concert Orchestra. Supported by Sir Elton John’s full scholarship, he studied at the Royal Academy, London, earning an Associateship, and at HEMGE, Switzerland. He was principal flute of the National Youth Orchestra of Great Britain and the Gustav Mahler Jugendorchester. Joshua has since performed as guest principal flute with over 30 leading orchestras worldwide, touring Europe, the USA, South America, Asia, Australia, and New Zealand. He has played at Buckingham Palace and frequently appears as a concerto soloist under notable conductors.



Ian Brunskill Percussion

Ian Brunskill, born and raised in Canada, now resides in Townsville, where he works as a freelance percussionist and educator. Ian has performed with notable artists such as Riley Lee, Graeme Jennings, Lara St. John, Epizo Bangoura, Dancenorth, Speak Percussion, Colin Currie, and the Seoul Philharmonic Orchestra. He has collaborated with composers Ross Edwards, Nigel Westlake, and Iain Grandage. Ian’s diverse studies include Ghanaian, Senegalese, Classical Indian, and Guinean drumming, reflecting his broad musical interests.



Emily Beauchamp Violin

Emily Beauchamp, a member of the MSO Academy, was part of the Sydney Youth Orchestras for a decade, serving as Concertmaster of the Flagship Orchestra in 2016 and 2017. She has been a member of the Australian Youth Orchestra since 2014, touring Europe and China in 2016 and 2019. Emily also regularly performs with the Willoughby Symphony Orchestra, AYO’s Momentum Ensemble, and the Melbourne Chamber Orchestra, and is a core member of Ensemble Apex.

Passionate about chamber music, Emily has travelled to Italy, Germany, Austria, and the UK to study with renowned pedagogues such as Eberhard Feltz, Johannes Meissl, and Tobias Lea. She has enjoyed coaching sessions with members of Quatuor Ébène, and the Dover, Takács, and Borodin String Quartets, along with masterclasses with Ray Chen, Midori Gotō, Karen Gomyo, Isabelle van Keulen, and Anthony Marwood.



Chris Cartlidge Viola

Supported by the Quartet Collective: Russell Mitchell, Valmay Hill, Jane Seawright and The Hon. Justice David North

Australian violist Chris Cartlidge joined the ASQ in 2021, after ten years as a member of the Melbourne Symphony Orchestra where he held the position of Associate Principal Viola. He regularly appears as a guest in orchestras across Australia and New Zealand and as a soloist, Chris has appeared with both the Melbourne and Tasmanian Symphony Orchestras. Chris studied on a full scholarship at the Tasmanian Conservatorium of Music where he studied with Josephine St Leon, and at the Australian National Academy of Music (ANAM). During his studies, he was the recipient of several awards and accolades, including the University of Tasmania’s Director’s Prize, and inclusion on the University of Tasmania’s Dean’s Roll of Excellence. In 2015 he was a grand-finalist and multiple prize-winner in the ABC Symphony Australia Young Performers Awards.



Michael Collins
Clarinet, Conductor

Supported by Artist Angels
Steven and Janelle Lun for
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Michael Collins is celebrated for his dazzling virtuosity and sensitive musicianship, marking him as one of the most distinguished clarinetists today. He gained early recognition by winning the woodwind prize in the inaugural BBC Young Musician of the Year Competition at 16 and made his US debut at Carnegie Hall at 22. Collins has performed as a soloist with notable orchestras globally and is the most frequently invited wind soloist at the BBC Proms, appearing at the Last Night of the Proms. His chamber collaborations include the Belcea and Takács quartets and artists like Martha Argerich and Joshua Bell.

Tasman Compton
Bassoon

Supported by Artist Angels
Chris and John Sandow



Tas Compton is a Tasmanian bassoonist now based in Melbourne. He made his solo debut at age 17 with the Tasmanian Symphony Orchestra, as winner of the 2019 TSO Rising Star Competition. After completing a Bachelor of Music at the University of Tasmania, studying with Tahnee van Herk, Tas moved to Melbourne in 2023 to attend ANAM, studying with Matthew Wilkie and Lyndon Watts. He took part in over a dozen Australian Youth Orchestra programs. In 2024 he joined the MSO Academy and has performed with TSO, Orchestra Victoria, ASO, NZSO, CSO, and WASO.

James Crabb
Classical Accordion
Supported by Artist Angel
Gudrun Genee



James Crabb, originally from Scotland, is a leading figure in the world of classical accordion, particularly known for his interpretations of Piazzolla's works. His exceptional virtuosity and musicianship have been praised worldwide, with recordings on major labels such as EMI Classics and Chandos. Crabb premiered Brett Dean's accordion concerto in 2019 with the Swedish Chamber Orchestra. As an Artistic Director of Four Winds and curator of UKARIA 24, he is also a

passionate educator. Recent notable performances include Sally Beamish's accordion concerto at the London Proms, roles in Brett Dean's opera *Hamlet*, and international tours. His engagements span prestigious festivals and orchestras, including the Sydney Symphony and ANAM.

Michael Dahlenburg
Cello

Supported by the Quartet
Collective: Russell Mitchell,
Valmay Hill, Jane Seawright and
The Hon. Justice David North



Michael is an Australian cellist, conductor, and educator. His prolific career as a cellist has seen him play in a variety of different musical settings. He was Principal Cellist of Melbourne Chamber Orchestra and has been Guest Principal Cellist with Tasmanian Symphony Orchestra, Queensland Symphony Orchestra, Auckland Philharmonia Orchestra (NZ), and Orchestra Victoria. Michael was a founding member of the acclaimed Hamer Quartet who won First Prize, Grand Prize, and Audience Prize at the 2009 Asia-Pacific Chamber Competition. As a soloist and chamber musician, Michael has given performances at festivals and concert halls around the world. He has studied chamber music with Gerhard Schulz, Paul Katz, András Kellar, Heime Müller, Barbara Westphal, Hatto Beyerle, William Hennessy and the Artemis, Tokyo and Jerusalem Quartets amongst many others.

Henry Docker –
Andromeda Sax Quartet
Saxophone



Henry Docker, a current student at the Sydney Conservatorium of Music, is a passionate advocate for chamber music. As a member of the Andromeda Sax Quartet, Henry performed at the Australian Festival of Chamber Music in Townsville-Gurambilbarra in 2024. His journey with Andromeda began earlier, as he attended the European University of Saxophone in Gap in 2023, working with esteemed saxophonists Vincent David and Claude Delangle. Henry is also committed to contemporary music, collaborating with emerging composers from the Sydney Conservatorium.

