

IT'S LIVE!  
in Queensland

Australian  
Festival *of*  
Chamber  
Music



2019  
PROGRAM



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**IT'S LIVE!**  
*in Queensland*

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Swell Sculpture  
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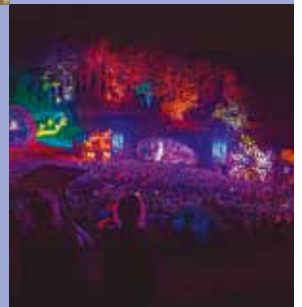
**BRISBANE**  
Woodford Folk  
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of Flowers  
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# 2019 FESTIVAL AT A GLANCE



## DAY 01 FRIDAY 26/07

7.30PM

### THE JAMES COOK UNIVERSITY OPENING NIGHT CONCERT CREATIONS

TOWNSVILLE CIVIC THEATRE

Our opening night concert features 23 Festival musicians performing music from France, China and the UK. Let the Creation of 'Origins' commence!

## DAY 02 SATURDAY 27/07

10.00AM

### CONCERT CONVERSATIONS 1 WITH KATHRYN STOTT

THE PAVILION, THE VILLE RESORT – CASINO

5.00PM

### RAY GOLDING SUNSET SERIES CZECH IT OUT!

TOWNSVILLE CIVIC THEATRE

7.30PM

### GOVERNOR'S GALA TRACES AND TRANSFORMATIONS

TOWNSVILLE CIVIC THEATRE

One aspect of 'Origins' is the exploration of music transformed. From Chinese folk music to Schoenberg's truly exquisite 'Verklärte Nacht', this program not only introduces our Festival composer-in-residence, but pays homage to the vivid worlds of song, tone poem and an instrument Mozart enjoyed taking to new heights.

## DAY 3 SUNDAY 28/07

10.00AM

### CLEVELAND BAY CONCERT

THE PAVILION, THE VILLE RESORT – CASINO

3.00PM

### QUEENS GARDEN CONCERT

#### FREE EVENT

QUEENS GARDENS

Presented by Townsville City Council and AFCM, this entertaining concert in the park offers a variety of entertainment, not all of it chamber music.

7.30PM

### EVENING SAFARI

ST JAMES' CATHEDRAL

9.30PM

### THE FINAL HOUR

ST JAMES' CATHEDRAL

## DAY 04 MONDAY 29/07

10.00AM

### CONCERT CONVERSATIONS 2 WITH KATHRYN STOTT

THE PAVILION, THE VILLE RESORT – CASINO

1.30PM

### AFCM WINTERSCHOOL ADVANCED PUBLIC MASTERCLASS 1

#### FREE EVENT

THE PAVILION, THE VILLE RESORT – CASINO

5.00PM

### RAY GOLDING SUNSET SERIES A TALE OF TWO CITIES: BRISBANE/BOSTON

TOWNSVILLE CIVIC THEATRE

7.30 PM

### EVENING SERIES A TALE OF TWO CITIES: MOSCOW/PARIS

TOWNSVILLE CIVIC THEATRE

## DAY 05 TUESDAY 30/07

12.00PM

### MAGNETIC ISLAND DISCS

#### SPECIAL EVENT

THE BOARDWALK RESTAURANT,  
PEPPERS BLUE ON BLUE RESORT

This wonderful alternative to Orpheus Island will have you heading across to Magnetic Island for a pleasant two-course lunch with Artistic Director Kathryn Stott. Over lunch Kathryn will share stories about her favourite pieces of music, why they're special to her, and how they've influenced her musical career. The music will also be played on disc, hence the title Magnetic Island Discs!

1.00PM

### ORPHEUS ISLAND CONCERT

#### SPECIAL EVENT

DEPART SEALINK BREAKWATER  
FERRY TERMINAL

We will travel by ferry to Orpheus Island enjoying canapés on the way, dinner on the return and a poetic beach concert in between. Simply exquisite!



## DAY 06 WEDNESDAY 31/07

10.00AM

**CONCERT CONVERSATIONS 3**  
**WITH KATHRYN STOTT**

THE PAVILION, THE VILLE RESORT – CASINO

1.30PM

**AFCM WINTERSCHOOL**  
**ADVANCED PUBLIC**  
**MASTERCLASS 2**

**FREE EVENT**

THE PAVILION, THE VILLE RESORT – CASINO

5.00PM

**RAY GOLDING SUNSET SERIES**  
**NEW CONNECTIONS**

TOWNSVILLE CIVIC THEATRE

7.00PM

**AFCM – STRAND EPHEMERA**

**FREE EVENT**

STRAND PARK

What a great opportunity to combine two of the city's wonderful drawcards and view Strand Ephemera's sculptures dotted along the foreshore, before settling back in Strand Park to enjoy live music by visiting Festival musicians.

7.30PM

**EVENING SERIES**  
**GHOSTLY SHADOWS**

TOWNSVILLE CIVIC THEATRE

## DAY 09 SATURDAY 03/08

10.00AM

**CONCERT CONVERSATIONS 6**  
**WITH KATHRYN STOTT**

THE PAVILION, THE VILLE RESORT – CASINO

1.00PM

**FAMILIES' CONCERT**  
**BABAR THE LITTLE ELEPHANT**

TOWNSVILLE CIVIC THEATRE

7.30PM

**FESTIVAL FAREWELL CONCERT**  
**FULL CIRCLE**

TOWNSVILLE CIVIC THEATRE

## DAY 07 THURSDAY 01/08

10.00AM

**CONCERT CONVERSATIONS 4**  
**WITH KATHRYN STOTT**

THE PAVILION, THE VILLE RESORT – CASINO

1.30PM

**AFCM WINTERSCHOOL**  
**ADVANCED PUBLIC**  
**MASTERCLASS 3**

**FREE EVENT**

THE PAVILION, THE VILLE RESORT – CASINO

5.00PM

**RAY GOLDING SUNSET SERIES**  
**BAROQUE AROUND THE CLOCK**

TOWNSVILLE CIVIC THEATRE

7.30PM

**EVENING SERIES**  
**BELLISSIMO BAROQUE**

TOWNSVILLE CIVIC THEATRE

## DAY 10 SUNDAY 04/08

2.45PM

**AFCM AFTER PARTY**

**SPECIAL EVENT**

PEPPERS BLUE ON BLUE,  
MAGNETIC ISLAND

A perfect way to close out your time in Townsville is with a delightful concert on Magnetic Island. Soak up the sunshine on the seaside deck at Peppers Blue on Blue, enjoy a drink or two, and mix with other guests while listening to some beautiful music by Festival artists.

## DAY 08 FRIDAY 02/08

10.00AM

**CONCERT CONVERSATIONS 5**  
**WITH KATHRYN STOTT**

THE PAVILION, THE VILLE RESORT – CASINO

1.00PM

**AFCM WINTERSCHOOL**  
**ADVANCED CONCERT**

**SPECIAL EVENT**

THE PAVILION, THE VILLE RESORT – CASINO

2.30PM

**GOLD AND GOLD PLUS EVENT**  
**Q&A WITH WU MAN**

TOWNSVILLE CIVIC THEATRE

5.00PM

**RAY GOLDING SUNSET SERIES**  
**KLEZMER CONNECTIONS**

TOWNSVILLE CIVIC THEATRE

7.30PM

**EVENING SERIES**  
**HOMELANDS**

TOWNSVILLE CIVIC THEATRE

10.00PM

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

**FREE EVENT**

THE HERITAGE EXCHANGE





## MESSAGE FROM AFCM ARTISTIC DIRECTOR

**Kathryn Stott**

While you were all listening to last year's festival, I was busy fine-tuning this one, and here you are – Origins is happening! As always, the theme is a broad one, but behind it are thoughts of nationalistic flavours, incredible stories acting as catalysts for what you're about to hear, themes with variations, and some pieces which began in one form but then emerged as something quite different. You will be able to follow some of these threads throughout the whole Festival. I always think that good programs should stand up for themselves, however, just by listening. I'll let you be the judge of that theory! It took a few deep breaths to put Bach by Candlelight to rest, but it's good to take steps in different directions. I'm very excited by the prospect of new ventures into the realms of Baroque. I'm also delighted with the support for young and emerging composer Connor D'Netto as this year's Composer-in-Residence. Festivals of any kind are all about teamwork and collaboration. I'm incredibly grateful for all of the hard work the AFCM team does to get us to this moment. We have been faced with many challenges since the devastating floods in February and now our mission is to make Townsville shine again! With this collection of outstanding Festival artists and great young musicians who have signed up for our Winterschool program, I think this will be our contribution to filling hearts with musical magic. Music is the one language with absolutely no barriers. Isn't it a wonderful thing to have such cultural diversity, sharing and exchanging without prejudice? Creating an atmosphere of artistic tolerance is what this Festival is all about. I ask you to do the same as you start this epic musical adventure: seatbelts optional, hankies at the ready, eyes and ears wide open – and that's just for me! Wishing you all the most wonderful time – Origins is for you!



## MESSAGE FROM THE GOVERNOR

**His Excellency the Honourable  
Paul de Jersey AC**

**As Governor of Queensland,  
Festival Patron, and lifelong  
devotee of music, it is my great  
pleasure to welcome you to  
Townsville and the 2019 Australian  
Festival of Chamber Music.**

Earlier this year, residents of Townsville again found themselves at the mercy of wild weather and while the flood took a heavy toll, the remarkable spirit and strength of the community prevailed. This solidarity is a testament to the people of Townsville. To those who are visiting this great tropical Queensland city for the Festival, I encourage you to pause for a moment to reflect on the 2019 flood and consider those impacted. Originally, chamber music was played in small halls and houses – concerts were intimate gatherings showcasing a small number of musicians. The scale may be larger for this year's Festival but the idea of a friendly group of people coming together to hear fine music remains. Music is powerful. It brings us together, helps us commemorate, challenges us, brings moments of joy and beauty. This year's Festival program curated by Artistic Director Kathryn Stott will do all of this and more. There is an exciting mix of local and international musicians performing, some making their Australian debut. The Australian Festival of Chamber Music is one of Australia's great music events. Drawing people from all over Australia, and indeed further abroad, the Festival combines sublime music with an outstanding location. Congratulations to all involved in this year's Festival, and to all in the audience, I hope you enjoy the performances.



## MESSAGE FROM THE MAYOR

**Jenny Hill**

**It is with great pleasure that  
I welcome you to the eagerly  
awaited 2019 Australian  
Festival of Chamber Music.**

As a city we're proud to continue to host this world class event in beautiful tropical North Queensland. For 29 consecutive years the Australian Festival of Chamber Music has enthralled audiences with nothing less than the world's leading musicians. In fact, there is no other musical event in regional Australia that compares with the Australian Festival of Chamber Music in Townsville. This year the Festival will feature a line-up of more than 30 musicians from all around the world performing over 10 days, including several who have never performed in Australia before. Townsville City Council has a long and close association with the Festival throughout its 29 years, offering financial and in-kind support. This year, we are proud to once again be a principal partner in the event. Chamber music has an enduring quality that transcends age groups, cultures, fashion and eras. So, too, does this year's program that manages to remain topical, while still maintaining established traditions. I would like to welcome the visitors and the many loyal Festival patrons, both local and from across the State, to our wonderful city. Enjoy the rich program and the idyllic setting that this year's Festival has to offer! Featuring some 25 concerts and five special events, I am very much looking forward to the musical banquet that is the 2019 Australian Festival of Chamber Music.



# WELCOME



## MESSAGE FROM THE QUEENSLAND GOVERNMENT



**The Hon Annastacia Palaszczuk**  
MP Premier of Queensland and Minister for Trade



**The Hon Leeanne Enoch**  
MP Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts



**The Hon Kate Jones MP** Minister for Innovation and Tourism Industry Development and Minister for the Commonwealth Games

## Welcome to Townsville for the Australian Festival of Chamber Music.

*This wonderful event is one of Queensland's longest-running festivals, renowned for its unrivalled musical excellence and program of concerts, conversations and events.*

Music has been called the language of the spirit – a sentiment the Townsville region can especially embrace this year, as the city declares it is open for business and more than ready to welcome visitors to this year's Australian Festival of Chamber Music. The 2019 festival features a fantastic line up of internationally acclaimed classical musicians, masterclasses and signature events. Audiences will have the opportunity

to enjoy the festival in venues throughout Townsville and on the beach settings of Orpheus and Magnetic islands, allowing visitors to enjoy the magnificent Great Barrier Reef landscapes. The Queensland Government has proudly supported the Australian Festival of Chamber Music since the Festival's inception 29 years ago. It is a highlight on the It's Live! in Queensland events calendar. We hope you enjoy the music and the vibrant spirit of Townsville at Festival time, and if you are visiting for the event, please allow time to explore this extraordinary part of Queensland.



## MESSAGE FROM AFCM CHAIR

**Sandra Yates AO**

On behalf of the Board of Directors, I extend a warm welcome to this, the 29th Australian Festival of Chamber Music, and the second from our Artistic Director Kathy Stott. This Festival has, as its theme, Origins, and as we stand on the cusp of our third decade, it's timely to reflect on the Festival's origins at James Cook University all those years ago. We can only be grateful for the far-sighted and forward-thinking James Cook University whose energy and commitment led to our own Origins – and whose support for us has never wavered. This has been a difficult year for our host city of Townsville. A weather event of truly historic proportions deluged this city, and we are enormously grateful to Mayor Jenny Hill, and her team, for prioritizing repairs to the Civic Theatre to ensure the Festival could go ahead. Many of you attending this year's Festival have travelled long distances to be here, mainly from the southern states. I know Townsville folk value your support and I hope while you are here you will take the opportunity to get out into the local community and support local businesses where you can. Kathy's program this year is eclectic, wide-ranging, stimulating, and explores the notions of Origins in the broadest possible sense. I know you will enjoy the adventure of the next nine days. Finally, a special thank you to all the people who have worked so hard to pull all of this together – Gavin, and the team – you continue to inspire us all.

2019

## PROGRAM

*An abundance of music will feature, spanning 300 years from the 13th century to the present day. It is wrapped around the theme of Origins, representing cultures from all around the world and celebrating the origins of the music, the composers and the artists. We pay tribute to Baroque music with two concerts devoted to this wonderful period and we continue our East-West journey with the world premiere of Ye Xiaogang's Gardenia, a movement for 11 mixed instruments including the Chinese pipa, an exciting moment for AFCM.*





7.30PM

### THE JAMES COOK UNIVERSITY OPENING NIGHT CONCERT CREATIONS

TOWNSVILLE CIVIC THEATRE

Hosted by Christopher Lawrence

*And we're off! Our Artistic Director has made no secret of her love for the music of Fauré and Fitkin. Their music couldn't be more different but then diversity is what AFCM is all about. Let us introduce you to 23 Festival Musicians performing music from France, China & the UK. Our 2019 Festival opening night is sure to be special!*

#### Eric COATES (1886-1957)

*Bird Songs at Eventide / Text by Royden Barrie*

Lotte Betts-Dean (mezzo-soprano),  
Aura Go (piano)

Eric Coates was one of the greatest exponents of light music. A superb craftsman, he turned out numerous works for 'classical' performers while clearly aiming for broad popularity. *Bird Songs at Eventide* is a characteristic work of gentle nostalgia, setting a twilight scene without literal word painting, and expressing a gentle yearning for the absent beloved.

#### Graham FITKIN (born 1963)

*Recur for harp and string quartet*  
(Australian premiere)

Ruth Wall (harp), Goldner String Quartet  
Distinguished British composer Graham Fitkin wrote *Recur* for Ruth Wall and The Sacconi Quartet to premiere at Aberdeenshire's 2016 Sound Festival. He writes: "The piece revolves around one very simple rising melodic fragment. It is in C minor of all things. It reappears throughout the piece with varying degrees of similarity. Initially there is much use of the instruments' plucking capabilities but as the piece progresses increasingly sustained notes are integrated. I think the character of the music shifts constantly, sometimes gently, over a period of time but occasionally with more obvious, sudden kicks. Ostensibly though, that initial idea seems to crack on through the piece, regardless." *Recur* lasts about 16 minutes.

#### Jean FRANÇAIX (1912-1997)

*Dixtuor for wind and string quintet*  
*I. Larghetto tranquillo / II. Andante*  
*III. Scherzando / IV. Allegro Moderato*

Sally Walker (flute), David Griffiths (clarinet),  
Rachael Clegg (oboe), Martin Kuuskmann  
(bassoon), Ben Jacks (horn), Liza Ferschtman  
(violin), Elizabeth Layton (violin), Christopher  
Moore (viola), Timo-Veikko Valve (cello),  
Roberto Carrillo-Garcia (double bass)

Françaix eschewed 'fine theories' in favour of a traditional diatonic musical language, not unlike that of the generation of Parisian composers known as Les Six, which he regarded as essential to being 'Françaix and français'. He was a devotee, in particular, of the French wind tradition. Among his large output of chamber works are many for wind ensemble. In 1986 he was commissioned by Germany's Linos Ensemble to compose a work for 10 players which evenly balanced wind and string groups. The opening is a discursive and unhurried Larghetto full of elegantly simple melodies threaded through a series of changing textures that breaks into a section of witty insouciance. The Andante is short but highly lyrical, with a plangent theme announced by oboe and clarinet. A delicate, agile scherzo follows, full of whirling wind figures, shimmering strings and louche dance rhythms. The finale is a short, relentless burst of elegantly scored energy.

#### INTERVAL

#### Bright SHENG (born 1955)

*Three songs for Violoncello and pipa*  
*I. Seasons / II. Little Cabbage / II. Tibetan Dance*  
Johannes Moser (cello), Wu Man (pipa)

Born in Shanghai, Bright Sheng moved to the USA in 1982 where he has been an esteemed composer of opera, symphony and chamber music. He writes: "*Three Songs for Violoncello and Pipa* was commissioned by the White House of the United States of America, specifically written for Yo-Yo Ma and Wu Man for a state dinner hosted by President and Mrs Clinton in honour of the Chinese Premier and Mrs Zhu Rong Ji on April 8, 1999. The work is based on three popular folk melodies I heard while growing up in China. In *Seasons*, a folk song from the north-western province of Qinghai, the text expresses the happiness of a young maiden for the arrival of each new season: spring, summer, autumn and winter. *Little Cabbage*, a Hebei (province near Beijing) folk song, is traditionally sung by daughters when visiting their mothers' graves. It is sad and melancholic. The last movement is based on a folk dance melody well known in Tibet."

#### Gabriel FAURÉ (1845-1924)

*Piano Quartet No.2 in G minor, Op.45*  
*I. Allegro molto moderato*  
*II. Scherzo: Allegro molto*  
*III. Adagio non troppo*  
*IV. Allegro molto*

Kathryn Stott (piano), Yura Lee (violin),  
Jennifer Stumm (viola),  
Svetlana Bogosavljevic (cello)

Fauré spent the first years of his professional life as journeyman organist and choirmaster at various Parisian churches including, from 1874, the Madeleine. At the same time, he was befriended and influenced by Saint-Saëns; the two composers were among those who founded the Société Nationale de Musique in 1871. Fauré thus helped provide a platform for French music from Franck to Debussy and beyond.

With the exception of the Requiem, Fauré's reputation today rests on his secular music, such as his huge body of songs, and it is fair to say that he almost always writes with at least the memory of keyboard or voice in mind. Certainly all his chamber music, except the one string quartet he wrote in the year of his death, relies on the presence of the piano, and his writing for strings is very often lyrical in character (and very often marked *espressivo* in the score).