Stefan Dohr
French Horn
Supported by Artist Angel
Meta Goodman



Stefan Dohr is celebrated for his commanding tone and delicate piano, making him a central figure in the International horn scene. As principal horn of the Berliner Philharmoniker, Stefan's role is both as a mediator between instrumental groups and as a soloist in symphonies by Mahler and Bruckner. His interest in contemporary music is evident in his participation in world premieres of works by Toshio Hosokawa and Hans Abrahamsen. Stefan's career began with principal positions in several prestigious orchestras before joining the Berliner Philharmoniker in 1993. He teaches at the Karajan Academy, Sibelius Academy Helsinki, Hanns Eisler School of Music Berlin, and Royal College of Music in London. He also serves as a deputy member of the Board of Trustees of the Berliner Philharmoniker.

Rachel Down –
Andromeda Sax Quartet
Saxophone



Rachel Down is a dynamic saxophonist known for her innovative programming. A graduate of the Sydney Conservatorium in 2023, Rachel is set to join the Australian Navy Band in 2025 while maintaining her role with the Andromeda Sax Quartet. Her diverse experiences include performances with the Sydney Symphony Orchestra Fellows and the Woollahra Philharmonic. As a co-founder of Ensemble Mnemosyne, Rachel explores multimedia projects that reinvent the chamber music concert experience, showcasing her commitment to pushing the boundaries of traditional performance.

Paige Gullifer –
Andromeda Sax Quartet
Saxophone



Paige Gullifer is an accomplished saxophonist and writer, who graduated with First Class Honours from the Sydney Conservatorium of Music. She is set to begin a Masters in Musicology in 2024, having received a Global Excellence Scholarship from University College Dublin. Paige is passionate about both chamber music and writing, balancing

these pursuits in her career. As a writer, she serves as a pre-concert speaker for the Sydney Symphony Orchestra and writes program notes for major Australian symphony orchestras. Her performance credits include playing with the Australian Youth Orchestra and the NSW Police Band, and she enjoys a vibrant freelance career across Sydney.

Joseph Havlat
Piano

Supported by Artist Angels
Fairlie McColl, David Kershaw,
and Mary Jo Capps AM



Joseph Havlat is a versatile pianist and composer hailing from Hobart, Australia, now based in London. He is a sought-after chamber musician, having performed alongside James Ehnes, Jack Liebeck, William Bennett, and Steven Isserlis. Havlat is a member of the LSO percussion ensemble, with whom he has released a CD featuring the premiere recording of John Adams's *Roll Over Beethoven*. Known for his enthusiasm for modern and contemporary music, he has collaborated with composers like Thomas Adès, Michael Finnissy, and Sir Harrison Birtwistle. In 2021, he performed Adès's *In Seven Days* with the LSO under the composer's direction, and the BBC Philharmonic premiered Robert Laidlow's piano concerto *Warp* with him. Most recently, he premiered Adès's *Növények* at Wigmore Hall. Beyond music, he has a fondness for ferns.

Caroline Henbest
Viola



Caroline Henbest is a Melbourne-based violist and Feldenkrais Practitioner known for dynamic performances as chamber musician, soloist, and extra player with the Melbourne Symphony Orchestra. She regularly appears at festivals such as Stradbroke Island Chamber Music Festival and Music by the Springs. Since 2015, she has been on the Resident Viola Faculty at ANAM. Early in her career, Caroline was a member of the Mistry Quartet and performed with UK chamber orchestras. She has guest-principal roles with the Sydney, Melbourne, and Tasmanian Symphony Orchestras, plus international appearances with the Hong Kong Philharmonic, Philharmonia, City of London Sinfonia, Glyndebourne on Tour, Scottish Chamber Orchestra, and Orchestra of the Age of Enlightenment.

Francesca Hiew

Violin

Supported by the Quartet Collective: Russell Mitchell, Valmay Hill, Jane Seawright and The Hon. Justice David North



Francesca joined the Australian String Quartet in 2016 after being a full-time member of the Melbourne Symphony Orchestra, a core member of the Melbourne Chamber Orchestra and a founding member of the Auric Quartet. Growing up as the second youngest of seven children in Brisbane, Francesca began learning the violin at the age of four at the Stoliarsky School of Music and from the age of nine, participated in international tours as an ensemble member and soloist, performing for Felix Andrievsky, Kurt Sassmanshaus, Paul Kantor and Dorothy DeLay. Francesca is devoted to fostering future chamber musicians and audiences. She enjoys teaching and has tutored ensembles and violinists across Australia and internationally. Constantly refining her own theories on violin technique (an obsession inherited from her teacher William Hennessy), Francesca believes generosity and the sharing of knowledge can only strengthen our musical communities.

Catherina Lee

Violin

Catherina Lee is heralded as one of Queensland's most gifted violinists, renowned for her exceptional musicianship and unique charm. She gave her first public recital at age nine and debuted with the Queensland Symphony Orchestra at 13, performing Tchaikovsky's Violin Concerto. At 15, she was accepted into the class of Gerhard Schulz at the University of Music and Performing Arts in Vienna. As a commanding chamber musician, Catherina has collaborated with noted artists such as Steven Isserlis, Kim Kashkashian, and Philippe Graffin. Her solo debut at the Konzerthaus in Vienna was acclaimed as a significant success.



William Mabo

Didgeridoo

Supported by Artist Angels The Hon. Justice David North and Jane Seawright



William Koiki Mabo has explored his dual cultural heritage through Torres Strait and Aboriginal traditions. After receiving a Didgeridoo

in 2011, he embarked on a journey to master the instrument. In 2013, he performed for the Royal Australian Navy Fleet Review, joining fellow Aboriginal and Torres Strait sailors. Mentored by the Donooch Dance Group, William has become a self-taught didgeridoo player, performing at the Australian Festival of Chamber Music and various other events, blending cultural expression with musical artistry.

Simon Martyn-Ellis

Lute, Theorbo

Supported by Artist Angel Karin Keighley



Simon Martyn-Ellis began playing the lute after finding classical guitar repertoire too restrictive for ensemble performance. Continuo collaborations remain central to his work. He performs with Pinchgut Opera, the Australian Chamber Orchestra, Latitude 37, Australian Haydn Ensemble, Van Diemen's Band, ARCO, Salut! Baroque, Ensemble Galante, and the Sydney and Queensland Symphony Orchestras. He is a founding member of Notturmo and Duo Corbetta, and enjoys small, special collaborations. His interests include vocal works—opera or recital—baroque and romantic guitar repertoire, and finding groove in Early Music. Above all, he enjoys making music with others, exploring plucked-string sounds from the 16th to 19th centuries.

Kirsty McCahon

Double Bass

Supported by Artist Angel Karin Keighley



Kirsty McCahon is a renowned bass player, curator, presenter, educator, ambassador, mother, and tree planter, acknowledged as one of Australia's foremost double bassists. A Churchill Fellow and Honorary Fellow of the University of Melbourne, she champions Australian music, musicians, and storytelling through music. Formerly Principal Double Bass of the Australian Brandenburg Orchestra, she has founded and performed with many ensembles nationally and internationally. Recently appointed Strategic Relations Manager at the Sydney Conservatorium of Music, her collaborations span musicians and ensembles of all genres, including the Brodsky Quartet, Musica Viva, ELISION, UKARIA, Ensemble Offspring, and L'Orchestre Révolutionnaire et Romantique.

Charlotte Miles

Cello

The first Australian to attend Germany's prestigious Kronberg Academy, where she studies with Wolfgang Emanuel Schmidt, Melbourne-born cellist Charlotte Miles captivates with her "keen musical intelligence, assured technique and honeyed tone" (Sydney Morning Herald). A prize-winner at over 100 competitions, and a semi-finalist at the 2024 ARD Competition, Charlotte has performed with major orchestras, toured internationally, and appeared at leading festivals including AFCM, Oxford May, and Cello Biennale Amsterdam. A former ANAM and University of Melbourne student, she has toured nationally with the Australian Chamber Orchestra and the Australian String Quartet. In 2024 she was an academist with the Mahler Chamber Orchestra; from 2025, she is a substitute with the Berlin Philharmonic.



Sophie Nickel

Viola

Sophie Nickel is an Australian violist who, after completing her bachelor's degree in Sydney, moved to Germany in 2021 to pursue a master's degree in Hanover with Professor Volker Jacobsen. She has participated in many international concerts and festivals, and attended master classes with renowned musicians like Heinrich Koll, Thomas Riebl, and Daniel Foster. As principal violist, Sophie has played in numerous orchestras and chamber music ensembles, including Ensemble Apex in Sydney and Ensemble Lärnkulisse in Hanover. She currently resides in Cologne, where she has recently become an academy student with the WDR Symphony Orchestra.



Peter Neville

Percussion

Peter Neville graduated in Music from the Victorian College of the Arts in 1986 and has since enjoyed a diverse career as a composer and percussionist. As the percussionist of the ELISION Ensemble for twenty-five years, he has been involved with all their concerts, recordings, and international tours. He is also a member of groups such as Jouissance, the David Chesworth Ensemble,



The Raga Dolls Salon Orchestra, The Bolt Ensemble, Six Degrees Ensemble, and SPEAK Percussion. His orchestral work has included tours to Europe with the Australian Youth Orchestra and Japan with the Melbourne Symphony Orchestra. Peter was appointed Head of Percussion at the Melbourne Conservatorium of Music in 2000 and became the inaugural Head of Percussion at the Australian National Academy of Music (ANAM) in 2013.

Milena Pajaro-van de Stadt

Viola

Praised by *Strad* for her "lyricism that stood out...a silky tone and beautiful, supple lines," Milena Pajaro-van de Stadt is one of the most sought-after violists of her generation. She has performed as a soloist with ensembles such as the New York String Orchestra, Tokyo Philharmonic, Jacksonville Symphony, Sphinx Chamber Orchestra, and Symphony in C. Her concerts span the U.S., Latin America, Europe, and Asia, including a 2011 Wigmore Hall recital described as "fleet and energetic." A founding member of the Grammy-nominated Dover Quartet (2008–2022), she now performs with the piano quartet Espressivo! alongside Laredo, Robinson, and Polonsky.



Ryan Piccione – Andromeda Sax Quartet Saxophone

Ryan Piccione, a member of the Andromeda Sax Quartet, is an honors student at the Sydney Conservatorium of Music. His research focuses on the role of electronics in classical saxophone pedagogy. Originally from Merimbula, Ryan is passionate about music accessibility and education. He has received the Kirkpix scholarship and has participated in the Merimbula Jazz Festival, Four Winds Youth and Easter Festivals, and performed with the Sydney Youth Orchestra.



Phoebe Russell

Double Bass

Supported by Artist Angel
Ruth Stratton

Phoebe Russell is a versatile double bassist, thriving as an orchestral musician, soloist, and chamber performer. A graduate of the Berlin Philharmonic's Karajan Academy, she has performed with leading orchestras including the Bavarian Radio Symphony, Deutsches Symphonie Orchester, and Mahler Chamber Orchestra in over 20 countries. Since 2017, she has been Principal Double Bass of the Queensland Symphony Orchestra and a regular guest principal worldwide. A member of Ensemble Q, she collaborates widely in Brisbane and beyond, appearing in chamber festivals internationally. As a soloist, she has performed across Australia and abroad, including at the Berlin Philharmonic lunchtime series.



Carolyn Sampson OBE

Soprano

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes across the UK, Europe, and worldwide. Celebrating her recording legacy, last season marked the release of her 100th album as a featured solo artist. Over her twenty-five-year career, Carolyn has collaborated with countless world-class musicians, showcasing her versatility and the breadth of her repertoire. In 2024, she was awarded an OBE in the King's New Year Honours and elected an Honorary Member of the Royal Academy of Music.



Dr. Mark Smith

Trumpet

Dr. Mark Smith is a highly accomplished conductor, composer, educator, and performer. In 2013, he completed a PhD in Music (Composition) from the Elder Conservatorium, Adelaide, after earning a Master of Music degree and Bachelor of Music (Honours) with a double major in Trumpet Performance and Composition. Trained in ensemble direction techniques at the University of Adelaide, Mark has conducted a vast array of ensembles in both professional and amateur settings. Since 2024, he has been an integral part of the Australian Festival of Chamber Music (AFCM), performing under conductor Timothy Constable.