It can, however, be dramatic. In the opening of the first movement of the Second Piano Quartet, composed in the mid-1880s, driving piano figures contend with a powerful unison theme for strings. Soon enough the soloists' individual characters are revealed. Amid the surging of this movement there are sudden moments of dreamlike calm. The turbulence spills over into the *Scherzo*, with insistent rhythms and terse motifs, often given out in string unisons. The *Adagio* is a complete contrast, showing the songwriter side of Fauré as it passes a limpid eight-note fragment from one instrument to another, gradually building in intensity. The bell tones of the piano writing are said to evoke those of the church in the Pyrenean town of Cadirac that Fauré knew as a child. The finale, again, is all surging energy, generating tension from the repetition of short motifs and the occasional irruption of passionate thematic fragments or dance rhythms, some derived from the first movement.

10.00AM

### CONCERT CONVERSATIONS 1 WITH KATHRYN STOTT

THE PAVILION,  
THE VILLE RESORT – CASINO

*Kathryn chats with Martin Kuuskmann, Johannes Moser, Elizabeth Layton and Wu Man.*

#### Ludwig van BEETHOVEN (1770-1827)

*Seven Variations on 'Bei Männern, welche Liebe Fühlen', from Mozart's Magic Flute, WoO46*

Johannes Moser (cello), Kathryn Stott (piano)

Beethoven didn't always approve of Mozart and was scandalised at the 'immoral' premise of *Così fan tutte*. He seems, however, to have had a soft spot for the lovelorn Papageno in *The Magic Flute*, producing 12 variations for cello and piano on the aria 'Ein Mädchen oder Weibchen' as his Op.66 in 1796. The Seven Variations on 'Bei Männern', in which Papageno and Pamina sing of the divine nature of conjugal love, presumably dates from the same period though the only manuscript is a later copy. Beethoven provides seven mainly chirpy variations though, according to custom, the penultimate is an extended soulful *adagio* before a final *allegro*.

#### Henri DUTILLEUX (1916-2013)

*Sarabande et Cortège*

Martin Kuuskmann (bassoon),  
Aura Go (piano)

Born during World War I, Dutilleux studied first at the Conservatoire in Douai before moving to the Paris Conservatoire in 1933. He won the much coveted Prix de Rome in 1938 but was forced to return to France by the outbreak of war in 1939. He served as a medical orderly during the war and then held several teaching and conducting positions before becoming Head of Music Production for Radio France in 1945. Dating from 1942, the *Sarabande et Cortège* is one of the few early works to have survived his fastidious self criticism.

The *Sarabande* follows the basic form of the Baroque dance, in gracious triple time with a simple bass-line in quavers and a more ornate melody in regular phrases. This leads to a cadenza for bassoon before the *cortège*, a march that alternates sections in 4/4 and 12/8 – the latter, inevitably, echoing a famous work of Paul Dukas.

#### Wu MAN (born 1963)

*Night Thoughts*

Wu Man (pipa)

Wu Man's *Night thoughts* is inspired by a poem by Tang Dynasty poet Li Bo (or Li Bai) called *Night Thought*:

*Moonlight before my bed*

*Perhaps frost on the ground.*

*Lift my head and see the moon*

*Lower my head and I miss my home.*

The music is based on an 8th Century melody, recently discovered in Western China, and requires tuning the *pipa* to an ancient mode which is reminiscent of some Japanese music.

#### Bedřich SMETANA (1824-1884)

*From my Homeland, JB 1:118*

*I. Moderato*

*II. Andantino—Moderato*

Elizabeth Layton (violin),  
Kathryn Stott (piano)

Smetana, as he described graphically in his Piano Trio *From My Life*, went catastrophically deaf and in later life lived in seclusion in the countryside where he was befriended by a local aristocrat, Prince Alexander of Thurn und Taxis. The prince, a fine amateur violinist, suggested Smetana write these duos. The composer describes them as being 'in lighter style, more for domestic use than concert performance, but without ruling it out completely, in true nationalist style, however with my own melodies'.

The first piece launches straight into a long and expressive melody whose reserved melancholy is balanced by a sunlight passage in the centre of the work. The second piece, in G minor, opens with a long quasi-extempore violin solo in folk style before launching into a series of short, but strongly profiled contrasting sections, like a suite of miniature dances.

5.00PM

### RAY GOLDING SUNSET SERIES CZECH IT OUT!

TOWNSVILLE CIVIC THEATRE

#### Leoš JANÁČEK (1854-1928)

*Concertino*

*I. Moderato piu mosso / II. Con moto / III. Allegro*

Charles Owen (piano), David Griffiths (clarinet), Martin Kuuskmann (bassoon), Ben Jacks (horn), Alexandra Conunova (violin), Elizabeth Layton (violin), Christopher Moore (viola)

The last decade of Janáček's life was one of enormous productivity in which he composed many of the operas and chamber works, such as *Kat'a Kabanova* and the String Quartets, which have ensured his reputation. Dating from 1925, the middle of this outpouring of work, his *Concertino* was envisaged as a kind of tone poem, to be called *Spring*, and its four movements 'The Beetle', 'The Deer', 'The Cricket' and 'The Stream'. Janáček then had second thoughts, deciding that the opening movement, for horn and piano, was in fact a story about a hedgehog followed, in the second movement, by a story about a squirrel (represented by the clarinet) and then owls and various other birds in the third movement (which introduces the two violins, viola and bassoon). It was, after all, not long after the premiere of his animal-based opera, *The Cunning Little Vixen*. Despite publishing these ruminations, however, in the final score Janáček dispensed with an illustrative program altogether. While the work has a certain uncompromising modernity, notably in the astringent first movement, it shows Janáček's close involvement with folk music, especially in the second and fourth.

#### David POPPER (1843-1913)

*Requiem for three cellos and piano, Op.66*

Johannes Moser, Julian Smiles, Timo-Veikko Valve (cellos), Aura Go (piano)

Born in Prague, Popper was arguably the greatest cellist of his day, as principal in what would become the Vienna Philharmonic (in which role he championed the music of Bruckner), soloist and chamber musician (working with, among others, Brahms) and, thanks to the support of Liszt, teacher at the Budapest Academy.

He wrote his *Requiem for Three Cellos* in 1892 on the death of David Rahner, Popper's first publisher. The score (originally for orchestra but often heard in the version with piano) is prefaced by a short poem that described how 'tears become music'. It does not quote Gregorian chant but is nevertheless simple in its materials – there is often an understated bass pattern over which the cellos weave plangent lines that are answered by the piano (or oboe in the orchestral version) and there is a brief, high 'choral' passage in F sharp major towards the end.



**Aaron COPLAND (1900-1990)***Old American Songs*

*I. The Boatmen's Dance / II. Simple Gifts  
III. At the River*

Lotte Betts-Dean (mezzo-soprano),  
Timothy Young (piano)

Despite a crisis of style that saw Copland writing music with the 12-note serial method, in 1950 he also made the first of two sets of *Old American Songs*, which so pleased Benjamin Britten and Peter Pears that they gave the world premiere. A second set followed in 1952. The Boatmen in the first song are at work – or not – on the Ohio River. The song, based on an 'original banjo melody' by Daniel Emmett and contrasts a static 'call' set off by energetic dance sequences published in 1843. The well-known *Simple Gifts* originates with the millenarian sect known as the Shakers, famed for their celibacy and finely crafted furniture. *At the River* is a hymn whose words were written by Robert Lowry in 1865.

**Antonín DVOŘÁK (1841-1904)***String Quartet No.12 in F major,  
Op.96 B179, 'American'*

*I. Allegro ma non troppo*

*II. Lento*

*III. Molto vivace*

*IV. Finale: vivace ma non troppo*

Goldner String Quartet

In 1892, Dvořák became director of the National Conservatory of Music of America. In 1895 he wrote an article for *Harper's Magazine* in which he argued that composers should look to their vernacular musics for ideas. He believed that music by African – and Native Americans, the songs of Stephen Foster and the folk traditions of immigrant groups, could be the basis for a distinctly American classical music, adding 'undoubtedly the germs for the best in music lie hidden among all the races that are commingled in this great country'.

This glorious mixture found its way into the F major Quartet, which Dvořák composed in 1893 during a visit to Spillville, Iowa. Here was a substantial Czech community that maintained a number of traditions including liturgical chorale singing. Complementing this, Dvořák also heard both the religious and secular music of local African-Americans. The work certainly gives the impression of a sense of space and a sensitivity to the sounds of nature.

The first movement is characterised by its uses of pentatonic melodies, perhaps reflective of African-American folk music.

The seraphically beautiful Lento also contains the odd 'blues' inflection, and the Scherzo, full of dance rhythm and birdsong, return to the pentatonic material of the first movement.

A mixture of more dances and strains of hymnal melodies contend in the *Finale*. This gives us a work of wide contrast of mood and style, and yet through the judicious use of recurring material, the piece also has a profound unity: *e pluribus unum*.

7.30PM

## GOVERNOR'S GALA TRACES AND TRANSFORMATIONS

## TOWNSVILLE CIVIC THEATRE

*Hosted by Christopher Lawrence*

*One aspect of 'Origins' is the exploration of music transformed. From Chinese folk music to Schoenberg's truly exquisite 'Verklärte Nacht', this program not only introduces our Festival composer-in-residence, but pays homage to the vivid worlds of song, tone poem and an instrument Mozart enjoyed taking to new heights.*

**TRADITIONAL**

*Yao Dance (Australian premiere)*

Wu Man (pipa), Ruth Wall (harp),  
Timothy Constable (percussion)

In the 1950s the newly formed People's Republic of China sent 'classically' trained composers out to experience, record and transform the music of ethnic minorities into work that would unify the people and glorify the regime. The 28-year-old Liu Tieshan was one such composer, visiting the northern area of Guangdong Province, in China's southeast, in 1951. There he witnessed the Long Drum dances of the local Yao people who dance while carrying their metre-long instruments, dressed in colourful flowing costumes. Liu composed an ensemble piece based on the Yao dances and in 1952 his colleague, Mao Yuan, made a version for symphony orchestra.

There are three main elements to the piece: a moderately fast opening where regular phrases are accompanied by a long-short-short rhythm; a contrasting faster section, also in two beats to a bar; and lyrical central section in 3/4. After this, the faster music returns, with a final passage at breakneck speed.

**Wolfgang Amadeus MOZART (1756-1791)***Oboe Quartet in F major K370/368b*

*I. Allegro / II. Adagio / III. Rondo: allegro*

Rachael Clegg (oboe), Elizabeth Layton (violin), Jennifer Stumm (viola),  
Timo-Veikko Valve (cello)

Mozart spent much of the latter 1770s travelling to cities and principalities in the German-speaking world in the hope of finding employment. He was unsuccessful but made numerous musical friends and contributed to his growing reputation. A city in which he was able to survive freelance for a time was Mannheim, home to one of the greatest orchestras in Europe. An 18th-century English writer, Charles Burney, described it as 'an army of generals'. One musician, who was to remain a friend of Mozart's for many years, was Friedrich Ramm, an oboist of dazzling technique for whom Mozart wrote a concerto and, in Munich in 1781, the Quartet K370. Ramm also figures in Beethoven's early years in Vienna.

The work puts all players through their paces. The first movement's genial opening tune soon gives way to concerto-like rapid figurations, which pass sequentially from the oboe through the string parts, before a more lyrical second subject appears.

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

**Connor D'NETTO (born 1994)***Traces – Sonata for cello and piano No.1*

Timo-Veikko Valve (cello), Kathryn Stott (piano)

When asked to write new works by both cellist David Freisberg and pianist Samuel Mitchell, D'Netto sought to combine the two. The result, dedicated to both, is equally a sonata for piano and violoncello as it is a sonata for violoncello and piano.

Opening out of hammering chords and grooving rhythms, the first movement falls into motoric patterns, building in momentum before suddenly dissipating into an impressionistic wash. The second movement opens with sparse cello textures, reminiscent of previous ideas. As this suspends above, brooding piano builds below. The parts collide, developing towards the heart of the work – lush, lyrical, elegiac. A coda of sorts brings the drive of the first movement together with the soul of the second, before breaking apart and descending into traces of the music it was.

**Richard STRAUSS (1864-1949)***Till Eulenspiegel, Einmal Anders!, Op.28 (arr. Franz Hasenöhr)*

Dene Olding (violin), David Griffiths (clarinet), Roberto Carrillo-Garcia (double bass), Martin Kuuskmann (bassoon), Ben Jacks (horn)

Strauss' 15-minute tone poem, *Till Eulenspiegels lustige Streiche*, Op.28, appeared in 1895. It was based on the exploits of the probably legendary practical joker of the 14th Century, whose name can be translated as 'owl mirror' (or 'Owlglass') or, in less high German, something much more scatological. Strauss had planned to write an opera on the subject but its diffuse and manifold episodes proved difficult to discipline into a scenario. Instead, he used the stories as the basis for his symphonic poem. Unlike, say, *Don Quixote*, however, there is no explicit program. Till's adventures as apprentice, joker or wit, and his constant defiance of death, provide a reservoir of moods on which Strauss draws, or as he put it, an 'expansion of rondo form through poetic content'. Debussy hated it, or affected to, calling the piece a 'parade of clowns' and an 'extravagant orgy', but in fact, despite its huge orchestra and sometimes overwhelming effects, it is a finely crafted piece. For that reason, its translation by Franz Hasenöhr into an eight-minute chamber work (*einmal anders* roughly translates as 'different this time') in 1954 is remarkably successful, conveying the madcap spirit of Strauss' work. The five instruments – Till's signature horn, clarinet, bassoon, violin and double bass – are skilfully blended: horn and bassoon suggest a pair of horns, clarinet and horn a pair of clarinets, and so on. There is a constantly fascinating variety of colours and textures that keep the musicians, and audience, on their toes.

**INTERVAL****Franz SCHUBERT (1797-1828)***Songs from Winterreise, Op.89, D911 (arr. Martin Kuuskmann)**No.1 Gute Nacht**No. 11 Frühlingstraum**No.13 Die Post*

Martin Kuuskmann (bassoon),

Timothy Young (piano)

Winterreise, to poems by Wilhelm Müller, is a stark portrayal of loneliness, alienation and anomie. Its protagonist is a young man who has been rejected by his beloved. In the opening song, *Gute Nacht*, he bids farewell to her and her home town, in which he had briefly lived. Over the course of 24 songs he experiences false hopes and profound despair, dreams of Spring, and contemplates death in a graveyard. All this is against the backdrop of a forbidding, snow-bound landscape. Schubert nostalgically uses a nymphs-and-shepherd manner in *Frühlingstraum*, No.11, (Dream of Spring), while offering empty hope to his protagonist in the cantering metre of *Die Post* (The Post).

**Arnold SCHOENBERG (1874-1951)***Verklärte Nacht, Op.4*

Liza Ferschtman (violin), Alexandra Conunova (violin), Jennifer Stumm (viola), Christopher Moore (viola), Johannes Moser (cello), Svetlana Bogosavljevic (cello)

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

Today we might wonder what the fuss was about but the critic, perhaps unwittingly, was on to something. In *Tristan und Isolde*, Wagner had developed a musical language that embodied his theme of profound unfulfilled erotic longing, doing so by saturating his harmony with chromatic notes (those foreign to the prevailing key) and avoiding the resolution to consonance that such music demands. Schoenberg employs this method to some extent in *Verklärte Nacht* as a means of giving musical expression to the poem of the same title by German symbolist, Richard Dehmel, (1863-1920).

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

Schoenberg's piece falls into five sections, where 1.3 and 5 depict the couple's movement through the forest, and 2 and 4 their respective speeches. The second section begins with an unexpectedly radiant E major chord, before the woman's self-denunciations introduce more chromaticism. The man's absolution and affirmation of his love looks, perhaps, more to Wagner of *Parsifal* than *Tristan*, and the final section is in a radiant D major.



# DAY 03

## SUNDAY 28/07

10.00AM

### CLEVELAND BAY CONCERT

THE PAVILION, THE VILLE RESORT – CASINO

Hosted by Christopher Lawrence

*Our Artistic Director has created a menu of musical journeys based around chemistry, colour, rhythm, jazz and personal memory – combined with vivid nationalistic flavours from Hungary and Romania. In three parts and ending with gypsy fireworks, this is certainly a Sunday morning you won't forget in a hurry! Arrive at 10am for canapes on the lawns overlooking Cleveland Bay.*

#### PART ONE: HOT CHEMISTRY

**Erwin SCHULHOFF (1894-1942)**

*Hot-Sonate for alto saxophone and piano in four movements*

Crotchet = 66

Crotchet = 112

Crotchet = 80

Minim = 130

Amy Dickson (alto saxophone), Kathryn Stott (piano)

When Czech composer Erwin Schulhoff died of tuberculosis in a Nazi concentration camp his music nearly died with him. Declared *entartete Musik* (degenerate music) by the regime, his work was only rediscovered in the 1980s. Schulhoff's earliest music shows the influences of the major trends in early 20th Century music and his brief period of study with Debussy in 1913 left its mark permanently. World War I, in which he served as a soldier for four years, led Schulhoff to reject Romanticism as tainted and he embraced the expressionism of Schoenberg, Dadaism, and jazz.

The *Hot-Sonate* of 1930 is, as the name suggests, a jazz-infused work, though conforming to the four-movement sonata design of classical music and with the occasional Debussy whole-tone scale. It begins with a ragtime-ish first movement, a mercurial scherzo by way of second. The third is a slinky nocturne, while the finale is in A-B-A form, with a soft centre framed by driving, fast music.

**Nigel WESTLAKE (born 1958)**

*Rare Sugar*

David Griffiths (clarinet), Timothy Young (piano), Goldner String Quartet, Roberto Carrillo-Garcia (double bass)

One of Australia's finest composers, Nigel Westlake has this to say about *Rare Sugar*: *Rare Sugar*, composed in honour of Emeritus Professor Stephen Angyal of the University of New South Wales, is a light-hearted reference to Professor Angyal's research into the chemistry of rare sugars. The idea of a molecular shape containing energy seemed to me to have musical application, in relation to the idea of rhythmic cells containing the energy of forward momentum in music.

Essentially a miniature clarinet concertino, *Rare Sugar* has a general tone of cheeky playfulness, almost a jazzy quality. In a single movement spanning three parts, the two outer sections are effectively a scherzo characterized by mercurial clarinet passages supported by a restless 'engine' of agitated percussive repetitions by piano and strings. The piano part is generally written for the extremities of the instrument. The opening rhythmic pattern played by pizzicato strings consists of two sets of five quavers nested within a bar of five crotchet beats. Much of the work is an exploration of the permutations and subdivisions of rhythmic cells based upon these groupings of five.

The contrasting middle section is an interlude of tranquil, slow-moving melody and repeated, bell-like piano chords. A clarinet cadenza precedes the final section which is a further exploration of the rhythmic groupings as stated in the first part of the piece. The music at this point takes on an obsessive and persistent quality.

INTERVAL (with food)

#### PART TWO: CONSTABLE CONNECTIONS

**Osvaldo GOLIJOV (born 1961)**

*Maríel*

Svetlana Bogosavljevic (cello), Timothy Constable (marimba)

The Argentinian-born, US-resident composer writes: "I wrote this piece in memory of my friend, Maríel Stubrin. I attempted to capture that short instant before grief in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Maríel loved. The work was written for and premiered by Maya Beiser and Steve Schick."

**Steve REICH (born 1936)**

*Clapping Music*

Timothy Constable, Ruth Wall

Composed in 1972, *Clapping Music* is based on the simplest of musical materials, the sound of human hands. As Reich has explained, the piece's central idea is 'to have one performer remain fixed, repeating the same basic pattern throughout, while the second moves abruptly, after a number of repeats, from unison to one beat ahead, and so on, until he is back in unison with the first performer'. The acoustics of the room, moreover, should create 'a surrounding sensation of a series of variations of two different patterns with their down-beats coinciding'. Notated as if in 12/8, the piece's arrangement of notes and rests, once the parts go out of phase, creates patterns of immense intricacy.

**Nathan DAUGHTREY (born 1975)**

*Azul for flute and percussion*

*Cerulean Ice*

*Sapphiric Fire*

Sally Walker (flute), Timothy Constable (percussion)

Nathan Daughtrey is a composer, percussionist and conductor based in North Carolina, USA. He writes: "The title *Azul* is simply Spanish for the colour 'blue'. The two movements represent two opposing incarnations of the colour. The first movement, *Cerulean Ice*, features only metallic keyboard percussion and begins with fairly harshly struck unison fifths in the crotales and vibraphone. The contemplative mood is meant to suggest the vast icy-blue glaciers of Antarctica. The second movement, *Sapphiric Fire*, uses only the marimba with the flute. The 'infernal' tempo and constantly shifting metres/pulses represents the unpredictability of the element fire. It functions much like a rondo, insistently returning to the opening motivic materials, while also bringing in some elements from the first movement."

**Timothy CONSTABLE (born 1983)**

*Etchings IV for solo vibraphone*  
(world premiere)

Timothy Constable (vibraphone)

The composer writes: "About a year ago I purchased a beautiful four-octave vibraphone from France. These are quite unusual instruments, a typical vibraphone being three octaves. The extra octave presents challenges for instrument makers and I'd never really been happy with the sound of any of the major manufacturers, they were either too 'clanky' in the bass, or too dull in the top range. This one, however, is amazing and it's the only one in the country. On every make of instrument there are certain chord voicings that really 'sing', because of the predominance of different overtones. This piece came out of experiments to find those golden chords on this new instrument. My other *Etchings* pieces are studies for violin, marimba and trumpet."

INTERVAL (with food)

**PART THREE: GYPSYMANIA****Béla BARTÓK (1881-1945)**

*Romanian Folk Dances BB68*

(arr Zoltán Székely)

*Stick Game (from Mezőszabad)*

*Peasant Costume (from Egres)*

*Standing Still (from Egres)*

*Mountain Horn Song (from Bisztra)*

*Romanian Garden gate (from Belényes)*

*Fast Dances (from Belényes and Nyágra)*

Yura Lee (violin), Charles Owen (piano)

The outbreak of World War I in 1914 confined Bartók to Hungary. He was devastated at the humanitarian crisis of the war and its effect on his research, but from what he had already gathered, he was able to produce new works. He composed the *Romanian Folk Dances* in 1917 as a short set of piano miniatures based on material he had collected in Transylvania as early as 1903.

*Stick Game* is characterised by its short two-note pattern on strong beats; *Peasant Costume* is a 'sash dance'. *Standing Still* has a haunting, typically 'Balkan' melody, that evokes tones of the Middle-East. *Mountain Horn Song* likewise is based on the Phrygian mode, with its flattened second. *Romanian Garden Gate* (sometimes referred to as Romanian Polka) is notable for its alternation of 2/4 and 3/4 bars. The final *Fast Dance* brings together two tunes from different areas of Transylvania.

Bartók let the rhythmic intricacies of the tunes speak for themselves but harmonises them freely with chords redolent of Debussy or Stravinsky. He explained that, "I do not hesitate to say that the simpler the melody the more complex and strange may be the harmonisation and accompaniment that go well with it ... It allows us to bring out the melody more clearly by building around it harmonies of the widest range".

**Antonín DVOŘÁK (1841-1904)**

*Slavonic Dance Op.72 No.2 in E minor*

*Slavonic Dance Op.46 No.8 in G minor*

Kathryn Stott (piano), Timothy Young (piano)

In 1877 Brahms wrote to his publisher, Fritz Simrock, saying: "I have been receiving a lot of pleasure for several years past from the work of Anton Dvořák of Prague. Dvořák has written all kinds of things, operas (Czech), symphonies, quartets, piano pieces. He is certainly a very talented fellow. And incidentally, poor! I beg you to consider that!"

Simrock was impressed with Brahms' generous testimonial and with Dvořák's music and immediately commissioned the first set of *Slavonic Dances*, Op.46, for piano duet or orchestra from the Czech composer in 1878. It was a win-win situation: Simrock made a packet out of these fashionably 'ethnic' works (as he had out of Brahms'

Hungarian Dances) and Dvořák was able to celebrate and disseminate throughout Europe the music of his own culture. The first set are all best on Bohemian models but when Simrock asked Dvořák for a second set, eight years later the composer looked to other 'Czech' traditions. "To do the same thing twice over is damnably difficult," Dvořák told Simrock, and insisted on (and received) a fee 10 times that for the first set.

**Johannes BRAHMS (1833-1897)**

*Hungarian Dances Nos. 1 in*

*G minor and 5 in F sharp minor*

Charles Owen (piano), Aura Go (piano)

Brahms first heard Hungarian music as a teenager, when he worked as a pianist in some of Hamburg's less reputable public houses, which were full of immigrants en route to the USA after the unsuccessful Hungarian uprising of 1848. One such Hungarian immigrant was violinist Eduard Reményi who returned four years later and toured Germany with Brahms, whom he taught to play 'in the gypsy manner', as pianist.

Brahms composed two sets of *Hungarian Dances*, in 1869 and 1880 respectively, in both four-hand piano and orchestral versions, though he insisted to his publisher that they were 'real gypsy children' and based on traditional tunes. They are mostly in simple forms – A-B or A-B-A – following the tradition of sharp, simple contrasts.

**Maurice RAVEL (1875-1937)**

*Tzigane: rapsodie de concert*

Liza Ferschtman (violin),

Kathryn Stott (piano)

It is often said that Ravel was inspired by countries he had yet to visit and when he wrote *Tzigane* (from the Hungarian cigány, gypsy) it was, as he put it, "a short piece of diabolical difficulty, conjuring up the Hungary of my dreams".

The inspiration for the work was the young Hungarian violinist Jelly d'Aranyi who met Ravel in London in 1922. Clearly indebted to Liszt and Paganini, and falling into the standard slow-fast pairing, the piece makes no claim to profundity. Ravel once asked why people didn't realise it was "my nature to be artificial". The Times critic certainly missed the point for this piece by suggesting that it was 'an attempt to get away from the limited sphere of [Ravel's] previous compositions, to infuse into his work a little of the warm blood it needs'. The original version calls for a gadget known as a 'lutheál' to be inserted into the piano to make it sound like a Hungarian dulcimer, or cimbalom.



3.00PM

## QUEENS GARDEN CONCERT

## FREE EVENT

QUEENS GARDENS

Hosted by Christopher Lawrence

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

*Music to include: Piazzolla, Morricone, Bernstein and Parker/Charles.*

Lotte Betts-Dean (mezzo-soprano),

Martin Kuuskmann (bassoon),

Amy Dickson (saxophone).

7.30PM

## EVENING SAFARI

ST JAMES' CATHEDRAL

## Connor D'NETTO (born 1994)

*String Quartet No.2 in E minor*

Australian String Quartet

The composer considers this work 'a bit of a coming of age piece', and the second in a projected series of 24 in all major and minor keys. He writes: "I keep being misquoted as having said that this piece is about 'the contours of the Australian landscape'. I didn't. It's not. Not really ... but you can keep on thinking that if it helps you, people seem to like that sort of thing."

## Claude DEBUSSY (1862-1918)

*Sonata for Flute, Viola and Harp, L.137*

*I. Pastorale / II. Interlude / III. Finale*

Sally Walker (flute), Jennifer Stumm (viola), Ruth Wall (harp)

The *Sonata for Flute, Viola and Harp* was one of a projected series of six works for different, often unusual chamber combinations of which Debussy only lived to complete three. In addition to the trauma of World War I, Debussy was seriously ill with the cancer that would soon kill him. He described the Sonata as being "the music of a Debussy I no longer know ... I don't know whether one should laugh or cry or both".

The scoring of the piece is a stroke of genius in itself: there is no shortage of flute and harp duets but adding the viola, which can sing like a wind instrument or be plucked like the harp, adds a whole new dimension in sonority. Each of the three movements is faster than its predecessor, which gives the piece an improvisatory sense of gradual unfolding. The opening Pastorale movement is deliberately rhapsodic (Debussy makes a point of marking it rubato). The central Interlude, marked tempo di minuetto, introduces more structured rhythmic ideas based, of course, on the popular dance from the Baroque and classical periods, and by way of a trio section, there is a faster passage filled with sweeping harp gestures in 4/4 at its centre. The Finale (*allegro moderato ma risoluto*) generates considerable tension through a mosaic of rhythmic motifs, becoming at times emphatic and agitated. With a brief reminiscence of the Pastorale, Debussy concludes with a bravura gesture.

## Gioachino ROSSINI (1792-1868)

*arr Friedrich Berr*

*Sonata for Wind Quartet No.1 in F major*

*I. Moderato / II. Andante / III. Allegro*

Sally Walker (flute), David Griffiths (clarinet), Martin Kuuskmann (bassoon), Ben Jacks (horn)

Around 1804 the 12-year-old Rossini composed what he later described as "six horrendous sonatas... at the country house (near Ravenna) of my friend and patron, Agostino Triossi, at the most youthful age, having not even had a lesson in thorough-bass. They were all composed and copied in three days and performed in a doggish way by Triossi, contrabass; Morini (his cousin), first violin; the latter's brother, violoncello; and the second violin by myself, who was, to tell the truth, the least doggish". When the pieces were finally published in 1825 they were for the more orthodox string quartet line-up but during Rossini's lifetime clarinettist Friedrich Berr made the well-known transcription for wind quartet, transposing the music from G major to the more wind-friendly key of F.

Rossini was too modest – the first sonata has considerable charm in the first movement's Haydnish humour; a genial Andante and a kind of Mozartian rondo to close.

## Joseph HAYDN (1732-1809)

*String Quartet Op.33, No.3 in C major, (Hob.III: 39) 'The Bird'*

*I. Allegro moderato / II. Scherzo: Allegretto*

*III. Adagio ma non troppo / IV. Finale: Rondo-Presto*

Australian String Quartet

In December 1781 Viennese high society feted the visiting Count and Countess von Norden with a series of musical entertainments, among them some Gluck operas, a piano contest between Mozart and Clementi, and a performance of some of Haydn's string quartets Op.33. The 'von Nordens' were, in fact, the Grand Duke Paul of Russia (and later Czar) and his wife. For this reason, the set is sometimes nicknamed the 'Russian Quartets'. Haydn had composed the quartets some months earlier. He had already established a pattern for the string quartet: from the 1760s on, each consists of four independent movements, where the outer movements frame two central movements that form a contrasting pair (a song-like slow movement and a dance-like fast one). In his covering letter to his patrons, Haydn claims that the works of Op.33 were composed 'in a new and special way'. In other words, Haydn had hit on a way of writing that gave all four players a piece of the thematic action, and making them sound, in the poet Goethe's phrase, 'like four intelligent people having a conversation'. And conversation, for an 18th Century person of culture, involved wit. In these works Haydn brings together a populist lightness of touch with his rigorously intricate formal designs.

This is evident in the genial opening theme of the first movement, whose short, ornamental grace-notes led to the work's later being nicknamed "The Bird". The Scherzo – and it is in Op.33 that Haydn replaces the stately minuet with the scherzo – follows, notable for the central trio that features the two violins. The Scherzo serves to separate the first movement from the similarly substantial slow movement – unusually for Haydn a 'real' adagio rather than the more common, and faster, andante. Any sombre emotions stirred by the Adagio are swept away by the vibrant finale.

9.30PM

## THE FINAL HOUR

ST JAMES' CATHEDRAL

British author *Tori de Clare* is well known for her gripping mysteries and psychological thrillers.

Commissioned by AFCM to write this dramatic story in real time, *Tori* is taking the music as her inspiration. Don't be late for this...

Judy Higgins-Olsen (actor)

## Franz SCHUBERT (1797-1828)

*Notturmo in E flat major, Op.148, D897*

Yura Lee (violin), Timo-Veikko Valve (cello), Charles Owen (piano)

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

## Edvard GRIEG (1843-1907)

*Andante con moto in C minor*

Alexandra Conunova (violin), Timo-Veikko Valve (cello), Charles Owen (piano)

In 1878 Grieg and his wife spent a vacation in southern Norway, where in a specially constructed log hut, he devoted himself to composing. He wrote to a composer colleague that he was fearing 'stagnation' having written what he called too many 'disgusting things' – 'occasional' works like *Peer Gynt*! Now, he wrote, "I recently finished a String Quartet which I still have not heard ... I needed to do this as a study. Now I will get to work on another piece of chamber music. I think it is in this way that I am going to find myself again."

The second work was a projected Piano Trio of which only the slow movement, *Andante con moto*, was completed. The movement is a substantive one, a fully worked out sonata design which sets off two themes (in C minor and E flat major) against each other, and is full of turbulent rolling rhythms and shiny lyricism. Grieg expertly balances the sound by, for instance, judicious use of double stopping in the strings against clear octave melodies in the piano, and conversely, using searing octaves for the string themes against roiling piano writing.

## Jean SIBELIUS (1865-1957)

*String Trio in G minor*

*I. Lento*

Alexandra Conunova (violin), Christopher Moore (viola), Timo-Veikko Valve (cello)

Like Grieg's Piano Trio, Sibelius' String Trio in G minor was never completed. Only one movement, marked *Lento*, exists in full, though scholars have used Sibelius' extant fragments to create two more. Composed in 1894, the extant movement, though, is clearly a work of the composer's early maturity, with characteristic sounds like the massive, almost immobile chords with which the violin and viola begin the work, and the almost imperceptible drift into a music of slow but forceful momentum, and the unfurling of austere but beautiful melody.

## Charles KOECHLIN (1867-1950)

*Épitaphe de Jean Harlow, Op.164*

Amy Dickson (saxophone), Sally Walker (flute), Charles Owen (piano)

Koechlin was a contemporary of Debussy, but unlike Debussy lived to a ripe old age, with an enormous catalogue of work to show for it. He studied at the Paris Conservatoire, and with some fellow alumni, co-founded the Société Musicale Indépendante in 1909 to advance the cause of new music. He was best known, at least until the 1930s, as a music theorist, at the same time developing what one writer called a 'virtual mania' for the cinema, which issued in numerous works inspired by Ginger Rogers, Lilian Harvey, and pieces such as the *Seven Stars Symphony* (a series of musical portraits of movie actors which is distinguished by a Charlie Chaplin finale). This Romance, *Épitaphe de Jean Harlow* for flute, alto saxophone (or viola) piano (or harp) was composed in 1937.



10.00AM

### CONCERT CONVERSATIONS 2 WITH KATHRYN STOTT

THE PAVILION,  
THE VILLE RESORT – CASINO

*Kathryn chats with Timothy Young, David Griffith, Timothy Constable, Svetlana Bogosavljevic, Ben Jacks.*

#### Minoru MIKI (1930-2011)

*Marimba Spiritual*

Timothy Constable (marimba)

Minoru Miki studied Western classical music at first but from the 1960s began to explore traditional Japanese music and incorporate aspects of it into his own compositions. He was a pioneer of the use of traditional instruments with Western ones, for instance.

*Marimba Spiritual* was composed early in 1984 to a commission from Japan's NHK network at the request of percussion virtuoso Keiko Abe. Miki is said to have been profoundly affected by mass starvation in Africa in 1983, and remembering the privations that Japan suffered after World War II, expressed his sympathy and anger in this work. The first section is a slow 'requiem' which is balanced by a joyful fast section, based on rhythmic patterns found in the festival drumming music of the Chichibu region near Tokyo. Miki uses a range of modes to produce distinctive harmony, and in its original form, the piece uses a range of instruments for specific colour.

#### Francis POULENC (1899-1963)

*Élégie for horn and piano*

Ben Jacks (horn),

Charles Owen (piano)

The legendary British horn player Dennis Brain was killed in a car accident at the age of 36 in 1957. Brain had led the charge for the horn as a solo instrument, with a repertoire spanning the Mozart concerto through to new works for him, of which the most famous is probably Britten's *Serenade for tenor, horn and strings*.

Poulenc happened to be in London at the time of Brain's death and wrote this elegy for him the day after the accident. Unusually for Poulenc, the piece begins with a 12-note unaccompanied theme (Poulenc respected the 'serialists' but never joined them); this alternates with fast, bitter music for both instruments. The piece doesn't always keep its anger in check but much of it is given over to a gentle *très calme* music in 3/4 in which Poulenc's native lyricism is to the fore, before a final statement of the 12-note theme.

#### Giovanni SOLLIMA (born 1962)

*Il bell' Antonio*

Svetlana Bogosavljevic (cello),

Kathryn Stott (piano)

Sicilian composer and cello virtuoso Sollima's work spans the conventional 'classical' tradition and collaborative work with artists such as Patti Smith. In an interview with *Classical Music* magazine regarding this piece, Sollima says that he "wrote it for the soundtrack of Maurizio Zaccaro's 2005 film based on Vitaliano Brancati's novel *Il bell'Antonio*. The music is very dark and tragic. It's about a man who's a little too good with the ladies until his wife shows him up". The slow movement, extracted for concert use, has what the composer calls 'an underlying storm'.

#### Percy GRAINGER (1882-1961)

*Shepherd's Hey, Blithe Bells, Molly on the Shore*  
(arranged by Timothy Young and David Griffiths)  
Ensemble Liaison

Grainger was immersed in the vogue for collecting folk songs at the turn of the 20th Century. *Shepherd's Hey* is based a tune collected by Cecil Sharp in England – 'hey' being a step used in Morris dancing. He composed *Molly on the Shore* as a present for his mother Rose in 1907 and based it on two Irish dance tunes, both reels (a kind of Celtic polka) from County Cork, *Molly on the Shore* and *Temple Hill*. In 1930 Grainger used Bach's *Sheep may safely graze* as the basis of a 'free ramble' – Bach would have called a fantasia. Grainger made several versions including one with 'elastic scoring'. Bach's melody and the parts originally played by recorders are kept largely intact, though Grainger's rambling extends to displacements of rhythm and register, and passages of his distinctively dissonant, Delius-influenced harmony. The 'blithe bells' of the title were suggested to Grainger's imagination by the preponderance of thirds in the music, which – he thought – suggested that Bach was evoking the sound of sheep bells.

1.30PM

### AFCM WINTERSCHOOL ADVANCED PUBLIC MASTERCLASS 1

#### FREE EVENT

THE PAVILION,  
THE VILLE RESORT – CASINO

*Watch Charles Owen (piano) coach emerging professionals in an hour-long public masterclass.*

5.00PM

### RAY GOLDING SUNSET SERIES A TALE OF TWO CITIES: BRISBANE/BOSTON

TOWNSVILLE CIVIC THEATRE

#### Connor D'NETTO (born 1994)

*String Quartet No.3 (world premiere)*

Goldner String Quartet

The composer writes: "My early years were spent engorging myself on the quartets of Bartók, Barber, Shostakovich, Beethoven, Schubert, Philip Glass and many more. So, when I first began to get serious about composing, one of the first things to make it to my bucket list was the challenge of writing a string quartet in all 24 major/minor keys, à la Bach fugues or Shostakovich's (unfinished) cycle. I don't necessarily write strictly to a functional key anymore but the challenge to write a full cycle is something I'd like to attempt seeing through – because, why not!?"

"The string quartet has somewhat by design become a reoccurring feature in my career thus far, and a medium to take stock of where I am as a composer – to look back at how my musical style has developed, and to experiment with new ideas.

"This third quartet has been an interesting challenge. In the four years since I composed my second quartet, I feel that my music really settled into its own language, but very recently has begun to expand from that in new directions. It's both been a case of stripping back my music to its barest elements and conversely to layering permutations of an idea into dense, complex textures.