Emily Sun

Violin

Supported by Artist Angels
John and Diana Smythe

Possessed of a superb talent, as noted by *The Australian*, and acclaimed for her "searing and poetic tone" by *The Guardian*, violinist Emily Sun is in high demand internationally. She performs worldwide as a concerto soloist, chamber musician, and recitalist. Recent engagements include the Melbourne, Sydney, and Qingdao Symphony Orchestras under conductors such as Vasily Petrenko and Jaime Martin. Her album *Nocturnes* topped the ARIA Classical Charts and was ARIA-nominated. Highlights include Buckingham Palace with Maxim Vengerov and the Royal Palace of Brussels. She is Violin Professor at the Royal College of Music and plays a 1753 Guaragnini loaned by UKARIA.



Timo-Veikko Valve

Cello

Supported by Artist Angel
Annie Hawker

Affectionately known as "Tipi", Timo-Veikko Valve grew up in Finland surrounded by a musically inclined family. Encouraged to pick up the cello at the age of six, Tipi was told by a teacher that "he looks just like a cellist!". Tipi's natural affinity for the instrument was clear, and he was appointed Principal Cello of the Australian Chamber Orchestra in 2006. His leadership has become an integral part of the ACO, and he is recognized for his natural, creative, and generous musicianship. Tipi defines the modern-day musician, effortlessly transitioning between modern and period instruments. He views the cello as a flexible and adaptive partner, both in ensemble settings and as a soloist, across all forms of music. His versatile career spans roles as a musician, curator, and director, appearing as a soloist with major orchestras in both Finland and Australia.



Melina van Leeuwen

Harp

Supported by Artist Angels
Russell Mitchell and Valmay Hill

Harpist Melina van Leeuwen performs nationally as a soloist, chamber musician and orchestral performer. She has appeared as principal harp for most Australian orchestras and chamber music festivals. She has made international appearances as well, including the 2010 World Expo. She is a recording artist, including the 2024 Nicholas Cage film, *The Surfer*. A student of Alice Giles, she is recipient of an Australian Postgraduate Award at Melbourne University. Melina completed her PhD investigation into the music and written essays of twentieth-century harpist Carlos Salzedo in late 2020, seen in the 2023 Summer edition of the American Harp Journal.

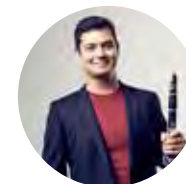


Lloyd van't Hoff

Clarinet

Supported by Artist Angels
Lynne Saunder, Liz Foster and
Helen Brown

Lauded by *Limelight Magazine* for his "life-affirming music-making", Lloyd van't Hoff enjoys a vibrant career as a clarinetist, chamber musician, director, and educator. Crowned the 2015 ABC Symphony Australia Young Performer of the Year, Lloyd regularly performs as a concerto soloist and tutti player with many of Australia's symphony orchestras. His solo and chamber performances have taken him to festivals throughout Australia, Canada, China, Germany, Sweden, and the USA. A passionate educator, Lloyd has taught clarinet at Melbourne University and Yale University, and has held masterclasses across Australia, Europe, and the United States. He is a founding member of Australia's leading young wind ensemble, Arcadia Winds, and is an endorsed performing artist with Buffet Crampon.



Ana-Maria Vera

Piano

Ana-Maria Vera, whose playing has been described as 'pure aural silk', and most recently by the London Times as 'fierce and fearless, thrillingly mobile and sentient', has been performing around the world since childhood. An American pianist of Dutch-Bolivian origin,



Vera began her musical studies at three and made her professional debut at eight. At nine, she made her televised debut with Arthur Fiedler and the Boston Pops, and by twelve, performed at the White House. A Gold Record, a Bolivian postage stamp, major orchestras, top conductors, and chamber music partners—Vera's remarkable career continues to captivate audiences globally.

Olga Zado

Piano

Supported by Artist Angels
Marjorie Nicholas OAM,
Catherine McPherson and
Gregory McPherson

Described as a "master of the magical art of rubato" (*Hamburger Abendblatt*) and a "magician on the piano" (*Mannheimer Morgen*), Olga Zado is renowned for her poetic musicianship and electrifying technique. A prodigy, she began performing at seven and made her international debut at twelve. She has since played at leading venues including Berlin Philharmonie, Elbphilharmonie Hamburg, Gewandhaus Leipzig, and Théâtre de la Ville Paris. As artistic director of "Finest Classics" in Mannheim, she collaborates with top artists including the Jerusalem Quartet and Johannes Moser. Olga is a winner of multiple international competitions and prestigious foundation grants.



Kyryl Zlotnikov

Cello

Born in Minsk to a family of professional musicians, Kyryl Zlotnikov studied at the Belarusian State Music Academy with Prof. Vladimir Perlin, then in Israel with Profs. Uzi Wiesel and Hillel Zori, completing training under Prof. Michael Khomitzer at the Jerusalem Rubin Academy. A founding member of The Jerusalem Quartet, Israel's leading string quartet, he has performed worldwide. Zlotnikov regularly appears at major festivals including the Proms, Verbier, Salzburg, and Ravinia. A dedicated recitalist and chamber musician, he has collaborated with artists such as Daniel Barenboim, András Schiff, Mitsuko Uchida, Lang Lang, and Martin Fröst.



ENSEMBLES



Australian String Quartet

Australian String Quartet are supported by the Quartet Collective: Russell Mitchell, Valmay Hill, Jane Seawright and The Hon. Justice David North.

Dale Bartrop – violin, Francesca Hiew – violin, Chris Cartlidge – viola, Michael Dahlenburg – cello

Defined by excellence in performance and the joy of musical expression, ASQ's DNA comprises three inseparable parts. At the centre is the Quartet—four full-time musicians, each a creative force in crafting the world's most dynamic and intimate music. Surrounding the Quartet is an innovative production company that presents, tours, records, and promotes exceptional artistry. Sustaining this is a vital community of partners including the national Board, visionary Patron—Maria Myers AC, Major Partner—The University of Adelaide, Instrument Partner—UKARIA, and Government Supporters. ASQ celebrates music from the past to the present, from near and afar, and strives to reflect contemporary Australia through performances, collaborations, advocacy, learning programs, and new work. Their landmark Australian Music Fund supports the Australian Anthology project, proudly championing Australian artists.

Each artist plays a rare Guadagnini instrument.