"Many composers see quartets as an autobiographical medium. I'm not sure if that's the case for me but each time I come to write a string quartet there is something deeply personal about the process, and it certainly is always a challenge I enjoy."



**Leonard BERNSTEIN (1918-1990)***Take Care of this House**My House**La Bonne Cuisine*

Lotte Betts-Dean (mezzo-soprano), Kathryn Stott (piano)

Despite their respective pre-eminence in their fields, Leonard Bernstein and Alan Jay Lerner had a serious flop in 1976 with *1600 Pennsylvania Avenue*. '*Take Care of this House*' is the only popular survivor. The house in question is the White House in Washington, whose first century is depicted in a show with a clear-eyed view of the history of race relations in the US capital.

'*My House*' is part of the incidental music and songs that Bernstein provided for a 1950 version of J M Barrie's *Peter Pan* which starred Boris Karloff as Captain Hook. *La Bonne Cuisine* is a set of four recipes, wittily recounted.

**Amy BEACH (1867-1944)***Romance, Op.23*

Sally Walker (flute), Kathryn Stott (piano)

Born Amy Cheney, Beach established herself as a gifted pianist and composer in the enlightened milieu of Boston, Massachusetts – her first published work was a setting of poetry by Longfellow, a family friend. Though she gave up playing when she married Dr Henry Beach in 1885 she continued to compose, and is one of the most important figures in American music of the later 19th and early 20th centuries.

Her *Romance, Op.23*, originally for violin and piano, was first published in 1895. It springs from the sense of 'romance' as song, with the melody instrument outlining a long-phrased melody over a gentle moving piano accompaniment in the first part of the song (though not without emotive interruptions), and a contrasting, more rhetorically challenging central section before the reprise of the opening material.

**John ADAMS (born 1947)***Road Movies**I. First movement: relaxed groove**II. Second movement: meditative**III. Third movement: 40% swing*

Yura Lee (violin), Aura Go (piano)

*Road Movies* was commissioned by the Library of Congress in 1995. The pre-eminent US composer writes: "The title *Road Movies* is total whimsy, probably suggested by the 'groove' in the piano part, all of which is required to be played in a 'swing' mode (second and fourth of every group of four notes are played slightly late). Movement I is a relaxed drive down a not-unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form. Movement II is a simple meditation of several small motives. A solitary figure in an empty desert landscape. Movement III is for four-wheel drives only, a big perpetual motion machine called 40% Swing. On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an lves ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

7.30 PM

**EVENING SERIES –  
A TALE OF TWO CITIES:  
MOSCOW/PARIS**

TOWNSVILLE CIVIC THEATRE

*Hosted by Christopher Lawrence***Sergei RACHMANINOFF (1873-1943)***Piano Trio élégiaque No. 2 in D minor, Op.9**I. Moderato-Allegro Vivace**II. Quasi variazione. Andante**III. Allegro risoluto – Moderato*

Liza Ferschtman (violin), Timo-Veikko Valve (cello),

Timothy Young (piano)

Tchaikovsky was an important mentor to the young Sergei Rachmaninoff. Hearing Rachmaninoff's early opera, *Aleko*, Tchaikovsky used his influence to have the piece played more widely, and was so impressed with Rachmaninoff's early symphonic poem, *The Rock*, that he intended to conduct it on forthcoming tours. Sadly, Tchaikovsky soon met his untimely death. Tchaikovsky's great Piano Trio had been written on the death of his colleague, pianist Nikolai Rubinstein, in 1881 and 'dedicated to the memory of a great artist'; now, Rachmaninoff set to work on this *Trio élégiaque* which is also 'dedicated to the memory of a great artist'. It was completed within a few short weeks but revised heavily in 1907 and again in 1917.

Tchaikovsky's Trio is clearly the model for Rachmaninoff's. It begins with grief-stricken repetitions of a falling motif for piano (Rachmaninoff's instrument, after all) over which the cello and violin weave a long, seamless line. The main body of the movement is marked *allegro moderato*, but mimicking the experience of mourning, in fact veers from the reflective to the frankly angry in sudden changes of speed and texture. At one point it enters a mood of total exhaustion before winning a kind of peace. Following Tchaikovsky, Rachmaninoff then offers a massive variations movement. Originally he directed that the hymnal theme of the movement be played on the harmonium; unfortunately, this is almost always impractical so it is given on the piano before a series of some eight substantive elaborations. The movement ends quietly, with the sort of piano figurations that in Rachmaninoff suggest the sound of Orthodox Church bells.

The finale is marked *allegro risoluto* and is a kind of defiant and at times furious march in which the piano takes the lead (and has a momentary brief cadenza), but the piece concludes with music that brings together reminiscences of falling motifs from the first and second movements: there is a hint of Slavic chant and quiet resignation.

**INTERVAL**

**Guillaume de MACHAUT (c1300-1377)***Douce Dame Jolie*

Ruth Wall (bray harp)

The greatest composer of the 14th Century Ars nova, Machaut is also the first to have composed a complete and musically unified setting of the Mass. Based in Reims, Machaut took minor orders in the Church but nevertheless composed a great deal of secular vocal music, adhering to the period's strict formes fixes. These, developed by the trouvères (Northern French equivalents of the troubadours), include the ballade, rondeau and virelai defined by their rhyme schemes and varying tendency to complex polyphony. *Douce Dame Jolie*, originally set a text on the common theme of unrequited love probably by the composer (who knew about such things), is an example of the virelai, the simplest of the three forms, but one whose poise can clearly be heard in an instrumental rendering.

Bray or 'Gothic' harps were, as Ruth Wall explains, "fitted with crooked wooden pegs, which held the gut strings in place and lightly touched them, causing a silvery buzzing effect. Although sounding a bit exotic to modern ears, this buzzing was familiar throughout Europe for several hundred years".

**Ernest CHAUSSON (1855-1899)***Chanson perpétuelle for voice and piano quintet, Op.37*

Lotte Betts-Dean (mezzo-soprano), Kathryn Stott (piano), Alexandra Conunova (violin), Elizabeth Layton (violin), Christopher Moore (viola), Svetlana Bogosavljevic (cello)

The *Chanson perpétuelle* was composed six months before the composer's early death in a cycling accident. The poem is by Charles Cros, who was also a brilliant scientist, producing breakthroughs in both colour photography and sound recording. *Bois frissonnants, ciel étoilé* (Trembling trees, starry sky) is sung by an Ophelia-like character whose love has left her; she will drown herself 'among the flowers under the sleeping current'.

Chausson responds with a ravishing scena for soprano and piano quintet in the rarefied key of C sharp minor. The piano carries much of the burden of the accompaniment with the strings used to create a range of colourful effects as ensemble and as individual soloists. The piano gives out the work's first melody, for instance, against a muted cushion of sound from the strings, low in their registers. The first violin takes up this tune as the singer enters, and returns, with just the piano, as the woman remembers 'the first night' she met her lover, building to a climax in octaves high on cello where she recalls his kiss. The first theme returns in the piano with a plangent viola solo as the lover's heart 'fades' and he leaves for a foreign land. The piano begins a rippling texture and the cello remembers the opening theme as the woman resolves to drown herself. The music moves to an agitated E minor as, on the shoreline, she 'speaks his name to the wind'. It returns to C sharp as she imagines submitting to the 'embrace of the reeds', believing it to be her lover's. The viola, perhaps representing the absent man, has the last quiet word before soft chords close the piece.

**Jean FRANÇAIX (1912-1997)***Cinq Danses exotiques for saxophone and piano**Pambiche**Baião**Mambo**Samba lenta**Merengue*

Amy Dickson (alto saxophone), Aura Go (piano)

Françaix composed these 'Exotic Dances' in 1961 and they reflect his desire as a composer 'to give pleasure ... that is, to be jolly most of the time – even comical'. In this instance 'exotic' meant 'Latin American'. Such influences had long been heard in French music but these particular dance forms perhaps less so. The short suite is bookended by two related fast dances originally from Caribbean islands such as the Dominican Republic and Puerto Rico, the *pambiche* and the *merengue*. The more soulful *baião* is from northern Brazil, while the familiar *mambo* is originally Cuban. The *samba lenta* (slow(ish) samba) returns us to Brazil before the bubbly *merengue*.

**Frédéric CHOPIN (1810-1849)***Sonata for cello and piano in G minor, Op.65**I. Allegro moderato**II. Scherzo**III. Largo**IV. Finale: Allegro*

Johannes Moser (cello), Charles Owen (piano)

When, in early 1848, entrepreneur Camille Pleyel suggested that Chopin give a concert at the Salle Pleyel in Paris, the unhappy and ailing composer only reluctantly agreed. When it sold out instantly he conceded that he "would have to play, if only out of gratitude, as I now feel I play worse than ever". As it happened, this would be his last appearance in Paris and the first performance of all but the opening movement of the Cello Sonata.

Chopin had worked on the piece at his lover Georges Sand's country house in 1846 but was never entirely satisfied with it. It begins with a fragmentary march from the piano that shatters into a cascade of sound covering the whole compass of the keyboard. The cello introduces a motif (a dotted note followed by a short note a half step above, and a return to the original) that pervades the thematic material and often appears alone. Anatole Leiken notes that it is the same motif that pervades Schubert's *Winterreise* and wonders if this movement is, too, a winter journey. Schubert is certainly evoked in the calmer long-short-short rhythm of the contrasting new material. This calm cannot last, however, in the face of the torrential nature of the main material. The Scherzo is texturally lighter but still driven by its emphatic rhythm and is highly inflected with chromatic harmony. The trio offers a brief respite of genuine lyricism.

The Largo is surprisingly brief yet seems like the product of endless melodic invention, and is a reminder of the importance of operatic music in the development of Chopin's style. The Finale returns, naturally, to the spirit of the passionate intensity of the opening.

## DAY 05 TUESDAY 30/07

12.00PM

### MAGNETIC ISLAND DISCS SPECIAL EVENT

THE BOARDWALK RESTAURANT,  
PEPPERS BLUE ON BLUE RESORT

*This wonderful alternative to Orpheus Island will have you heading across to Magnetic Island for a pleasant two-course lunch with Artistic Director Kathryn Stott. Over lunch Kathryn will share stories about her favourite pieces of music, why they're special to her, and how they've influenced her musical career. The music will also be played on disc, hence the title Magnetic Island Discs!*

1.00PM

### ORPHEUS ISLAND CONCERT SPECIAL EVENT

DEPART SEALINK BREAKWATER FERRY TERMINAL

*A spectacular day combining sun, sea and fine music. Travel two hours by ferry to the uninhabited end of Orpheus Island. Enjoy some time relaxing, exploring or swimming before settling down on the beach for a 60-minute concert of sublime music performed by several Festival musicians.*

Wu Man (pipa), Rachael Clegg (oboe), Roberto Carrillo-Garcia (guitar), Sally Walker (flute), Martin Kuuskmann (bassoon)



## DAY 06 WEDNESDAY 31/07

10.00AM

### CONCERT CONVERSATIONS 3 WITH KATHRYN STOTT

THE PAVILION, THE VILLE RESORT – CASINO

*Kathryn chats with Timo-Veikko Valve, Lotte Betts-Dean, Aura Go, Ruth Wall, and members of the Australian String Quartet.*

#### Johannes BRAHMS (1833-1897)

*Two Songs for alto, viola and piano, Op.91*

*I. Gestillte Sehnsucht (Longing at Rest) (Rückert)*

*II. Gestliches Wiegenlied (Sacred Lullaby) (Geibel)*

Lotte Betts-Dean (mezzo soprano), Christopher Moore (viola), Aura Go (piano)

Critic Max Kalbeck once compared the alto voice of Amalie Weiss to an 'old Italian viola' – needless to say, a huge compliment. Weiss married Brahms' friend and colleague, the violinist Joseph Joachim, in 1863 and they were soon expecting their first child. Brahms' gift to them was what he called a 'wonderful old Catholic song' – the second of the pair in Op.91 – that the three could perform together. It sets a poem by Lope de Vega (translated into German by Emanuel von Geibel) to music, in which the Virgin Mary chides the winds as she tries to sing the baby Jesus to sleep. In counterpoint, the viola plays the old hymn *Resonet in laudibus*, known in German as *Josef lieber, Josef mein*, where Mary asks Joseph to help her calm the child.

The first song dates from 1884, when the Joachim's marriage and Joseph's friendship with Brahms had faltered, but that's another story. This song sets to music a poem of the Romantic poet Friedrich Rückert which, in the familiar imagery of woods and birdsong evokes a spirit of required yearning.

#### Connor D'NETTO (born 1994)

*Three Adoxographies*

Aura Go (piano)

(n.) beautiful writing on a subject of little or no importance I was challenged to write a piece a day for a few days. So I did. This is the end result. Watch out, there may be a guitar arrangement coming...

#### Ruth WALL

*Pibroch Patterns*

Ruth Wall (wire-strung harp)

The composer explains that: "The wire-strung harp was played in the Scottish Highlands and in Ireland from the 11th Century AD until around 1800. The brass strings are plucked with long fingernails and ring for such a long time that the soft pads of the fingers are used to individually damp undesired notes. This 'stopped style' of playing allows the harmony notes to be left ringing.

"I have spent much time researching pibroch (*piobaireachd* in Gaelic), the elite, aristocratic music of the Highland bagpipe. Harpers performed a form of music based on a theme and variations similar to pibroch where the notes of a slow air are simplified to a basic structure which can then be altered rhythmically and decorated with grace notes, which form an integral part of the ringing harmony. In *Pibroch Patterns* I have chosen to veer away from rigid theme and variation form but use many of the ornaments found in ancient *piobaireachd*.



**Giacomo PUCCINI (1858-1924)***Crisantemi (Chrysanthemums)*

Australian String Quartet

Giacomo Puccini's bittersweet student work, the single-movement *Crisantemi* (Chrysanthemums) was composed as an elegy for Amedeo di Savoia (whose family had produced dukes and explorers, and founded the Botany Department at Turin University). In Italy the chrysanthemum is associated with mourning. To salvage such beautiful material for a wider audience, he used the piece to great effect in the opera which, when produced at Turin in 1893, established his career – *Manon Lescaut*. The quartet's first theme was transformed in Act IV of the opera, as the hapless Manon and des Grieux face death in the American wilderness, while the second theme appears in the Act III prison scene.

**Johan HALVORSEN (1864-1935)***Passacaglia (after Handel)*

Alexandra Conunova (violin), Timo-Veikko Valve (cello)

Despite little formal training, Halvorsen became one of Norway's most prominent violinists, conductors and composers of the late 19th Century though sadly his own violin concerto is now lost. His intimate knowledge of string technique, however, is on display in this work, another homage to a Baroque master: a transcription of the sixth movement of Handel's Suite No.7 in G minor for harpsichord.

**1.30PM****AFCM WINTERSCHOOL ADVANCED  
PUBLIC MASTERCLASS 2****FREE EVENT**

THE PAVILION, THE VILLE RESORT – CASINO

Watch Yura Lee (violin) coach emerging professionals in a one – hour public Masterclass.

**5.00PM****RAY GOLDING SUNSET SERIES  
NEW CONNECTIONS**

TOWNSVILLE CIVIC THEATRE

**Maurice RAVEL (1875-1937)***Introduction and Allegro for harp, flute, clarinet and string quartet*

Ruth Wall (harp), Sally Walker (flute), David Griffiths (clarinet), Australian String Quartet

There was something of a battle of the harps in early 20th Century Paris. In 1904 the instrument builder Pleyel had developed a chromatic harp (with a single string for every note of the chromatic scale) and commissioned Debussy to compose a work to display its virtue: the result was his *Danse sacrée et danse profane*. Not to be outdone, the firm of Erard commissioned Ravel to compose a piece for its instrument. (The Erard harp won the day, with its system of seven pedals to adjust the strings of each pitch to natural, sharp or flat.) Ravel's piece was to be a miniature concerto and he responded with the *Introduction and Allegro* in 1905. The *Introduction* is derived from its three initial gestures – a chocolatey theme in thirds for flute and clarinet, an icy motif from strings in octaves and a sudden glittering outburst from the harp. Each of the *Introduction*'s three sections is slightly faster than the one before, leading straight into the *Allegro*, announced by the harp which features that instrument especially in a short cadenza.

**Sergei PROKOFIEV (1891-1953)***Sonata No.1 for violin and piano in F minor, Op.80**I. Andante assai**II. Allegro brusco**III. Andante**IV. Allegrissimo*

Liza Ferschtman (violin), Charles Owen (piano)

On March 5, 1953 Sergei Prokofiev and Josef Stalin died within an hour of each other. There was not a cut flower to be had but Prokofiev's funeral did have music: the great violinist David Oistrakh played some of Prokofiev's Sonata, Op.80, composed for him between 1938 and 1947.

This sonata (which garnered one of six Stalin Prizes) follows the Baroque sonata da chiesa pattern of slow-fast-slow-fast. The first movement begins with disembodied fragments and builds in intensity as a baleful matching rhythm invades, leading to a soft, weird passage of fast *flautato* writing for violin with distant bells in the piano part. Prokofiev described this as like 'wind through a graveyard'.

The second sees a terse motif tossed between instruments before a long and characteristically Prokofievian melody appears. The resulting pyrotechnics from the violin are interrupted by pounding figures from the piano. The strenuous battle of rhythmic motifs contends with brief moments of introspection, and the big theme returns in the violin against fierce competition from the piano. The violin makes one more attempt at lyrical sweetness but again is forced to contend with pianistic virtuosity. The third movement begins in eerie calm, with violin and piano in octaves high in the stratosphere. It rarely strays beyond quiet, as if exhausted by the titanic struggles of the previous movement, but out of the shimmering haze melodic ideas appear and disappear as the music gradually falls to earth.

The finale offers the kind of jollity we tend to suspect in Shostakovich, all sudden changes of metre and key and crazy scales. This material is offset by quieter music but returns until crushed by unrelenting octaves hammered out by the piano, elaborated by the violin. There is then a reminiscence of the 'graveyard' music, and a soulful, searching melody from the violin that leads nowhere, into silence.

**Jessica WELLS (born 1974)***Dancing with Diaghilev (world premiere)**I. Les Amours de Pan et Syrinx (The loves of Pan and Syrinx)**II. L'enjoleuse (The siren)**III. Le dieu ennemi et la danse des esprits noirs (The Enemy God and the Dance of the Spirits of Darkness).*

Amy Dickson (saxophone), Australian String Quartet

Movement I is inspired by Ravel's ballet *Daphnis et Chloe* (1912), where the couple imitate the tale of Pan and Syrinx. Pan declares his love for Syrinx who rebuffs him and disappears into the reeds. Pan forms a flute from the reeds and plays to her, coaxing her back to him where they dance themselves into a frenzy and she falls into his arms.

Movement II is inspired by Prokofiev's ballet *Le Fils Prodigue* (1928) (*The Prodigal Son*), where the young man leaves home only to be seduced by a siren. Prokofiev was upset with Balanchine's choreography that made the siren quite provocative! My Music attempts to match more closely the cold seductiveness and the cobra-like arm of the siren who controls her subject with ease.

Movement III inspired by Prokofiev's *Scythian Suite* (1915) which was created after his ballet music *Ala I Lolli* was rejected by Diaghilev for being too close in topic to Stravinsky's *Sacre du Printemps* (*The Rite of Spring*). The prehistoric tribe of barbarians make a sacrifice and the evil god performs a violent dance surrounded by seven monsters.