Great Barrier Reef Orchestra

For over two decades, Townsville's community orchestra has harnessed the diverse talents of northern Queensland to unite gifted musicians in performing orchestral music for the community. Conductors and players from across Australia and overseas enthusiastically collaborate with the orchestra to support its growth. In 2018, the Great Barrier Reef Orchestra teamed up with principal players from the Queensland Symphony, and in 2019, AFCM's founding Artistic Director, Theodore Kuchar, returned to conduct a special program.

PRESENTERS



Brandon Espe – James Cook University

Brandon Espe is an ecologist with the Estate Directorate, who curates the living collections of James Cook University and manages the TropEco program. In recent years his focus has been around threatened plant conservation, carrying out field collections and surveys of over 80 endangered species in the past 2 years alone. Highlights have been the rediscovery of species not seen in over 20 years, cultivating several species with less than 50 remaining in the world and guiding student interns in how to work with these rarities.



Andrew Ford OAM

Andrew Ford OAM is a distinguished composer, writer, and broadcaster, celebrated for multifaceted contributions to the arts. He has won the Paul Lowin Prize for his song cycle *Learning to Howl*, a Green Room Award for his opera *Rembrandt's Wife*, and the Albert H Maggs Prize for his large ensemble piece, *Rauha*. Ford was composer-in-residence with the Australian Chamber Orchestra, ANAM, and the Australian Festival of Chamber Music. His international roles include Poynter Fellow at Yale (2014), visiting lecturer at Shanghai Conservatory (2015), and HC Coombs Fellow at ANU (2018). Author of eleven books, his latest is *The Shortest History of Music* (2024). He hosts *The Music Show* on ABC Radio National and received an OAM in 2016.



AFCM Festival Garden

Established in 2022 in collaboration with Townsville City Council, the AFCM Festival Garden returns in 2025 as a lively gathering place for music lovers, families, and curious passers-by.

Located in the forecourt of the Townsville Civic Theatre, it's a relaxed, open-air precinct that brings the Festival experience to the heart of the community, free and accessible to all.

Across six days, the Festival Garden features a vibrant line-up of performances, local school ensembles, family events, food trucks, and more. It's a space to connect, unwind, and enjoy the sounds of AFCM in an informal setting.

Opening Hours:

Friday 25 July – AFCM 2025 Opening Night
Reception: 6pm
Saturday 26 July: 12 – 7pm
Sunday 27 July: 5 – 7pm
Monday 28 July: 4 – 7pm
Wednesday 30 July: 4 – 7pm
Thursday 31 July: 4 – 7pm
Friday 1 August: 4 – 7pm

Main Stage Performances:

Performances take place at 4:00pm and 6:00pm on Festival Garden days, with a special midday concert on Saturday 26 July.



Scan the QR code to view the program

Festival Garden Highlights

1RAR Jazz Band

Friday 25 July (Opening Night) & Friday 1 August, 6:00pm

A Townsville Gurambilbarra favourite, the 1RAR Jazz Band bookends the Festival Garden program with upbeat, crowd-pleasing sets.



The Wulgurukaba Walkabouts & Andromeda Sax Quartet

Saturday 26 July, 6:00pm

The Wulgurukaba Walkabouts are joined by AFCM Fellowship Ensemble the Andromeda Sax Quartet.



AFCM Children's Concert & Family Day

Saturday 26 July, from 2:00pm

A fun-filled afternoon for all ages kicks off with the FREE AFCM Children's Concert, followed by family-friendly entertainment, including introductory performances from our AFCM Pathways Program ensembles.

AFCM Pathways International Masterclasses – Violin & Piano

Sunday 27 July, 6:00pm

Emerging chamber musicians from Sydney and New York.

Local School Orchestras, Choirs and Ensembles

Weekdays at 4:00pm

Enjoy daily performances from local schools, including Pimlico State High School, Townsville Grammar School, Southern Cross Catholic College, and The Cathedral School.

Festival Farewell Hour

Friday 1 August, 4:00pm

One last chance to gather in the Garden, reconnect with Festival friends old and new, and soak up the atmosphere before the final night begins. Enjoy great entertainment, cocktail and drink specials, and a fabulous Festival vibe

Industry Talks & Literary Events

All held in C2, Townsville Civic Theatre

Industry Discussion: Music and Education

Friday 25 July, 2:00pm

A thought-provoking discussion on leadership, creativity, and the future of arts and education.

Literary Talk with Gillian Wills

Saturday, 26 July, 2:00pm

Author, arts writer and music journalist Gillian Wills offers a behind-the-scenes look at her writing practice, and creative inspiration and how her debut novel *Big Music*, about a young female head of a music conservatorium was partly inspired by her own life.



Colin Roderick Memorial Lecture

Thursday 31 July, 6:00pm

In 2025 the Colin Roderick Memorial Lecture will be presented by author, Emily Maguire.



The bible, political gossip and a splash of Frida Kahlo: on the importance of wild cultural receptivity and promiscuous curiosity in creative practice.

Presented by the Foundation for Australian Literary Studies.



AFCM Pathways Program

Fostering the future of chamber music in Australia

AFCM Pathways International Masterclasses

This year, **5 ensembles** have been selected for two weeks of intensive artistic development. Participants receive one-on-one coaching, ensemble coaching, professional development seminars, and performance opportunities, **led by Pathways Program Director Lloyd Van't Hoff** and the AFCM Pathways Faculty.

Audiences are warmly invited to observe this unique process through a series of **free public masterclasses** and a final **showcase concert**:

Public Masterclasses – C2, Townsville Civic Theatre

Mon 28 July, 1:00pm
Wed 30 July, 1:00pm
Thu 31 July, 1:00pm

International Masterclasses Concert – C2, Townsville Civic Theatre

Fri 1 August, 1:00pm

2025 AFCM Fellowship Ensemble & Outreach Tour

As part of the Pathways Program, one ensemble from the previous year's Pathways International Masterclasses program is invited back as the **AFCM Fellowship Ensemble**. This outstanding young group undertakes a regional tour across North and Central Queensland delivering concerts and school workshops.

In 2025 the **Andromeda Sax Quartet** returns to northern Queensland for a series of **free Outreach concerts**, following recent national acclaim and international study. Formed on Gadigal land in 2022, the quartet is committed to sharing their love of chamber music with audiences across Australia.

Free Outreach Concerts

Mon 21 July, 12-1pm

Proserpine Entertainment Centre

Tue 22 July, 12-1pm

TYTO Wetlands Amphitheatre, Ingham

Tue 22 July JCU Alumni Event (*invitation only*)

Wed 23 July, 12-1pm BTC Hall, Charters Towers

Thu 31 July, 2-3pm Burdekin Theatre, Ayr

Sat 26 July, 6pm AFCM Festival Garden

AFCM Pathways Digital Outreach

In 2025 the AFCM Pathways Program has undertaken a new initiative in partnership with **Aeyons** to deliver high quality year-round instrumental tutoring to high school students in regional northern Queensland and Tasmania. The AFCM Digital Pathways Platform hosts online lessons for high achieving music students in regional Australia as delivered by AFCM endorsed artists. This digital platform is also used to augment the Pathways International Masterclasses and host sessions with AFCM artists and professional development mentors both before and after the Festival.

AFCM Pathways Emerging Composers Program

Thanks to support from **Creative Australia**, through **Music Australia**, the AFCM Pathways Program will be launching a new Emerging Composers Program in 2025. One emerging Australian composer per year will be invited for a residency in northern Queensland to create a commissioned work for the AFCM Fellowship Ensemble. The first of these works will be debuted by the 2026 AFCM Fellowship Ensemble on their Outreach Tour and recorded in-studio by an AFCM sound engineer. The program will also include mentorship from senior composers and the opportunity for other compositions to be featured in AFCM mainstage programming.

Support Emerging Talent

The AFCM Pathways Program is made possible through the generosity of donors who believe in the power of music education and regional engagement. Your support helps provide mentoring, access, and opportunity for the next generation of Australian chamber musicians.

To contribute, visit afcm.com.au/support/donations

We sincerely thank **The Ian Potter Foundation** for their leadership in supporting a vibrant future for the arts in Australia through the AFCM Pathways Program, **Creative Australia** for their support of the Pathways Emerging Composers Program, the **Donald and Joan Wilson Foundation** and **Wilmar Sugar & Renewables** for their support of the AFCM Outreach Tour and Workshops.

Theodore Kuchar Scholarship

In partnership with Townsville City Council, AFCM proudly awards the **Theodore Kuchar Scholarship for Excellence in Music**, a \$4,000 prize supporting a talented Year 10 instrumental student from the Townsville-Gurambilbarra community. The 2024 recipient, clarinetist Gabrielle Penaluna from The Cathedral School, continues the tradition of growing exceptional young local musicians.



Kawai Australia

When Excellence Meets Craft

The Australian Festival of Chamber Music is proud to welcome Kawai as its Official Piano Sponsor.

In this conversation, Artistic Director Jack Liebeck and Kawai Australia's General Manager Warrick Baker share their thoughts on the new five-year partnership – and what it means for artists, audiences and the future of performance in northern Queensland and beyond.

This is the first year of a five-year partnership between Kawai and the AFCM. What drew your organisations together?

Jack Liebeck: For AFCM, finding the finest pianos in the world for our performers is of the utmost importance. Our pianists expect nothing but the most special instruments so that they can demonstrate their talent to the fullest. Kawai pianos, with their incredible craftsmanship and playability, are just perfect for this.

Warrick Baker: Kawai has long recognised the unique role that AFCM plays in celebrating and showcasing the rich tapestry of chamber music. We've been fortunate to build connections with chamber music festivals right across the country, and these relationships have always been anchored in a shared commitment to longevity and artistic integrity. This new partnership represents the meeting of two organisations dedicated to excellence and artistry.

What does this partnership mean to you – not just logistically, but artistically or philosophically?

JL: Going forward, the provision of these incredible Kawai pianos means that I can develop the Festival and plan long into the future, continuing to attract the world's best pianists to the Festival.

WB: For us, this partnership extends far beyond simply providing instruments or support. AFCM is a vital cultural beacon for northern Queensland, bringing together exceptional musicians from every

corner of Australia and beyond, as well as being a pivotal tourism anchor for the region. But more than that, the Festival highlights the social connections and sense of community that live music brings. It also creates invaluable opportunities for young musicians in the region to learn directly from – and be mentored by – some of the finest artists in the world.

How important is the piano itself in chamber music performance, and what qualities do you look for in an instrument on stage?

JL: The piano in chamber music repertoire is the most pivotal of all the instruments. It provides the harmonic and rhythmic structure that the other instruments in the ensemble so rely on. An instrument with huge dynamic range, from the quietest filigree to massive musical exclamations, allows the chamber music to really come to life.

Why did Kawai choose to align with AFCM, and what does this partnership represent for you beyond the instrument itself?

WB: One of the foundational pillars of Kawai's brand is a commitment to nurturing the arts in all its forms, from classical music to theatre, opera, ballet and music festivals. This unwavering dedication is mirrored in our alignment with AFCM, where a shared vision of artistic excellence and community enrichment shines through. The AFCM approach was an instant fit for us, resonating with our brand.

From a curator's perspective, how does access to a premium instrument influence programming decisions or artist performance?

JL: Knowing for sure that we have access to world-class pianos allows me to dream big for this Festival. From solo piano repertoire to concertos, these instruments are ideal, and the consistent quality of our pianos, with support from the wonderful technicians, means that as Artistic Director I can feel sure that we have the instruments we need to deliver world-class concerts.



Artistic Director Jack Liebeck (top) and Kawai Australia's General Manager Warrick Baker (above).



This five-year partnership suggests a long-term vision. What does Kawai hope to help create – for artists, audiences, or the future of performance in Australia?

WB: This new partnership reflects our brand's broader vision: to help cultivate a rich and diverse music culture in Australia. We have long played an active role in supporting festivals and high-profile events that connect audiences with extraordinary performances and provide platforms for artists to shine. As we approach our brand's 100th anniversary in 2027, this partnership with AFCM stands as a testament to our ongoing commitment to contribute to shaping the future of performance in Australia.

As this partnership begins, what do you most look forward to, either on stage or behind the scenes – in the years ahead?

WB: Looking ahead, we're especially excited about seeing the Festival's programming expand further across the region. The Festival's long-term vision aligns very well with our global brand message:

Instrumental to Life, a belief in the transformative power of music at every stage of life. We look forward to our enduring partnership and what we can build together – on stage, behind the scenes, and in the hearts of future performers and audiences.

JL: I'm most looking forward to the confidence this partnership brings – knowing our artists have the finest instruments. It gives us the freedom to program boldly, and when everything aligns on stage, the results can be extraordinary.