7.30PM

## AFCM – STRAND EPHEMERA

## FREE EVENT

SPIEGELTENT – STRAND PARK

*What a great opportunity to combine two of the city's wonderful drawcards and view Strand Ephemera's sculptures dotted along the foreshore, before settling back in the Wonderland Spiegel Tent in Strand Park to enjoy live music by visiting Festival musicians. We promise some folk music, some song, and a glorious winter evening out.*

Yura Lee (violin), Pavel Fischer (violin), Roberto Carrillo-Garcia (guitar), Rachael Clegg (oboe)

7.30PM

## EVENING SERIES

## GHOSTLY SHADOWS

TOWNSVILLE CIVIC THEATRE

Hosted by Christopher Lawrence

## TRADITIONAL

Anon 13th century: English Estampie

Anon 16th century: Greensleeves

Ruth Wall (bray harp)

The estampie was a vocal and then a dance form that arose in the 13th Century. It usually consists of a series of 'stanzas' known as *puncta*, each of which is repeated with an open or closed ending before the performer goes on to the next. *Greensleeves* has a legendary association with Henry VIII though is unlikely to have been composed by him. It is famously referred to in *The Merry Wives of Windsor* by Falstaff: "Let the sky rain potatoes; let it thunder to the tune of Green Sleeves."

## Franz SCHUBERT (1797-1828)

*Rondo in A major D.951*

Charles Owen (piano), Timothy Young (piano)

The year 1828, Schubert's last, began well. In January, at a 'Schubertiade', Schubert presented new works for piano duet and one of the two great Piano Trios. He composed the *Fantasia in F minor*, D.940, for piano duet, and the publisher Probst issued the Piano Trio in E flat, D.929. On March 26, he held the only public concert devoted to his own work during his lifetime, attracting a full house.

As the year progressed, Schubert composed more piano duets and several liturgical pieces. His health declined but his creativity was, to say the very least, undimmed. In June he composed his last work for piano duet, the *Rondo in A major*. It is actually more of a sonata-rondo, avoiding the simple alternation

of main theme and episodes in favour of rigorous development of two themes. Scholars suggest it may have been the finale of a project sonata, with the *Allegro*, D.947 intended as the first movement.

## Ottorino RESPIGHI (1879-1936)

*Il Tramonto for voice and string quartet*

(Text: Percy Bysshe Shelley)

Lotte Betts-Dean (mezzo soprano), Elizabeth Layton (violin), Yura Lee (violin), Jennifer Stumm (viola), Svetlana Bogosavljevic (cello)

After gradually gaining recognition as a composer, in 1913 Respighi settled in Rome to take up the position of professor of composition at the Liceo Musicale di S Cecilia (which later became the Conservatorio). One of the musicians for whom he enjoyed composing was singer Chiarina Fino-Savio, and in 1914 he produced this solo cantata for her. It is his second setting of a poem by the English Romantic, Percy Bysshe Shelley, though in an Italian version made by Roberto Ascoli. In later years Respighi's wife, singer and composer Elsa Olivieri Sangiacomo, frequently performed the work.

A firmly Romantic work, Shelley's 1816 poem grows out of a tale of love and death.

In *The Sunset*, two lovers (rather like those in Richard Dehmel's *Verklärte Nacht*) are walking at twilight. Far from their love being unrequited, however, they have, in Shelley's tactful phrase, been distracted by 'the unreserve of mingled being' and not seen the sunset. The man promises they will see it the next day, but in the morning, he is found dead and cold. His lover lives on, eaten away by grief, yearning, like many a Wagnerian heroine, only to 'drop in the deep sea of Love' and find peace. Respighi responds in a late-Romantic musical idiom that shows him well aware of the work of post-Wagnerians like Richard Strauss and Mahler.

## TAN Dun (born 1957)

*Concerto for string quartet and pipa*

(Australian premiere of chamber version)

I. *Andante molto*II. *Allegro*III. *Adagio*IV. *Allegro vivace*

Wu Man (pipa), Goldner String Quartet

Tan Dun wrote his *Concerto for Pipa and String Orchestra* in 1999, which in turn was derived from his *Ghost Opera* for pipa and string quartet. This new version brings the work full circle. 'Ghost Opera' is a feature of Taoist funerals where shamans established contact with past and future spirits.

Tan compares this to "a new counterpoint of different ages, different sound worlds, and different cultures".

Christine Dahl of the St Paul Chamber Orchestra notes that the piece "literally begins with a stomp. This initiates a pulsing incantation from the cellos that is picked up by the other strings. Momentum builds to a hair-raising glissando that seems to explode at its zenith. Surely we are in the realm of magic. Tan continues to pepper the score with colourful effects, including shouts of the word "Yao," improvised sound masses, eerie harmonics from the strings, bent notes, rolls and slides. The work fairly throbs with energy. Only the third movement, *Adagio*, provides an island of calm. Even the final bars, where the pipa is accompanied by soft, sustained strings, seem loathe to relinquish the fiery spirit of this vibrant work".

## INTERVAL

## Pyotr Ilyich TCHAIKOVSKY

(1840-1893)

*Piano Trio in A minor Op.50*I. *Pezzo elegiaco, moderato assai*IIa *Tema con variazioni. Andante con moto*IIb *Variazione finale e coda. Allegro risoluto e con fuoco. Andante con moto*

Alexandra Conunova (violin), Johannes Moser (cello), Kathryn Stott (piano)

Despite their occasional differences, such as a fight over the worth of Tchaikovsky's First Piano Concerto, Tchaikovsky and Nikolai Rubinstein remained friends and colleagues until Rubinstein's death in 1881. Then, working quickly over two months at the end of that year, Tchaikovsky composed one of his most profound and monumental works, the Piano Trio, 'dedicated to the memory of a great artist'. Tchaikovsky had long resisted suggestion that he write a piano trio, feeling that the three instruments were fundamentally incompatible as an ensemble, but his letters to his patron Nadezhda von Meck show how he gradually came to be fascinated by the combination as he wrote the piece. Finally, he admitted, "I must say I am quite sure that this composition has not turned out at all badly. My only concern is that I may have left it too late to try my hand at this new sort of chamber music, and that some aspects of my writings for orchestra will show themselves".

Certainly, the trio uses the piano both for moments of concerto-style power and virtuosity, and for passages of extreme delicacy. The first movement has, to use Tchaikovsky's words, a 'somewhat funereal and mournful tone', and its emotive theme returns at the work's conclusion.

The 12 variations that constitute the massive second (and final) movement, pass through a huge range of moods and colours, and have been interpreted as each reflecting some aspect of Rubinstein's life and personality. At no stage do the string instruments ever sound superfluous, and never are they swamped by the piano's tone. This work leaves one in no doubt about the breadth of imagination and technique of which Tchaikovsky was capable, and it is measure of his artistic courage and integrity that he willingly made revisions suggested by the musicians who first performed the Trio.

## DAY 07 THURSDAY 01/08

10.00AM

### CONCERT CONVERSATIONS 4 WITH KATHRYN STOTT

THE PAVILION,  
THE VILLE RESORT – CASINO

*Kathryn chats with Jennifer Stumm,  
Connor D'Netto, Charles Owen, Yura Lee  
and Christopher Moore*

**Garth KNOX (born 1956)**

*Viola Spaces – selections*

Christopher Moore, Jennifer Stumm (violas)  
Dedicated to Nobuko Imai and the Viola Spaces team in Tokyo, Knox's two volumes of etudes, for solo or duo violas respectively, are collections of studies in 'extended' contemporary techniques, amassed while the Irish-born composer was violist with the Arditti String Quartet.

**Maurice RAVEL (1875-1937)**

*Berceuse sur le nom de Gabriel Fauré*

**Gabriel FAURÉ (1845-1924)**

*Berceuse, Op. 16*

Yura Lee (violin), Kathryn Stott (piano)  
In 1896 Fauré was promoted to organist at the church of the Madeleine and Professor of Composition at the Paris Conservatoire. Among his students was Maurice Ravel, who dedicated his *Jeux d'eau* to Fauré. The repeated refusal of the French musical establishment to award Ravel the Prix de Rome outraged many and led to Fauré's becoming a radically reforming Director of the Paris Conservatoire in 1905. In 1922 Ravel was one of six composers to write a work using a musical motif based on the letters of Fauré's name as a tribute to the senior composer for the Revue musicale. Ravel may have been remembering Fauré's early hit, the *Berceuse*, or lullaby, for violin and piano, composed towards the end of the 1870s when Fauré was beginning to achieve some recognition.

**Leoš JANÁČEK (1854-1928)**

*Piano Sonata, 1.X.1905, From the Street*  
*I. Presentiment*  
*II. Death: Adagio*

Charles Owen (piano)

In 1905, František Pavlík was bayoneted to death on the streets of Brno. He, like many of the Czech-speaking community, was demonstrating for the establishment of a Czech-speaking university in the city. The German-speaking community counter protested and imperial troops were called in. Janáček, appalled by the 'brutal murder' of 'a humble worker' wrote his Sonata almost immediately, but being Janáček, was dissatisfied with it and tore out and burned the third movement (Pavlík's funeral march). Soon after he tore the remaining score to bits and scattered it into the Vltava River. Fortunately, pianist Ludmila Tučková, who had premiered the piece in 1906, expected just such behaviour and had secretly copied the first two movements. Twenty years later she persuaded Janáček to publish it.

The mood of the first movement is febrile and urgent, with snatches of sweet melody, a hint of a patriotic hymn, and much violent hammering. The Adagio is dominated by the unadorned five-note motif we hear at the start, which builds obsessively to a violent climax and retreat into exhausted silence.

1.30PM

### AFCM WINTERSCHOOL ADVANCED PUBLIC MASTERCLASS 3

**FREE EVENT**

THE PAVILION,  
THE VILLE RESORT – CASINO

*Watch Martin Kuuskmann (bassoon)  
coach emerging professionals in an  
hour-long public masterclass.*





5.00PM

# RAY GOLDING SUNSET SERIES BAROQUE AROUND THE CLOCK

TOWNSVILLE CIVIC THEATRE

*A fascinating program spanning 400 years with musical time travel at its heart. Back to the future, or future to the back – you decide!*

## John DOWLAND (1563-1626)

*Flow, my tears* (arr. Ruth Wall)

Lotte Betts-Dean (mezzo soprano),  
Ruth Wall (harp)

As a lutenist and composer Dowland was in the service of Britain's 'Resident' (Ambassador) in Paris from 1579-83. Despite garnering a high reputation at home, however, he was passed over several times for royal appointments. He travelled to continental Europe, working for the Landgrave of Hesse, became enmeshed in Italy – seemingly unwittingly – with expatriate Catholic plotters against Queen Elizabeth I, worked for the King of Denmark, finally receiving a court post in England in 1612. He is one of the great songwriters of all time, creating a musical language that flexibly matches and illuminates English text. We hear this in the simple device in *Flow, my tears* of the falling scale that repeatedly pulls the vocal line downwards, regardless of its attempts to leap higher.

## Thomas ADÈS (born 1971)

*Darknesse Visible*

Aura Go (piano)

Describing his 1992 work, Thomas Adès writes: "This piece is an explosion of John Dowland's lute song, *In Darknesse Let Mee Dwell* (1610). No notes have been added; indeed, some have been removed. Patterns latent in the original have been isolated and regrouped, with the aim of illuminating the song from within, as if during the course of a performance.

In darknesse let mee dwell,  
the ground shall sorrow be,  
The rooffe Dispaire to barre  
all cheerful light from mee,  
The walls of marble black  
that moistened still shall weepe,  
My musicke hellish jarring sounds  
to banish friendly sleepe.  
Thus wedded to my woes,  
and bedded to my Tombe,  
O let me living die  
till death doe come.

Dowland ends the song with a restatement of the opening line."

## Manuel Maria PONCE (1883-1948)

*Variations on Folia de España*

(arr. Roberto Carrillo-García)

Roberto Carrillo-García (guitar)

Late in 1929 Mexico's favourite composer received a letter from guitarist Andrés Segovia, who almost single-handedly brought the guitar into international 'art' music. Segovia came to the point: "I want you to give me some brilliant variations on the theme of the Folia de España, in D minor ... in a style that borders between the Italian classicism of the XVIII and the dawn of German Romanticism".

Segovia went to say that he was 'on his knees' but that if Ponce didn't want to admit to writing such a piece, they could pretend it was a rediscovered piece by Mauro Giuliani (1781-1829). Segovia then gave Ponce an exhaustive list of the technical effects he wanted the piece to exploit. Ponce didn't disappoint, but nor did he simply write a piece of early 19th Century pastiche. Having established the theme – the four-bar sequence used by composers from Corelli and Vivaldi onwards – Ponce creates a breathtaking series of 20 variations and a fugue that explores every facet of the guitar's possibilities.

## Heinrich BIBER (1644-1704)

*Passacaglia*

Yura Lee (violin)

Bohemian-born Heinrich Ignaz Franz von Biber was a brilliant violinist, and though few records of his tours survive, we know that he impressed the Prince Archbishop of Salzburg (at whose court Biber was based) and the Emperor Leopold I sufficiently to be ennobled in 1690. Around 1674 Biber composed a set of virtuosos 'Rosary (or Mystery) Sonatas', each of which illustrates those incidents in the lives of Christ and the Blessed Virgin (mysteries) that are the focus of meditation while saying the rosary. In addition, there is this one work for unaccompanied violin, which first appeared with an engraving depicting a young child and his Guardian Angel. Biber called it a passagalia (passacaglia), where the entire huge structure is built on a recurring bass-line or ground, in this instance a descending four-note pattern of G F E flat and D. The piece begins with simple textures, moving to more ecstatic ornamentation in the faster central section.

## György LIGETI (1923-2006)

*Passacaglia ungherese*

Neal Peres da Costa (harpsichord)

Ligeti composed two works for harpsichord in 1978, the *Passacaglia ungherese* and *Hungarian Rock*. He regarded them as pastiches and partly jokes at the expense of his post-modernist-leaning students in Hamburg. Given his reappraisal of 'heritage' forms and harmony in his later work, they may be considered in a small way, prophetic. The *Passacaglia* is an example of the form much loved by Baroque composers, its unvarying 'ground' consisting of all 12 notes of the chromatic scale (though as the late Richard Toop points out, when sounded in canon with itself it produces 'a mellifluous, irreproachable two-part counterpoint in thirds'). There are 'Hungarian' accents in the elaboration of the gradually accelerating melodies and some reference to the lovers' music in Ligeti's opera *Le grand macabre*.

## Maurice RAVEL (1875-1937)

*Le Tombeau de Couperin*

(arr. Mason Jones)

I. *Prélude* / II. *Fugue* / III. *Menuet, allegro moderato* IV. *Rigaudon, assez vif*

Arcadia Winds

*Le Tombeau de Couperin* was begun, as a 'French Suite', in 1914. When it appeared in 1917, however, its title proclaimed it as a memorial to the great French Baroque composer – hence Ravel's use of French Baroque dance forms. Each movement, moreover, was dedicated to a friend who died defending France and its culture. (Ravel himself served in World War I as a truck driver near the battlefield at Verdun.) Shortly after the first performance in 1919, Ravel orchestrated four of the six movements in an orchestral suite claimed by many to surpass the original in its ingenuity and variety.

The *Prélude* has a kind of improvisatory flourish to it. The *Fugue*, not often heard in arrangements of the suite, provides contrast with the steadier rhythm and limpid modal harmony of the *Menuet*. The folk song influenced *Rigaudon*, in a fast 2/4 time, provides an exciting finish but not before a digression into some more introspective music.

7.30PM

EVENING SERIES  
BELLISSIMO BAROQUE

TOWNSVILLE CIVIC THEATRE

Hosted by Christopher Lawrence

*Italy has given us a whole world of treasures including vibrant and beautiful music from the Baroque era. Our Artistic Director thought it was time we let Vivaldi and friends loose in Townsville!*

**Johann Sebastian BACH (1685-1750)***Italian Concerto, BWV 971**I. [without tempo designation]**II. Andante**III. Presto*

Neal Peres da Costa (harpsichord)

Bach hardly ventured outside his native Saxony, yet wrote some of the greatest Italian music ever. While employed by the Duke of Weimar (1708–1717) Bach made an intensive study of the music of Venetian composers, transcribing for keyboard versions of scores brought from Amsterdam. The greatest of these composers was Antonio Vivaldi, whose concerto design Bach would make his own: two fast(ish) movements framing a lyrical slow one.

The Italian Concerto, published in 1735 in Part II of Bach's *Clavier-Übung*, is the only work of his to be designated 'Italian', and is the only one of his concertos written for a single instrument without orchestra. Critics at the time were divided: it was at once the perfect example of such a piece, and too fussy with ornament. More recently Glenn Gould wondered if it weren't the sort of piece that Bach's sons aspired to, and wished their father had written more of.

The piece uses a two-manual harpsichord, providing the necessary contrast between 'solo' and 'tutti', and between piano and forte. The first movement uses the standard ritornello form, where full sections form pillars that frame more virtuosic writing. The glory of the piece is arguably its Andante, which as numerous commentators have suggested, evokes the kind of ornamental unspooling found in Venetian oboe concertos, and which is followed by an acrobatic Presto finale.

**Claudio MONTEVERDI (1567-1643)***Madrigals*

Jennifer Stumm (viola), Neal Peres da Costa (harpsichord)

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

Monteverdi published nine books of madrigals in Mantua and then in Venice, where he spent the latter part of his career. Despite being at the forefront of the development of what became opera and Baroque music, his art was rooted in the polyphonic styles of the Renaissance – and he knew what would sell.

**Domenico SCARLATTI (1685-1757)***Sonata for viola da gamba and harpsichord in D minor, Kk90**I. Grave**II. Allegro**III. Largo – allegro*

Roberto Carrillo-Garcia (viola da gamba), Neal Peres da Costa (harpsichord), Timo-Veikko Valve (cello)

Scarlatti, employed by royal courts in Portugal and Spain, composed numerous 'exercises', or one-movement keyboard sonatas, which he described, modestly, as 'ingenious jesting with art by means of which you may attain the mastery in harpsichord playing'. As Steven Isserlis notes, some of the more substantial sonatas have figured bass in the score, implying the use of a continuo instrument like the cello, which fact led harpsichordist Lionel Salter to suggest in 1947 that these were actually violin sonatas. In any case, the transfer to viola da gamba works well.

The Grave opening benefits from the singing lines of the string instrument, as does the energy of the central Allegro. The finale uses a favourite Scarlatti device, alternating dance-based music in different speeds and metres.

**Arcangelo CORELLI (1653-1713)***La Follia for recorder and harpsichord, Op.5 No.12*

Sally Walker (recorder), Neal Peres da Costa (harpsichord), Roberto Carrillo-Garcia (viola da gamba)

After Vivaldi the most influential composer of the Italian Baroque was Arcangelo Corelli. Born near Bologna and educated in that city, Corelli made his name as a violinist and composer in Rome. After 1708, Corelli retired from performing and concentrated on composition, and in many respects codified what we now think of as the formal models for the Baroque concerto and sonata. His D minor Violin Sonata, Op.5 No.12 (1700) is based on contrasting movements, each derived from a popular repetitive dance tune (known by the Portuguese name *La folia*) in triple metre with a simple series of chords that outline four-bar phrases.