Closing Note

As the first notes are played on a Kawai piano at AFCM 2025, a new chapter in the Festival's sound begins. This partnership, grounded in mutual respect for excellence and craft, brings more than a world-class instrument to the stage – it reflects a shared belief in the power of music to connect, elevate, and endure. Over the next five years, that commitment will resonate through every performance, reaching not only the ears but the hearts of audiences across northern Queensland and beyond.

Explore Townsville-Gurambilbarra



Nature on Show

Just minutes from the city, the Town Common Wetlands provides a haven of lagoons, woodlands and birdlife. Walks and lookouts let you explore at your own pace; or take a ferry to Magnetic Island–Yunbenun for golden beaches, forest trails, WWII fortifications and koalas. Further north, Paluma Range National Park delivers cool rainforest walks and waterfalls.

History and Heritage

At Jezzine Barracks–Garabarra, pathways and public art share Aboriginal and military histories. The Old Railway Station and National Trust Heritage Centre reflect the region's colonial and wartime past. On Magnetic Island–Yunbenun, the Forts Walk offers dramatic views and a glimpse into WWII Australia.

Art, Ideas and Culture

Explore regional art at Umbrella Studio and Perc Tucker Gallery, or dive into maritime history at the Museum of Tropical Queensland. Offshore, the Museum of Underwater Art (MOUA) merges reef conservation and sculpture. Dancenorth, based in the city, creates boundary-pushing dance and cultural exchange and TheatreIQ, renowned for nurturing local talent through its Bridge Project training program

Places to Meander

Enjoy scenic pleasures simply by strolling The Strand, hiking Castle Hill–Cutharinga or relaxing in the Botanic Gardens. Riverway offers art-filled riverside walks. For something different, browse Mary Who? Bookshop or explore The Speckled Hen Antiques.



A Taste of Townsville–Gurambilbarra

Michel's Catering provides pre-show meals at the Townsville Civic Theatre – bookings essential. Further afield, JAM offers modern Australian cuisine on Palmer Street, while Wild Rice Thai in Flinders Street is loved for fresh, vibrant flavours.

The Ville Resort-Casino features waterfront dining at Quarterdeck, refined Asian cuisine at Miss Songs, and buffet classics at The Palm House. Next door, Ardo's Marmor serves elevated local fare in an elegant setting.

Over on Magnetic Island–Yunbenun, try beachfront Sandi's or brunch at Café del Mar.

Wedgwood – Artists and Industry

Townsville-Gurambilbarra is the exclusive Australian destination for an iconic collection of Wedgwood ceramics. The exhibition at Perc Tucker Gallery runs from 31 May to 24 August.

Wedgwood: Artists and Industry showcases highlights from over 200 years of Wedgwood – straight from the UK's Victoria and Albert Museum. *Wedgwood: Artists and Industry* tells the story of this household name and its enduring global impact.

Be among the first in the world to experience this exclusive exhibition before tickets sell out. AFCM patrons can purchase discounted tickets at afcm.com.au or scan this QR code.



Festival Transport

AFCM Gold Subscriber Shuttle

TO: THE CIVIC THEATRE	25.7	26.7	26.7 / 27. / 28.7 / 30.7 / 31.7 / 1.8	26.7 / 27. / 28.7 / 30.7 / 31.7 / 1.8
CONCERTS & EVENTS	Opening Night Reception and Concert	Concert Conversations 1	Ray Golding Sunset Series	Evening Concerts -
ROUTE 1				
Tobruk Memorial Baths – Poolside	5:25pm	9:15am	4:15pm	6:25pm
The Ville Resort-Casino	5:30pm	9:20am	4:20pm	6:30pm
SeaLink Ferry Terminal	5:31pm	9:21am	4:21pm	6:31pm
Behind Cowboys Leagues Club – Sturt Street	5:37pm	9:25am	4:25pm	6:40pm
Arrive Civic Theatre	5:45pm arrival	9:30am arrival	4:30pm arrival	6:45pm arrival
ROUTE 2				
Aquarius Hotel	5:25pm	9:10am	4:10pm	6:25pm
Longboards on the Strand / Seaview Hotel	5:30pm	9:15am	4:15pm	6:30pm
Palmer Street @ Cactus Jacks	5:40pm	9:25am	4:25pm	6:40pm
Arrive Civic Theatre	5:45pm arrival	9:30am arrival	4:30pm arrival	6:45pm arrival
	Return 10:00pm	Return 1:30pm	No return bus	Return 10:00pm

TO: DENISE GLASGOW PERFORMING ARTS CENTRE AT PIMLICO STATE HIGH SCHOOL	26.7 / 27. / 28.7 / 30.7 / 31.7 / 1.8
CONCERTS & EVENTS	Concert Conversations 2-5
IMPORTANT NOTE FOR RETURN JOURNEYS: Please board the CIVIC THEATRE bus to be dropped at the Civic Theatre for AFCM Public Masterclasses & Illuminates	
ROUTE 3	
Tobruk Memorial Baths – Poolside	8:55am
The Ville Resort-Casino	9:00am
SeaLink Ferry Terminal	9:07am
Behind Cowboys Leagues Club – Sturt Street	9:10am
Arrive Denise Glasgow	9:30am
ROUTE 4	
Aquarius Hotel	9:00am
Longboards on the Strand / Seaview Hotel	9:03am
Palmer Street @ Cactus Jacks	9:10am
Arrive Denise Glasgow	9:30am
	Return 12:00pm

TO: ST JAMES' CATHEDRAL	27.7
CONCERTS & EVENTS	St James Cathedral Concert
ROUTE 5	
Palmer Street @ Cactus Jacks	10:00am
Aquarius Hotel	10:20am
Longboards on the Strand / Seaview Hotel	10:25am
Arrive St James	10:30am
ROUTE 6	
Tobruk Memorial Baths – Poolside	10:10am
The Ville Resort-Casino	10:15am
SeaLink Ferry Terminal	10:16am
Behind Cowboys Leagues Club – Sturt Street	10:25am
Arrive St James	10:30am
	Return 12:30pm

AFCM Public Bus Schedule \$8 Each Way

TO: THE CIVIC THEATRE	26.7 / 27. / 28.7 / 30.7 / 31.7 / 1.8	25.7 / 26.7 / 27. / 28.7 / 30.7 / 31.7 / 1.8
CONCERTS & EVENTS	Ray Golding Sunset Series	Evening Concerts -
ROUTE 1		
Tobruk Memorial Baths – Poolside	4:15pm	6:25pm
The Ville Resort-Casino	4:20pm	6:30pm
SeaLink Ferry Terminal	4:21pm	6:31pm
Behind Cowboys Leagues Club – Sturt Street	4:25pm	6:40pm
Arrive Civic Theatre	4:30pm arrival	6:45pm arrival
ROUTE 2		
Aquarius Hotel	4:10pm	6:25pm
Longboards on the Strand / Seaview Hotel	4:15pm	6:30pm
Palmer Street @ Cactus Jacks	4:25pm	6:40pm
Arrive Civic Theatre	4:30pm arrival	6:45pm arrival
	Return 6:00pm	Return 10:00pm



Industry Partners

We are proud to promote a range of exceptional industry partners whose support helps bring the Festival to life. To learn more about each organisation, simply scan the QR codes on this page with your phone, it's the quickest way to explore their work, values, and contributions to the arts.



Townsville City Galleries

Visit Townsville City Galleries across two venues:

Perc Tucker Regional Gallery is Townsville's premier regional art gallery, offering a dynamic range of local, national and international exhibitions complemented by workshops, talks and a host of other programs.

Pinnacles Gallery is a dynamic art space committed to community engagement, artistic development and contemporary practice.

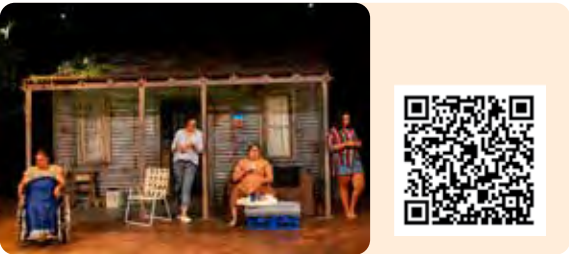


Umbrella Studio Contemporary Arts

Exhibitions Launch: 6pm Friday 1 August 2025
Gallery Open Hours: Tues–Fri: 9am–5pm
Sat–Sun: 9am–1pm. Gallery closed Mondays, public holidays and during exhibition install weeks.
FREE ENTRY

Umbrella's signature exhibition launches, held in the heart of the CBD, offer one of the best ways to experience North Queensland contemporary art in Gurambilbarra / Townsville. Join Umbrella for the launch of Geoffrey Schmidt's *Neural Architecture* and Barbara Pierce's *Scattered*. Find out more at umbrella.org.au.

Image: Barbara Pierce, *Scattered* (detail), 2024, Found object, canvas, thread and acrylic paint, Variable dimensions.



TheatreiNQ

TheatreiNQ is an artist-driven Theatre Company based in Regional Queensland. We believe the success of any theatre company is determined by a deep and genuine connection to its audience and the respect and value it places on it's artists.



Dancenorth Australia

A major champion of the arts in North Queensland, Dancenorth Australia balances a dynamic regional presence with a commitment to creating globally celebrated contemporary dance.

Dancenorth is an epicentre of cultural change, empowering and supporting a diverse range of independent dance artists, and alchemising regional and minority communities through movement.



FESTIVAL VENUES

- 1 Townsville Civic Theatre**
41 Boundary Street South Townsville
 - AFCM Festival Garden (forecourt)
 - Concert Conversations 1
 - Ray Golding Sunset Series
 - Evening Concerts
 - AFCM Illuminates (C2)
 - AFCM Masterclasses (C2)
 - Industry Discussions, FALS Lecture & AFCM and Festival Garden Talks (C2)
- 2 St James Cathedral**
26 Cleveland Terrace, Townsville
 - Sunday morning church concert
- 3 SeaLink Breakwater Terminal**
Sir Leslie Thiess Drive, Townsville
 - AFCM Orpheus Island Concert
 - AFCM Arcadian Concert on Magnetic Island

SHUTTLE STOPS

- 4 Aquarius Hotel**
75 The Strand, North Ward
- 5 Longboards on the Strand**
80 Gregory St
(opp) Seaview Hotel, 56 The Strand, Townsville City
- 6 Tobruk Memorial Baths**
Poolside 32 The Strand,
- 7 The Ville Resort-Casino** As above
- 8 SeaLink Ferry Terminal** As above
- 9 Behind Cowboys Leagues Club**
Sturt Street Bus Stop
- 10 Palmer Street @ Cactus**
Jacks 21 Palmer St, South Townsville

Supporting the Festival

The Australian Festival of Chamber Music is a major event on the national arts calendar and a jewel in the crown of northern Queensland's cultural life, drawing visitors from far and wide each year. As a registered charity, AFCM relies on the generosity of donors to bring this rich and wonderful program to life for our audiences. Donations also enable us to deliver outstanding educational and career-building experiences

for regional students and emerging professional musicians through the AFCM Pathways International Masterclasses and AFCM Pathways Outreach. We are grateful to all who choose to support AFCM with a donation – whether by adding a few extra dollars when purchasing tickets or becoming an Artist Angel by adopting a musician by name; by making a bequest so that future audiences can continue

to enjoy the legacy of AFCM; or as foundations and sponsors who partner with AFCM because they believe in our mission to foster excellence in the arts through enriching opportunities for musicians and audiences alike. While there isn't space to list every single supporter by name, we truly appreciate every donation, big or small. Without the support of our wonderful donors, there could be no AFCM.

THANK YOU!

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AFCM 2025 Photography – Through the Looking Glass

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Nancy Liang, 2024 – Artist

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Exclusive activities



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Dining



Fine dining to raw breakfast bars, tropical fruits and the freshest seafood, Townsville's dining culture is simmering with surprise. Taste the tropics at venues along **Palmer Street**, **City Lane** or along the Strand foreshore. For chef-hatted delights, visit **A Touch of Salt**, **Marmor** or **Terasu**.

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Margaret River, WA

with Alan Dodge

07 – 10 November 2025 (4 days)

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For detailed information visit renaissancetours.com.au or call 1300 727 095.

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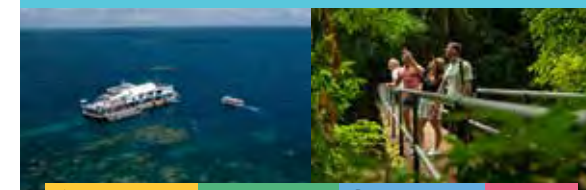
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