## INTERVAL



**Antonio VIVALDI (1678-1741)**

*La Follia* Trio Sonata for 2 violins and continuo in D minor, Op.1 No.12 RV63

*I. Adagio; andante; allegro*

*II. Adagio; vivace; allegro; larghetto; allegro*

*III. Adagio; allegro*

Liza Ferschtman (violin), Dimity Hall (violin), Roberto Carrillo-Garcia (viola da gamba), Neal Peres da Costa (harpsichord)

*Concerto for Oboe, bassoon and strings in G major, RV545*

*I. Andante molto*

*II. Largo*

*III. Allegro molto*

Rachael Clegg (oboe), Martin Kuuskmann (bassoon), Ensemble: Dale Barltrop, Dene Olding, Francesca Hiew, Dimity Hall (violins), Stephen King (viola), Sharon Grigorya (cello), Roberto Carrillo-Garcia (double bass), Neal Peres da Costa (harpsichord)

*Concerto for four violins and strings in B minor, RV580*

*I. Allegro*

*II. Largo – larghetto*

*III. Adagio – largo – allegro*

Yura Lee, Alexandra Conunova, Elizabeth Layton, Pavel Fischer (violins), Ensemble: Dene Olding, Dale Barltrop, Dimity Hall, Francesca Hiew (violins), Irina Morozova (viola), Julian Smiles (cello), Roberto Carrillo-Garcia (double bass), Neal Peres da Costa (harpsichord)

*Concerto for Flautino in C Major, RV443*

*(arranged for vibraphone Timothy Constable)*

*I. Allegro*

*II. Largo*

*III. Allegro molto*

Timothy Constable (vibraphone), Ensemble: Dene Olding, Dale Barltrop, Dimity Hall, Francesca Hiew,, Ching-Yu Chung\*, Yu-Chen Lin\* (violins), Irina Morozova, Stephen King (violas), Julian Smiles (cello), Roberto Carrillo-Garcia (double bass), Neal Peres da Costa (harpsichord)

\*Winterschool students

Born in Venice in 1678 and ordained a priest in 1703, Vivaldi had enjoyed great success during his lifetime as violin virtuoso, entrepreneur and composer. His works included some 500 concertos as well as many operas, instrumental sonatas and a large body of sacred music. His playing was clearly prodigious. One contemporary describes how Vivaldi 'put his fingers but a hair's breadth from the bow, so that there was scarcely room for the bow'. It would seem that Vivaldi pioneered technical advances, such as using the highest register of the strings, which were unknown at the time.

Like Paganini, though, Vivaldi knew the value of keeping things such as the scores of virtuoso concertos to himself. In 1711 he met Amsterdam-based printer Estienne Roger, who had revolutionised music printing.

Instead of moveable type, Roger engraved plates and used beams to link shorter notes like quavers and semi-quavers. The music could therefore be printed as often as needed, and it had the great virtue of being much more legible. Vivaldi's Opus 3, or *L'estro armonico* (The harmonious fancy), a collection of 12 concertos for a variety of instrumental combinations, appeared in Roger's edition in 1711. Roger was so impressed at the collection's popularity that he ordered what became Opp. 5, 6 and 7 and engraved them at his own expense. Musicologist H C Robbins Landon attributes the popularity of the Opus 3 to the 'freshness, vigour, vitality and ... mysterious tenderness' of the music. Containing works such as the A minor (RV356) and D major (RV230) violin concertos, it soon became, as scholar Michael Talbot puts it, 'perhaps the most influential collection of instrumental music to appear during the whole of the 18th Century'. Its enormous currency helped establish Vivaldi's approach to concerto writing as standard: his concertos are usually in three movements (fast-slow-fast). The first and third movements are structured around the alternation of a ritornello (or refrain) from the orchestra, interspersed with virtuosic episodes from the soloist, while the central slow movement is usually simple in form, allowing elaborate decoration from the soloist. *L'estro armonico* certainly captivated the imagination of a slightly younger German composer who transcribed and arranged some of the music in order to perfect his own concerto form. His name was Johann Sebastian Bach.





**10.00AM**

**CONCERT CONVERSATIONS 5**  
**WITH KATHRYN STOTT**

THE PAVILION,  
THE VILLE RESORT – CASINO

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*Kathryn chats with Rachael Clegg, Roberto Carrillo-Garcia, Sally Walker, Neal Peres da Costa and Liza Ferschtman.*

**Johann Sebastian BACH (1685-1750)**

*French Suite No.6 in E major, BWV 817*

*I. Allemande / II. Courante*

*III. Sarabande / IV. Gavotte*

*V. Polonaise / VI. Bourrée*

*VII. Gigue / VIII. Menuet*

Neal Peres da Costa (harpsichord)

After some unpleasantness with his previous employer, Bach was invited to work for Prince Leopold of Cöthen in 1717. The Prince was a Calvinist, which meant that his chapel had no interest in the kind of elaborate liturgical music that Bach furnished for Lutheran worship. But Calvinism in no way prohibited secular music, and the Prince was no philistine. So it is from this period in Bach's career – overlapping with the first years in Leipzig – that much of his purely instrumental music dates. Works such as the *Clavierbüchlein* for his second wife Anna Magdalena and the first book of *The Well-tempered Clavier* appeared in 1722. The six French Suites were probably written between then and 1726.

For Bach, a suite always consisted of a string of contrasting stand-alone movements, each with the strong metrical profile of a particular dance form. The 'Frenchness' of this set of suites is partly the result of certain stylistic and harmonic characteristics of French music at the time.

Each suite contains an Allemande (or 'German' dance which Bach uses as a prelude), Courante (originally a 'running' dance though in triple metre), Sarabande (a gracious slower dance also 'in 3') and Gigue (or 'jig', in a faster compound metre). To each Suite, Bach adds a varied series of other French dances, here the moderate duple time Gavotte, a relatively unusual Polonaise, a faster, duple time Bourrée, and a final Menuet.

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**Alberto GINASTERA (1916-1983)**

*Duo for flute and oboe, Op.13*

*I. Sonata, allegro*

*II. Pastorale, adagio*

*III. Fuga, vivace*

Sally Walker (flute), Rachael Clegg (oboe)

Alberto Ginastera sought to interpret Western traditions in the context of the culture and environment of his own country. In 1937, aged 21, he produced a set of dances, Opus 2, a tour-de-force of musical modernism with an Argentinian accent. This set the scene for an illustrious career that the composer himself divided, perhaps oversimply, into three periods. The first period, lasting from 1934 to 1947, he called his 'objective nationalist' period, though this Duo is hardly Argentinian in flavour, but more an exercise in modernist Baroque. The opening Sonata pits the two against each other with a jaunty contrapuntal theme, contrasting with sudden calmer passages. The Pastorale, naturally, features the bucolic sounds of the oboe, and the final Fuga, though only in two voices, creates a sense of edgy energy.

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**Reinhold GLIÈRE (1875-1956)**

*Intermezzo and Tarantella, Op.9*

Roberto Carrillo-Garcia (double bass), Kathryn Stott (piano)

Glière was born in Kiev and enjoyed a career that spanned the last years of the Tsarist regime, the momentous events of the Russian Revolution, and the Stalinist period. He studied composition at the Moscow Conservatory, but had established a formidable talent as a violinist while still a child. As a teacher himself he was mentor to some of the major figures in Soviet music in the new century. From 1914 he was director of the new conservatorium in Kiev before returning to Moscow in 1920. His essentially late-Romantic style remained constant despite the upheavals of the Revolutionary period; perhaps because of his non-threatening musical manner he was much decorated by the regime. His best known works are ballets such as *The Red Poppy* in which late-Romanticism celebrates the ideals of the Soviet state.

The two pieces for double bass and piano probably date from 1902 and display Glière's gift for seemingly endless expressive melody. This, naturally, carries the Intermezzo but also appears as a foil to the headlong momentum of the Tarantella, a dance which sadly has nothing to do with spiders but originated in Taranto.

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**Henryk WIENIAWSKI (1835-1880)**

*Polonaise No.1 in D major, Op.4*

Liza Ferschtman (violin), Charles Owen (piano)

Henryk Wieniawski was a brilliant virtuoso who made his name and fortune outside his native Poland. His prodigious talent was noted as early as the age of eight, when he began studying violin at the Paris Conservatoire, and later in the 1840s when he had begun his career as a star violinist. He returned to Paris in 1849 to study composition and from that time on was in great demand in both capacities. He spent much time in Russia in the early 1850s and, at the insistence of his duo partner Anton Rubinstein, settled there in 1860 and laid the foundations for the Russian school of string playing that David Oistrakh would represent in the next century.

The Polonaise in D major was completed in 1852 but almost certainly begun in Dresden in 1848 when the teenaged violinist was mentored by Karol Lipiński, to whom it is dedicated. It is a classic of the genre in a modified ternary form that uses the regular 3/4 pulse as a springboard to heights of bravura expression.

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**1.30PM**

**AFCM WINTERSCHOOL**  
**ADVANCED CONCERT**

**SPECIAL EVENT**

THE PAVILION,  
THE VILLE RESORT – CASINO

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*Experience Australia's finest emerging talent in concert, showcasing the enhanced skills gained from working with some of the world's leading artists through the Advanced Masterclass Program.*

2.30PM

**GOLD AND GOLD PLUS  
SUBSCRIBER EVENT**  
**Q&A WITH WU MAN**

 THE PAVILION,  
 THE VILLE RESORT – CASINO

*Hosted by Christopher Lawrence*

*It is always insightful and entertaining to hear musicians open up about life and music, personally and professionally, and this session is sure to delight. Popular ABC Classic presenter Christopher Lawrence chats here with international artist Wu Man. This event is reserved exclusively for 2019 Gold and Gold Plus subscribers.*

5.00PM

**RAY GOLDING SUNSET SERIES**  
**KLEZMER CONNECTIONS**

TOWNSVILLE CIVIC THEATRE

**Dimitri SHOSTAKOVICH (1906-1975)***Piano Trio No.2 in E minor, Op.67**I. Andante – moderato / II. Allegro con brio**III. Largo / IV. Allegretto*

Elizabeth Layton (violin), Svetlana Bogosavljevic (cello), Aura Go (piano)

In 1943 Shostakovich spent considerable time with Ivan Sollertinsky, a musicologist whom he had befriended in the 1920s. Early in 1944, Sollertinsky died suddenly at the age of 42, prompting Shostakovich to commemorate him in this Trio. Shostakovich wrote to Sollertinsky's widow: "I cannot express in words all the grief I felt when I received the news of the death of Ivan Ivanovich. Ivan Ivanovich was my closest and dearest friend."

What Shostakovich could not express in words, he could in music. In the opening soundless wailing of the cello, playing high harmonics while muted, we hear a world that has been turned on its head. The bleak Andante introduction is created by a desiccated counterpoint before the main Moderato body of the movement works out its themes in a kind of sonata design, gathering nervous energy and strength as it goes, and frequently betraying a kind of gallows humour. This is carried over into the scherzo, which, despite its rollicking rhythms and glittering piano arpeggios, is no joke. But it does make the effect of the following Largo even more shattering. One of Shostakovich's most justly admired pieces, the Largo is a passacaglia whose theme is simply eight monumental piano chords announced at the outset and repeated six times to support variations from the two string instruments. The harmonic vector of the chord sequence seems to pull inexorably downwards, making the effect of the finale even more ironic in its energetic cheerfulness and occasionally over-the-top extravagance. Here Shostakovich introduces a new element to his style: Jewish demotic music. His student Veniamin Fleischmann having been killed in the war, Shostakovich completed and orchestrated his opera Rothschild's Violin, based on Chekhov's cautionary tale about anti-Semitism. Shostakovich once said that the Jews 'express despair in dance music', and it has been suggested that he knew of Nazi sadism which had Jews dancing on their own graves at gunpoint. With the final return of the passacaglia's death-laden chords Shostakovich, like T S Eliot, answers the question: 'There is no end of it, the voiceless wailing'.

**Ernest BLOCH (1880-1959)***Nigun*

Yura Lee (violin), Kathryn Stott (piano)

*Nigun* is a Hebrew word for 'melody' but among the group known as Hasidim it carried a sense of improvisation, of the often-wordless ecstatic tunes through which the soul communicates with God. Hasidism arose as a kind of revivalist movement among the Jewish communities of Eastern Europe in the early 18th Century. Its founder, a miracle worker and healer known as Baal Shem Tov or Master of the Good Name, advocated a religion based on a personal relationship with God and a joyful response to the beauties of creation. His outlook is encapsulated in the story of an illiterate shepherd who, unable to read the prayers in synagogue, whistled a beautiful melody in praise of God. Baal Shem Tov admonished his followers that the boy's devotion was as pure as their prayers.

In 1923, Ernest Bloch composed a suite called *Baal Shem* for André de Ribaupierre, a colleague at the Cleveland Institute where Bloch worked, but dedicated it to his own mother. The suite celebrates Hasidic life, and the second movement, *Nigun*, reflects the importance of melody, like the shepherd's whistling, in Hasidic spirituality. Singing is of huge importance in Hasidic ritual.

**Paul SCHOENFIELD (born 1946)***Trio for clarinet, violin and piano**I. Freylakh / II. March / III. Nigun / IV. Kozatske*
 David Griffiths (clarinet), Alexandra Conunova (violin),  
 Timothy Young (piano)

US-Israeli composer Paul Schoenfield began composing his trio in 1990 at the suggestion of David Shifrin and used it to celebrate some aspects of tradition Hasidic, or more broadly, Jewish music. *Freylakh* – Yiddish for 'merry' or 'cheerful' – is the name for a popular Eastern European or Ashkenazic dance commonly played by klezmer musicians. Here the music is rather more virtuosic and abstract than could be danced to. Hasidic celebrations often included marches, though Schoenfield describes this one as 'bizarre and somewhat diabolical'. His response to the concept of *Nigun* is to produce a long clarinet melody, unaccompanied at first, joined occasionally by the violin, which later in the movement takes it over, and simple repeated chords from the piano that blossom into arpeggios. *Nigun* retreats into silence, to be followed by a rapid fire Cossack dance, as reinterpreted by joyful Hasidic dancers, that is only briefly interrupted by pensive quietness.

7.30PM

**EVENING SERIES**  
**HOMELANDS**

TOWNSVILLE CIVIC THEATRE

*Hosted by Christopher Lawrence*
**TRADITIONAL***My Lady Carey's Dompe*

Ruth Wall (bray harp)

*My Lady Carey's Dompe* dates from around 1525 and is one of the earliest preserved works of English key-board music. The dompe, or dump, is thought to have come from an Irish term for lament, although as scholars have noted, Shakespeare refers to both 'doleful dumps' and 'merry' ones. There is nothing to identify Lady Carey or her state of mind though this is in what we would call the minor mode. Its unvarying accompaniment alternates two harmonies (what we would call tonic and dominant) while the top line begins as a simple descending scale but becomes more and more ornamented.

**Astor PIAZZOLLA (1921-1992)***Café 1930 for flute and guitar*

Sally Walker (flute),

Roberto Carrillo-Garcia (guitar)

In 1986 Piazzolla composed his *Histoire du tango* for flute and guitar. Each of its four movements seeks to capture a moment in time and the nature of the tango at that moment. *Café 1930* is the second piece in the set, and describes a time when the tango was listened to rather than danced to, which allowed the players to become more expressive and rhythmically flexible.

**Joseph CANTELOUBE (1879-1957)***Chants d'Auvergne**Bailèro (Series 1 No. 2)**Malurous qu'o uno fenno (Series 3 No.5)**La Delaïssádo (Series 2 No.4)*

Lotte Betts-Dean (mezzo soprano),

Charles Owen (piano)

Joseph Canteloube was born in the Auvergne, a mountainous area that had remained relatively free, and believed that: "The songs of the Auvergne no doubt form the largest, greatest and most varied collection of folk music that exists in France. Like those from other provinces, they fall into just a small number of types: songs based on history or legend; anecdotes; songs about love, marriage, children; work songs; songs of celebration, songs for the open air; and dancing songs."

In *Bailèro*, one of the most famous of the songs that he collected and set, a shepherd and his girlfriend are separated by a river across which they sing their longing for each other accompanied by some of Canteloube's most sensuous writing. *Malurous qu'o uno fenno* is a lively variation on the 'can't live with them/can't live without them' theme, though the singer concludes that freedom is best of all. *La Delaïssádo* might be described as The Shepherdess on the Rock, abandoned and weeping as evening comes on.

**YE Xiaogang (born 1955)***Crepe Myrtle**(world premiere in chamber version)*

Wu Man (pipa), David Griffiths (clarinet), Timothy Constable (percussion), Aura Go (piano), Ben Jacks (horn), Rachael Clegg (oboe), Australian String Quartet, Roberto Carrillo-Garcia (double bass)

Ye Xiaogang studied at the Central Conservatory of Music in China and at the Eastman School of Music, University of Rochester in New York. He is a member of the Chinese Parliament, and Vice Chairman of China's Musicians' Association, Vice President of the Central Conservatory of Music, and Founder and Artistic Director of Beijing Modern Music Festival. He has composed

symphonic works, chamber music, stage and film music, and much of his music bears a connection to Chinese culture and tradition. His *Tropic Plants* series includes works that evoke plants from his homeland, such as *Enchanted Bamboo*, *Hibiscus*, *Datura*, *December Chrysanthemum*, *Gardenia* and *Green Mango*.

The *Crepe Myrtle*, *Lagerstroemia indica*, connotes humble character in a Chinese context. The tree is born in a moist natural environment; the red colour of its flower is of high aesthetic value to Asians, and it is often used as medicine in South Asia. When composing this work, Ye adopted folk operas and folk songs in the South China area, showing his yearning and a sense of loss of the region's beautiful scenery.

## INTERVAL

## TRADITIONAL

*My Lagan Love (arranged Ruth Wall)*

Lotte Betts-Dean (mezzo soprano),

Ruth Wall (harp)

Much recorded over the past century, the tune of *My Lagan Love* was first collected in the Irish county of Donegal in 1903, and its text is attributed to Joseph Campbell (Seosamh Mac Cathmhaoil 1879-1944).

**Pavel FISCHER (born 1965)***Morava for string quintet (Australian premiere)**I. Lento-Allegro**II. Lento**III. Allegro**IV. Molto adagio**V. Allegro*

Pavel Fischer (violin), Liza Ferschtman (violin), Jennifer Stumm (viola), Timo-Veikko Valve (cello), Roberto Carrillo-Garcia (double bass)

Pavel Fischer was for many years first violinist of the Škampa Quartet, an ensemble that has always held Czech music close to its heart. Fischer is the composer of three quartets (the third, *Mad Piper*, was heard at the Australian Festival of Chamber Music in 2018). *Morava* is a reimagining of his first quartet, and as its name suggests, takes its inspiration from aspects of folk music from the region of Moravia (where the composer was born.) Unlike *Mad Piper*, though, the work's movement titles are generic and not indicative of any specific folk-music source, though its alternation of slow and fast movements might recall Dvořák and the *dumka*.

The first movement begins with fragmentary material – scraps of folk song, dance rhythms, twirling chromatic falls, and there a sense of forward momentum that is released in a hair-raising coda. The following *Lento* echoes the sound of instruments like the hurdy-gurdy, with a drone supporting

melody that is modal in character and heavily ornamented, which is succeeded by low register melody lying under a band of trilling strings. These materials develop into a music of searing intensity. The central *Allegro* is in complete contrast – essentially monophonic and percussive. The *molto Adagio* is at first a kind of Bartókian night-music, that coalesces into a brief heartfelt song, before dissolving into atmospheric sounds; the finale, again in complete contrast, is a driving, energetic dance.

**Connor D'NETTO (born 1994)***too, the moon / fantasy for viola and electronics*

Jennifer Stumm (viola)

The composer writes: "too, the moon is a work for solo viola and electronics that reworks the musical and emotional material of one of my earlier works, *Cold Companion*, a short song for soprano and piano. The original work explores contrasts and isolation: a lone voice in the night, the deep blues of a clear night's sky, a simple plaintive vocal line, a rich and subtly complex piano part. This new work takes melodic fragments and the sonorous undulating chords of the piano, tears them apart, and brings them back together in a quasi-fantasia, while turning the cold and plaintive outlook of the song into an emotional outpouring."

**Franz LISZT (1811-1886)***Hungarian Rhapsody No.2 in C sharp minor, S 244 for 4 hands (arr. Vendel)*

Timothy Young, Kathryn Stott (piano)

In 1839 Liszt visited his native Hungary for the first time since his childhood and reacquainted himself with its demotic music. He soon produced a set of *Hungarian National Melodies* using tunes that, he said, 'have their origins in the proud and warlike ardour and the profound grief which gypsy music can depict so well'.

In 1847, Liszt returned to the *National Melodies* as the basis for his Hungarian Rhapsodies. The popular second piece in the series was published in 1851. In form, the piece refers to the *csárdás*, which itself descends from a 'recruiting' dance, or *verbunkos*, by which young men were lured into the army by the sight of soldiers dancing in full dress uniform. In both, the form relies on the contrast between slow, often melancholy music (*lassú*) and vivacious fast material (*friss*).



10.00PM

## AFCM UP LATE THE WORLD COMES TO FLINDERS

### FREE EVENT

THE HERITAGE EXCHANGE BAR

*It's Friday night and we are heading to the Heritage Bar on Flinders Street East where some of our artists will present a lighter side of AFCM and show their diverse skills away from the concert platform. Anything could happen, but we guarantee it will be entertaining!*

Lotte Betts-Dean (Mezzo Soprano), Charles Owen (keyboard), Ruth Hall (harps), Amy Dickson (saxophone), Yura Lee (violin)



## DAY 09 SATURDAY 03/08

10.00AM

## CONCERT CONVERSATIONS 6 WITH KATHRYN STOTT

THE PAVILION,  
THE VILLE RESORT – CASINO

*Kathryn chats with Goldner String Quartet, Amy Dickson, Connor D'Netto, Pavel Fischer and Arcadia Wind Quintet.*

### Jacques IBERT (1890-1962)

*Three Short Pieces*

*I. Allegro*

*II. Andante*

*III. Assez lent – allegro scherzando – vivo*

Arcadia Winds

Ibert was something of an outsider in French music, despite an illustrious career that included the Directorship of the Paris Opera and Opéra Comique from 1955. Astoundingly, he had won the Prix de Rome in 1919 immediately after four years of active service in World War I. Controversially, he was named Director of the Académie de France in Rome from 1937, but, when his music was banned by the Vichy Government, spent much of World War II in Switzerland and rural France, only returning to Paris in 1944. Ibert held neoclassical forms and idioms in high regard, and wrote expertly for wind instruments. His *Three Short Pieces* were composed in 1930 and reflect the inter-war vogue for a slightly arch reinterpretation of classical manners.

### Jean-Marie LECLAIR (1697-1764)

*Sonata for 2 violins in A major, Op.3 No.2*

*I. Allegro*

*II. Sarabanda largo*

*III. Allegro*

Liza Ferschtman (violin),

Elizabeth Layton (violin)

Jean-Marie Leclair combined composition with performance (he was a fine violinist) and his other achievements included a mastery of lace-making. Born in Lyon, he studied in Turin and held musical posts in Paris under Louis XV and in the Netherlands under the Princess of Orange (a former student of Handel's). His Op.3 Sonatas date from around 1730. The A major work has an opening Allegro that creates the illusion of full harmony through the judicious use of arpeggios and double-stopping; a soulful Sarabande; and a finale whose downward plunging scales sound at times like peals of bells.

### Ross EDWARDS (born 1943)

*Suite from Bright Birds and Sorrows  
for saxophone/quartet*

*I. Songbird*

*II. Lullaby*

*III. Lament for the Sacred Earth*

*IV. Laughing Dance (Songbird II)*

Amy Dickson (saxophone),  
Goldner String Quartet

*Bright Birds and Sorrows*, commissioned for Amy Dickson, the Elias Quartet and Musica Viva Australia by Kim Williams AM, was premiered during the 2017 Musica Viva Festival in Sydney. This selection consists of four pieces.

Birdsong has long been important to Edwards, since as a young man he turned away from the aesthetics of modernism and began listening carefully to the sounds of the natural world. But rather than simply imitating birdsong, he allows his subconscious to work on it until it emerges as a sort of fanciful transformation.

Sometimes vestiges of the original remain, and when he occasionally hears a fragment of his own music echoed from a tree, experiences an unsettling confusion as to who has influenced whom. *Songbird* is a ritualised response to a strikingly melodic outpouring of unidentified birdsong which happened to conform to the blues scale.

One of the most ancient forms of music is the lullaby, which brings sleep upon a child with gently rocking melodies. These are usually simple, although in some cultures, especially some Asian ones, they can be elaborate. A lullaby can also act as a vehicle for a mother's concerns and anxieties; a simple sentiment may be overlaid with strong emotion as, occasionally here, although Edwards's *Lullaby* always returns the mother's undivided attention to her child.

The sombre *Lament for the Sacred Earth* is an expression of grief over the tragic deviation of humanity's relationship with the Earth – from veneration to exploitation.

Edwards sees and hears a natural connection between laughter, birdsong and spontaneous musical impulses. *Laughing Dance (Songbird II)*, a sprightly outburst of present-centred joy, was originally for bass clarinet and percussion. As it caught on rather well in that form, Edwards made this alternative version in the hope of widening its audience.

1.00PM

## FAMILIES' CONCERT

TOWNSVILLE CIVIC THEATRE

*This year AFCM is presenting two of the most beloved stories in music, Stravinsky's *The Firebird* and Poulenc's *Babar the Little Elephant*, in a new world of interactive musical storytelling featuring storytellers, dancers and animations. AFCM artists will join with members of Full Throttle Theatre, TheatreiNQ, Ann Roberts School of Dance, animator Marc Roth, Art Circle, and more to bring these enchanting stories to life. Young music lovers will have a chance to participate through pre-concert activities to dress up as princes and princesses, firebirds and elephants!*

## Igor STRAVINSKY (1882-1971)

*The Firebird* (text by Matthew Trussler and Ashley Wass)

Pianist: Timothy Young, Narrator: Ron Pulman

Dancers: Ann Roberts School of Dance,

Illustrations: Emily Woodard

Glinka's 1842 opera *Ruslan and Ludmilla*, with its heroic knight, abducted princess, evil magicians, malevolent gnomes, gigantic singing head, and final wedding influenced Russian works from Tchaikovsky's ballets to Prokofiev's *The Love of Three Oranges*. The Russian fairytale world was also irresistibly exotic to audiences abroad, so for the 1910 Paris season of the Ballets Russes, artistic director Sergei Diaghilev commissioned a score to be choreographed by Mikhail Fokine with a story drawn exclusively from Russian folklore. Diaghilev turned to the 28-year-old Stravinsky whom he rightly regarded as 'on the eve of celebrity'.

After an introductory section in an Enchanted Garden, the Firebird appears being pursued by Ivan Tsarevich, who captures her. The Firebird begs for her freedom. Ivan releases her, and in gratitude the Firebird gives him a plume from her tail, with the promise that she will return and come to his aid if called.

Close to the castle of the evil Kashchei are 12 enchanted princesses. A 13th princess appears; they play a game with golden apples as Ivan, unseen, watches them. He suddenly appears.

As day breaks Kashchei's monsters capture Ivan. Kashchei appears and the monsters attempt to turn Ivan to stone in the face of the princesses' pleas for mercy. Ivan remembers the Firebird's promise and summons her; she appears and casts a spell on the monsters.

The Firebird puts Kashchei into a magic sleep and tells Ivan that he must destroy the egg in which Kashchei keeps his soul. As Kashchei awakes, Ivan does so, thus destroying the evil ogre and plunging his world into profound darkness. With the destruction of evil and the reawakening of the knights who Kashchei had turned to stone, Ivan, naturally, marries the 13th princess.

## Francis POULENC (1899-1963)

*Babar the Little Elephant*

Pianist: Charles Owen, Narrator: Madonna Davis,

Animation: Marc Roth

During a visit to Brive-la-Gaillarde in 1940, Poulenc sketched a little piece for the children of his cousins: Sophie, Sylvie, Benoit, Florence and Delphine Périer, Yvan, Alain, Marie-Christine and Marguerite-Marie Villotte, and their two friends Marthe Bosredon and André Lecoœur. This took the form of a musical background to Jean de Brunhoff's popular illustrated children's story about Babar, a baby elephant whose mother is killed by a huntsman. Fortunately, Babar meets a kind elderly lady who dresses him in a fine suit and gives him an impressive motor car. Babar feels homesick for his forests, however, and is pleased when his cousins, Arthur and Celeste,

find him. He needs no persuasion to go home with them. Back in the forest, where the King of the Elephants has eaten a poisonous mushroom, Babar is elected to succeed as King. He marries Celeste, and the last we hear of him is thinking of a rosy future as he dreamily looks up at a marvellously star-filled sky. (Note © Hal Leonard).

7.30PM

## FESTIVAL FAREWELL CONCERT

## FULL CIRCLE

TOWNSVILLE CIVIC THEATRE

Hosted by Christopher Lawrence

*This concert is dedicated to the Honourable Jane Mathews AO in recognition of her long term and generous support of the Australian Festival of Chamber Music as well as the many other arts organisations in Australia with which she has been so notably associated.*

*This is the moment we close the circle and bring everyone together for the last time. We opened the Festival with music by Coates and now his beautiful *Sleepy Lagoon* will let us gently drift off until 2020. Before that, you'll hear some fabulous, rarely heard gems, but do get ready for a musical surprise! We have one last transformation in store and our Artistic Director can't wait!*

## WU Man (born 1963)

*Ancient Dances* (Australian premiere)

II. *Longing*

Wu Man (pipa), Timothy Constable (percussion)

*Ancient Dances* is a collaborative work of composers Wu Man and Chen Li. The second movement, composed by Wu, is like her *Night Thoughts*, inspired in part by the poetry of Li Bo (Li Bai). As she explains, "I wanted to go back to ancient pipa repertoire, very slow, meditative. The scale is something I took from an ancient tune, 9th Century, discovered in Dung Huang Cave in western China, very close to Central Asia."

## Louis VIERNE (1870-1937)

*Piano Quintet in C minor, Op.42*

I. *Poco lento – moderato* / II. *Larghetto sostenuto*

III. *Maestoso – allegro – molto risoluto*

Kathryn Stott (piano), Goldner String Quartet

The Institution des Jeunes Aveugles opened in Paris in 1784 as Europe's first specialist school for blind children. In 1819 one of its pupils was the young Louis Braille, who in addition to inventing the Braille alphabet was a church organist, and invented a method of musical notation for the blind as well. The Institution National des Jeunes Aveugles, as it became, founded an organ class in 1826 with some 14 graduates working professionally in Paris churches by 1833. Louis Vierne was one of its many later beneficiaries and a pivotal figure in French organ music. After an operation giving him partial sight, he was a student of César Franck and Charles Widor – whom he assisted at the Conservatoire and as deputy organist at Saint-Sulpice – and taught the likes of Marcel Dupré and Nadia Boulanger. As well as writing organ music, Vierne was an accomplished song writer and composer of chamber music. His Piano Quintet was written in 1918 and bears the dedication, 'to the memory of my dear son Jacques, Died for France at the age of 17'. The intense chromaticism of the antiphonal opening and beginning of the moderato section gives way to almost ecstatic lyricism that contends with rhythmic repetition. The larghetto is a sombre lullaby, sung out first by the viola,

but gathering to a torrent of grief. A thrice repeated motif from the piano, answered by plangent strings, ominous shimmers and a fragment of what might be a folk song, forms the introduction to a grimly energetic allegretto that experiences a brief moment of ghostly calm and a reminiscence of the opening before the allegretto reasserts itself.

## INTERVAL

**Joachim RAFF (1822-1882)**

*Sinfonietta for Double Wind Quintet, Op. 188*  
I. *Allegro* / II. *Allegro molto*  
III. *Larghetto* / IV. *Vivace*

Sally Walker, Kiran Phatak (flutes), Rachael Clegg, David Reichelt (oboes), David Griffiths, Lloyd Van'T Hoff (clarinets), Ben Jacks, Rachel Shaw (horns), Martin Kuuskmann, Matthew Kneale (bassoons)

The 1870s were Joachim Raff's heyday. In his early life he was a schoolmaster with ambitions to become a professional composer; and received support for his work from Mendelssohn and Liszt, as whose assistant he worked in Weimar from 1850. Through these connections he also came to know Brahms, Joseph Joachim and Clara Schumann. With the division of German music into partisans for the New German school of Liszt and Wagner against those of the classicising Brahms, Raff opted for the latter. His works are, unsurprisingly, well-crafted if conservative in outlook, using classical forms and an abundance of counterpoint. The *Sinfonietta*, written in 1874 when Raff was one of the most performed composers in Germany, is highly characteristic. It uses a classical four-movement layout and bears clear traces of Mendelssohn, notably in the ebullient second movement scherzo and the wind chording of the third. (There is also a no doubt accidental likeness to Bruckner in a main theme of this movement.) And the finale has its elfin moments.

## INTERVAL

**Johannes BRAHMS (1833-1897)**

*Adagio from Clarinet Quintet in B minor, Op. 115 D897*

Jennifer Stumm (viola) and Winterschool Strings

In 1891, the 58-year-old Brahms began to feel that he had completed his life's work. He began to put his personal affairs in order but, fortunately, circumstances inspired him to compose more. That year he visited the city of Meiningen, where he was struck by the excellent sound and technique of Richard Mühlfeld, the orchestra's principal clarinettist. Brahms simply stated that the instrument

could not be played more beautifully, and immediately wrote the Clarinet Trio and this Quintet. The Quintet's Adagio, which often features the introverted sounds of muted strings, derives from its simple opening motif – a repeated, falling, three-note figure – that forms a dramatic contrast with more passionate episodes in which the clarinet leads with florid writing that may reflect Brahms' early love of Hungarian music.

**Camille SAINT-SAËNS (1835-1921)**

*Danse macabre (arr. É. Guiraud)*

Aura Go, Kathryn Stott, Timothy Young, Charles Owen (pianos)

The *Danse macabre* was originally a song, to a poem of Henri Cazalis, that depicts Death tapping his foot on the gravestones in a cemetery, tuning, and then playing his violin for the emerging skeletons to dance to until dawn. The poem describes Death's music as a gig and then a sarabande, though Saint-Saëns composed a more energetic tarantella. When it proved challenging to sing, Saint-Saëns recast the work for orchestra with the *Dies irae* chant, presaging the terrible day of judgement, appearing in a surprising major key. It has since been arranged for numerous different forces.

**Gioachino ROSSINI (1792-1868)**

*William Tell Overture*

(arr. by Roderick Williams)

Aura Go, Kathryn Stott, Charles Owen and Timothy Young (pianos) and friends!

Based on the play by Friedrich Schiller, Rossini's last opera, *William Tell*, depicts the hero of Swiss resistance to Austrian rule, and combines high drama (including the apple scene) and exquisite musical scene painting.

Composed in 1829, it was the culmination of 20 intensely productive years, during which Rossini became the undisputed master of comic opera. This is serious work, despite its appropriation by Carl Stalling for any number of Warner Brothers cartoons.

**Eric COATES (1886-1957)**

*By the Sleepy Lagoon*

(arr. by Roderick Williams)

All musicians

Conducted by Dene Olding

Coates' son Austin tells us that this piece was inspired by "a warm, still summer evening looking across the 'lagoon' from the east beach at Selsey towards Bognor Regis. It's a pebble beach leading steeply down, and the sea at that time is an incredibly deep blue of the Pacific. It was that impression, looking across at Bognor, which looked pink — almost like an enchanted city with the blue of the Downs behind it."

2.45PM

**AFCM AFTER PARTY**

PEPPERS BLUE ON BLUE,  
MAGNETIC ISLAND

*A perfect way to close out your time in Townsville is with a delightful concert on Magnetic Island. Soak up the sunshine on the seaside deck at Peppers Blue on Blue, enjoy a drink or two, and mix with other guests while listening to some beautiful music by Festival artists. Your ticket includes return ferry travel to Magnetic Island and an all-day island bus pass, so head over early and explore this truly stunning island.*

Wu Man (pipa), Amy Dickson (saxophone), Ruth Wall (harps)



# FESTIVAL ARTISTS



## **Kathryn Stott** **Artistic Director**

Piano  
UK

*Proudly supported by Philip Bacon Galleries*

At the age of five, I made friends with the upright piano in our living room. That was the beginning of my musical journey, one which continues as you read this. It would appear that my initial progress was rapid and by the age of eight, I found myself at a boarding school for young musicians, the Yehudi Menuhin School. During my studies there, it's now clear to me that I was heavily influenced by two occasional visitors to the school; Nadia Boulanger and Vlado Perlmutter. From them, my great passion for French music was ignited and Fauré in particular has remained the musical love of my life. Further studies at the Royal College of Music in London then led me very abruptly into the life of a professional musician via the Leeds International Piano Competition. It remains the steepest learning curve I've ever experienced. After a rollercoaster three years, I realised that I needed to re-connect with chamber music in a bid to feel more connected to other musicians and after all, this had played an important part of my musical existence since being a child. When, quite by chance, I met Yo-Yo Ma in 1978, it turned out to be one of the most fortuitous moments of my life. Since 1985, we have enjoyed a collaboration which has taken us to so many fascinating parts of the world and led to musical adventures with musicians who shared so much from their own traditions.

I've always considered us to be intrepid musical explorers on our own individual paths but with an incredible bond that unites us on the creative highway. Presently, I enjoy the challenge of creativity in a different way by bringing many musicians together once a year in my role as Artistic Director of the Australian Festival of Chamber Music. My love of curating and directing began in 1995 and since then I've brought to life many of my ideas in events lasting anything from long weekends to two weeks. I continue to push my capacity for exploring music I know nothing about and love bringing together unusual combinations whenever possible. There are too many highlights in my career to mention. Yes, it was a thrill to perform at the Last Night of the Proms to millions around the world, but equally a massive thrill to have lit up twenty small faces in an inner city school while they jumped up and down to energetic piano music! Working with young musicians is something I feel passionate about and presently teach at the Academy of Music in Oslo. I've also had some truly exciting music written for me and enjoyed a particularly close collaboration with composer Graham Fitkin. What an unbelievable privilege it is to be immersed in a language which has no boundaries and has allowed me to share musical stories on a global scale; that little upright piano set me on quite a path! Talking of paths – I've also been found trekking in Nepal, Costa Rica, Bhutan or walking my spaniel Archie on the Yorkshire Moors. The journey continues.

*“What an unbelievable privilege it is to be immersed in a language which has no boundaries and has allowed me to share musical stories on a global scale; that little upright piano set me on quite a path!”*



### Australian String Quartet (Australia)

Dedicated to musical excellence with a distinctly Australian flavour, the Australian String Quartet (ASQ) creates unforgettable experiences for audiences worldwide. From its home base at the University of Adelaide, Elder Conservatorium of Music, the ASQ reaches out across Australia and the world to engage people with an outstanding program of performances, workshops, commissions and education programs. The quartet's transcendent sound is enhanced by a matched set of 18th century Guarneri instruments, on loan to the ASQ for their exclusive use through the generosity of UKARIA.



### Ensemble Liaison (Australia)

Ensemble Liaison is a unique chamber music partnership formed in 2006. As suggested by their name, collaborations form the basis of their artistic and musical vision. Described by Limelight magazine as a 'national treasure', they have performed across Australia, New Zealand and Europe. The creation of new works is also a priority for Ensemble Liaison with numerous commissions by Australian and international composers. Critics have praised their performances for being 'spellbinding', 'flawless', 'powerful and having boundless lyricism, enthusiasm and dexterity'. They have regularly recorded and been broadcast on ABC Classic FM and 3MBS, and have released critically acclaimed recordings with Melba Recordings, Tall Poppies and EL Records.



### Arcadia Winds (Australia)

Arcadia Winds are trailblazers for Australian wind music. Awarded a fellowship at the Australian National Academy of Music upon their formation in late 2013, they became Musica Viva's inaugural FutureMakers musicians from 2015–17. They have brought their brand of energetic, joyful and spontaneous performance to concert stages around the world and revelled in musical partnerships with internationally renowned performers including the Australian String Quartet, piano virtuosos Lambert Orkis and Paavali Jumppanen, and woodwind masters Ole Kristian Dahl and Thorsten Johanns. A desire to celebrate and promote Australian music has led them to commission, record and perform works by dozens of Australian composers. Equally focused on inspiring a love of wind music in the next generation, they perform their Musica Viva In Schools show, The Air I Breathe, to thousands of schoolchildren every year. Their debut, self-titled EP was released in 2017 in partnership with Musica Viva and ABC Classics.



### Band of the 1st Battalion, The Royal Australian Regiment (Australia)

Comprised of 22 specialist musicians, Townsville's own Band of the First Battalion (1RAR Band) provides music support to the Australian Army's 3rd Brigade, other Defence organisations, and the broader community of North Queensland. Covering tasks as diverse as ceremonial activities, Defence charity events, and professional concerts they also work with Forces Entertainment to bring homegrown music to our deployed troops. With almost as many ensemble combinations as musicians, their professionalism and flexibility consistently demonstrate that they are 'Instrumental in Defence'.



### Barrier Reef Orchestra (Australia)

Townsville's community orchestra has drawn from the diversity of experience in North Queensland to gather gifted and talented musicians to play orchestra music for our community for the past 19 years. Conductors and players from all over Australia and overseas are keen to work with the orchestra and assist its development. In 2018 they partnered with Principal players from the Queensland Symphony and already this year AFCM founding Artistic Director, Theodore Kuchar, has returned to conduct a special program.



### Quartet **Goldner String Quartet** (Australia)

Founded in 1995, the Goldner String Quartet has performed throughout Australia, UK, Europe, USA, the Asia-Pacific and NZ. They have numerous internationally acclaimed CDs released on Tall Poppies, Naxos and ABC Classics including a DVD documentary, *The Quartets*, with Peter Sculthorpe and several discs with pianist Piers Lane for the prestige UK label, Hyperion. Major projects have included a retrospective of 20th Century String Quartets and the complete Beethoven Quartet cycle, which was recorded live and won the ABC Limelight Award for 'Best Classical Recording' in 2009. New works have been regularly commissioned for the Goldners from many of Australia's leading composers. In 2019 the Goldners will be featured artists at the Venice Biennale.



### Composer **Connor D'Netto** (Australia) Proudly supported by Townsville Grammar School

Connor has been described as "the model contemporary Australian composer" by ABC Classic FM. His music balances rhythmic drive and heartfelt lyricism drawn from his background as a vocalist, textures expanding the limits of instrumental sound, and delicate incorporation of electronic elements. He has been commissioned across Australia and abroad, held residencies with the Melbourne Symphony Orchestra and American collective Bang On A Can, and been awarded prizes including the Brisbane City Council Lord Mayor's Young and Emerging Artists Fellowship and the Australian New Works Award. As a performer, he is one half of "We Are Breathing" alongside American cellist Ben Baker, creating lush electro-acoustic soundscapes which fuse contemporary classical, improvisatory, electronica, and post-rock influences. Connor is also the artistic director and co-founder of the Brisbane-based immersive art music concert series Argo. He completed his Master of Music at the Royal College of Music in London and holds a Bachelor of Music First-Class Honours from the University of Queensland.

## PIANO



### Aura Go (Australia)

Aura's multifaceted musical life reflects her diverse interests. She has been soloist in concertos ranging from Bach to Schnittke, collaborated with composers on the creation of new work, and appeared at international music festivals in Finland, Italy, Scotland, Poland, Denmark, the USA and Australia. She has spent the past seven years living and working in Finland, where she performed at the Kuhmo, Kaunianen, Rauma and PianoEspoo festivals, recorded for the Finnish Broadcasting Corporation, and was soloist with the Tapiola Sinfonietta. She is a PhD candidate at the Sibelius Academy, where her artistic research addresses creativity in classical music performance, drawing on the psycho-physical approach of actor Michael Chekhov and exploring ways in which musicians can achieve a more open, spontaneous state when practising and performing. She is a member of the acclaimed KIAZMA Piano Duo with Tomoe Kawabata and is a Musica Viva FutureMakers artist in 2018-19.



### Charles Owen (UK) Proudly supported by Brian Abel

Charles has enjoyed an extensive international career performing a wide-ranging repertoire to outstanding critical acclaim. He appears in recital at Wigmore Hall and Kings Place. Internationally, he has performed at the Lincoln Center and Carnegie Hall in New York, the Brahms Saal in Vienna's Musikverein, the Paris Musée d'Orsay, and the Moscow Conservatoire. A regular guest at festivals such as Aldeburgh, Bath, Cheltenham, Leicester and Ryedale, Charles has also performed concertos with the Philharmonia, Hallé, Aurora and London Philharmonic orchestras. His solo recordings comprise discs of piano music by JS Bach, Brahms, Janáček, Poulenc and Fauré. Chamber music recordings include the cello sonatas of Rachmaninov and Chopin with Natalie Clein, the Stravinsky Piano Ballets and Rachmaninoff Suites with Katya Apekisheva, and the world premiere of Jonathan Dove's Piano Quintet with the Sacconi Quartet. Charles is a Professor of Piano at the Guildhall School, Co-Artistic Director of London Piano Festival, and was appointed Steinway & Sons UK Ambassador in 2016.



### Timothy Young (Australia) Proudly supported by Russell Mitchell and Valmay Hill, Christine Dagworthy and Robert Dagworthy AM, Drs Frank and Ailbhe Cunningham

Timothy is Head of Piano and Chamber Music at the Australian National Academy of Music and a founding member of Ensemble Liaison. He toured New Zealand with Ensemble Liaison, Australia with violinist Ray Chen for Musica Viva, performed with the Australian and Tin Alley string quartets, the Australian Brass Quintet, The Sculthorpe Wind Quintet, the ANAM orchestra, and the Melbourne Chamber Orchestra. He has a keen interest in Australian composers of the past and his internationally acclaimed discography includes a recent release for Heritage Records UK with Penelope Thwaites, featuring the complete two piano music of Percy Grainger. For the Melba label in Australia he has recorded a solo recital of works by the Australian, George Frederick Boyle, many collaborations with Ensemble Liaison, and violist Roger Benedict, violinist Ray Chen and soprano Cheryl Barker. For Tall Poppies he has recorded with cellist, David Pereira, and Ensemble Liaison. His internationally acclaimed discography includes numerous recordings for the Tall Poppies, Melba, EL and Heritage labels.





**Neal Peres Da Costa** (Australia) Proudly supported by Gudrun Genee

Neal is Associate Dean (Research) and Professor of Historical Performance at the Sydney Conservatorium of Music. A world leader in scholarly interpretation, he has received high praise for his ground-breaking and impactful monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012) and for the complete Brahms' Sonatas for solo instrument and piano (Bärenreiter Verlag, 2015/16) which he co-edited. He is currently funded by an Australian Research Council Discovery Project grant for research into 19th Century piano playing and is also working with Clive Brown on an edition for Bärenreiter of the complete Sonatas for violin and piano by Beethoven. His extensive discography includes experimental recordings such as Brahms: Tones of Romantic Extravagance with Ironwood (ABC Classics, 2016), Recommended CD by The Strad (UK), Beethoven Piano Concertos 1 and 2 with the Australian Haydn Ensemble (2017, licensed by ABC Classics), and most recently *Pastoral Fables* (music by Beethoven, Schumann and Brahms) with Alexandre Oguey – cor anglais (ABC Classics, 2018).

## VIOLIN



**Dale Barltrop** (Australia) Proudly supported by Denise Skiffington

Dale has performed as a chamber and orchestral musician across the globe. In addition to his position with the ASQ, he serves as Concertmaster of the Melbourne Symphony Orchestra, and has been Concertmaster of the Vancouver Symphony Orchestra and Principal Second Violin of the St Paul Chamber Orchestra. He has appeared as soloist and director with all three orchestras. Hailing from Brisbane, Dale made his solo debut with the Queensland Symphony Orchestra at the age of 15 and was Concertmaster of the Queensland and Australian youth orchestras. He then moved to the USA to attend the University of Maryland and later the Cleveland Institute of Music, studying with William Preucil, Gerald Fischbach, and members of the Guarneri and Cavani quartets. Dale Barltrop plays a 1784 Guadagnini Violin, Turin.



**Alexandra Conunova** (Moldova/Switzerland)

Born in Moldavia in 1988, a young Alexandra won First Prize at the Joseph Joachim Violin Competition in 2012. In 2015 she was a prize-winner at the Singapore International Violin Competition and won Third Prize at the International Tchaikovsky Violin Competition in Moscow (a First Prize was not awarded). In 2016 she was a fellowship winner with the prestigious Borletti-Buittoni Trust in London. Highlights of her 2018/19 season include solo debuts with the Paris Philharmonie (Berg Concerto), Mahler Chamber Orchestra, Marseille Philharmonic, Hamburg Symphoniker, Orchestre National de Lyon, Staatsphilharmonie Nürnberg and Lucerne Symphony Orchestra (Lourié Concerto). Nominated Maître ès Arts by the Moldavian President, she founded a charity foundation, ArtaVie, in her home town of Chisinau to help young music students with disabilities. Alexandra plays a del Gesu ca.1730 von Vecsey.



**Liza Ferschtman** (Netherlands) Proudly supported by an anonymous donor

Renowned for her strong musical personality and the versatility of her musicianship, combining powerful dynamism and intense lyricism, Liza has been widely celebrated in the international musical press. The New York Times described her as 'nothing short of revelatory', and referred to the 'laser like intensity, purity and refined beauty of her playing', while The Guardian commended her 'vivacious musical personality' and 'lovely lyrical quality'. Since winning the Dutch Music Award, the most distinguished prize for Dutch musicians, in 2006 Liza has appeared as a soloist with many of the world's top orchestras, including the Royal Concertgebouw Orchestra, London Philharmonic, and Dallas Symphony Orchestra. Liza is also a passionate chamber musician and a popular guest at festivals and concert venues throughout the world. Since 2007 she has been artistic director of the Delft Chamber Music Festival.



**Pavel Fischer** (Czech Republic) Proudly supported by Roger and Helen Salkeld

Born in Zlín, Pavel Fischer was one of the co-founders and leader of the much-lauded Škampa Quartet, a group with which he regularly gave concerts at Wigmore Hall, Carnegie Hall, the Lincoln Center, and around the world. More recently he has dedicated time to teaching, giving masterclasses for the Royal College and the Royal Academy in London, and at the Concertgebouw and the Quartet Academy in Amsterdam. He is violin tutor at the RNCM in Manchester and at the Birmingham Conservatoire. His informed interest in music of other genres has produced many successful collaborations and as a composer his works have been performed in the UK, Carnegie Hall and in the Dvořák Hall in Prague.



**Dimity Hall** (Australia) Proudly supported by the Honourable Justice David North and Jane Seawright

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



**Francesca Hiew** (Australia) Proudly supported by John Holmes and Kym Smith

Francesca was a member of the Melbourne Symphony Orchestra and the Melbourne Chamber Orchestra before joining the ASQ in 2016. She was also a founding member of the Auric Quartet and performed as a soloist with the Melbourne Chamber Orchestra and Orchestra Victoria. Francesca is a graduate of the Queensland Conservatorium and the Australian National Academy of Music. During her studies she completed a fellowship and won the chamber music competitions of both institutions twice. Francesca began learning the violin aged four at the Stoliarsky School of Music in Brisbane. At the age of nine, she travelled as a soloist with the school to the USA, performing for Paul Kantor, Kurt Sassmanshaus, and the late Dorothy DeLay of the Juilliard School in New York. Francesca plays a 1748-49 Guadagnini Violin, Piacenza.



**Elizabeth Layton** (Australia) Proudly supported by Dr Elinor Atkinson and Mrs Margaret Meyler

Elizabeth made her UK concerto debut with the Philharmonia, performing with many leading UK orchestras and giving recitals at London's Wigmore Hall and South Bank Centre. Festival appearances include Gstaad, Valencia, Schleswig-Holstein, Edinburgh, Bath, Cheltenham and Aspen. She was Associate Leader of the Academy of St Martin in the Fields, also touring worldwide as a member of the Nash Ensemble. From 1997-2010 she was Concertmaster of the BBC Scottish Symphony Orchestra with whom she broadcast for the BBC as soloist and director. She performs regularly at festivals throughout Australia and New Zealand and her chamber music recordings appear on labels including DG, Hyperion, BIS, Virgin and Chandos. She studied at the Yehudi Menuhin School and the Juilliard School, New York. She is currently Senior Lecturer in Violin, Head of Strings and Head of Classical Performance at the Elder Conservatorium, University of Adelaide.



**Yura Lee** (USA)

Violinist/violist Yura is one of the most versatile and compelling artists of today. She is one of the very few in the world who has mastery of both the violin and viola, and she actively performs both instruments equally. Her career as a soloist and chamber musician captivates audiences with music from the baroque to modern. She enjoys a career that spans more than two decades and takes her all over the world.



**Dene Olding** (Australia) Proudly supported by Townsville Urology

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



**Stephen King** (Australia)

Stephen holds a Doctorate in Chamber Music from the University of Maryland, USA. In America, he worked closely with the Emerson and Guarneri quartets, was violist of the Coolidge String Quartet in Washington DC, and was Associate Principal Viola of the Boston Philharmonic Orchestra and member of the Boston Modern Orchestra Project. Stephen returned to Australia in 2003 to join the Australian Chamber Orchestra, where he played a major role in creating the emerging artists program and what has become the ACO Collective. Stephen's teachers have included Elizabeth Morgan, James Dunham, Kathy Murdock and Michael Tree. He now teaches at the University of Adelaide and regularly tutors at the Australian Youth Orchestra National Music Camp. Stephen King plays a 1783 Guadagnini Viola, Turin.



**Christopher Moore** (Australia) Proudly supported by Leslie C. Thiess and John Hughes

Christopher studied piano and violin before he discovered his passion lay in the rich harmonic and rhythmical complexities of inner voices – so he bought a viola and the rest is history! After 10 years as Principal Viola of the Australian Chamber Orchestra, he is now Principal Viola of the Melbourne Symphony Orchestra and is in high demand as a soloist and chamber musician in Australia and abroad. Christopher plays a 1610 Maggini viola on loan from an anonymous benefactor.



**Irina Morozova** (Australia) Proudly supported by Dr Nita Vasilescu

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



**Jennifer Stumm** (UK/USA) Proudly supported by Marjorie Nicholas OAM, Catherine McPherson, Gregory McPherson

As a violist and director, Jennifer is recognized as one of the world's dynamic advocates for her instrument, known for her distinctive sound and trailblazing projects. Hailed by the Washington Post for the “opal-like beauty” of her playing, she appears on many of the world's great stages, including Carnegie Hall, the Concertgebouw and the Wigmore Hall, London. Recent highlights include her solo debuts at the Berlin Philharmonie and the Barbican, the complete chamber works of Brahms in Milan and Tel Aviv, and curating and directing a tour of South America. Her São Paulo festival, Ilumina, has rapidly become the leading chamber music event in Brazil as well as a game-changing social advancement project promoting under-supported talent. Jennifer is Professor at the University of Music and the Arts in Vienna and the Royal College of Music, London. She performs on a viola by Gasparo da Salò from 1590.

## CELLO



**Svetlana Bogosavljevic** (Australia/Serbia) Proudly supported by Michael Wilkins and Kat Flynn

Originally from Belgrade, Serbia, Svetlana has delighted audiences throughout Europe and Australia with her exceptional artistry and musicianship. She studied at the Special High School of the Tchaikovsky Conservatorium of Music, Moscow, and the Cologne Hochschule of Music, working with legendary cellists Daniel Shafran, Boris Pergamenshikov and Andre Navara. She is a member of the critically acclaimed trio, Ensemble Liaison. She plays on a Joseph Panormo of London Cello from 1812.



**Sharon Grigoryan** (Australia)

Before joining the ASQ, Sharon held a position with the Melbourne Symphony Orchestra and was a regular participant in its Chamber Players series. She was a core member of the Melbourne Chamber Orchestra and a founding member of the Hopkins String Quartet. In 2011 Sharon spent a year on a scholarship in Berlin studying with Professor Wolfgang Emanuel Schmidt and Nicolas Altstaedt. She has performed with the Mahler Chamber Orchestra and Spira Mirabilis Chamber Orchestra. In 2009 Sharon formed the Hopkins String Quartet and was accepted into the Australian Chamber Orchestra's Emerging Artists program. She has since toured extensively with the ACO. Sharon studied at the University of Melbourne and the Australian National Academy of Music. Sharon Grigoryan plays a c.1743 Guadagnini Violincello, Piacenza 'Ngeringa'.



**Johannes Moser** (Canada/Germany) Proudly supported by Mrs W.G. Keighley

Johannes has performed with world-leading orchestras and works regularly with conductors of the highest level. He records exclusively for PENTATONE, with whom he has a multi award-winning discography. In 2018/19 he is Artist-in-Residence with Bournemouth Symphony, Royal Scottish National Orchestra, Rundfunk-Sinfonieorchester Berlin and Oregon Symphony, undertaking a diverse range of projects. He is renowned for efforts to expand the reach of the classical genre, including passionate involvement in commissioning new works. Johannes plays on an Andrea Guarneri Cello from 1694 from a private collection.





**Julian Smiles** (Australia) Proudly supported by Dr Nita Vasilescu

Julian's diverse career combining solo, chamber music and orchestral performance reaches national and international audiences. He is cellist of the Goldner String Quartet and Australia Ensemble@UNSW and has appeared as soloist with numerous Australian orchestras and ensembles. In 2018 he was the inaugural Artist in Focus for the Canberra Symphony Orchestra. He is in demand as a teacher and chamber music mentor and holds the position of Senior Lecturer in Cello at the Sydney Conservatorium of Music. Julian plays a Lorenzo Ventapane cello from 1827.



**Timo-Veikko Valve** (Finland/Australia) Proudly supported by Rosalind Strong AM and Antony Strong

Timo-Veikko "Tipi" performs as a soloist, chamber musician and orchestral leader on both modern and period instruments. In 2006 he was appointed Principal Cello of the Australian Chamber Orchestra with whom he frequently appears as soloist. He is a founding member of Jousia Ensemble and Jousia Quartet. He works closely with many composers of our time and has already premiered a handful of new concertos. Tipi plays a Brothers Amati cello from 1616, kindly on loan from the ACO Instrument Fund.

## HARP



**Ruth Wall** (UK) Proudly supported by Lynne Saunderson, Liz Foster, Marg and Peter Colquhoun

Scottish harpist Ruth specialises in the development and performance of new music. She is regarded as one of the UK's leading harpists – performing on lever harp, buzzing Renaissance bray harp, Gaelic wire strung harp and concert harp. Ruth performs as a soloist and as part of ensembles and bands in the UK and abroad. She recently toured to Japan, Australia, USA, Canada and throughout Europe and Scandinavia.

## DOUBLE BASS / CLASSICAL GUITAR / GAMBA



**Roberto-Carrillo Garcia** (UK) Proudly supported by Martin Dickson AM and Susie Dickson

Roberto was born in Tenerife, Spain and moved to the UK in 1992 to become Principal Double Bass with the Royal Northern Sinfonia and in 2001 with the Halle Orchestra as Principal Guest Double Bass. He performs with many orchestras including the Orchestre National de France in Paris and London Symphony Orchestra. He is very active in Baroque Music and teaches Viola da Gamba at Chetham's School of Music. His solo performances include Tubin's Bass Concerto and Rodrigo's Concierto de Aranjuez with the Royal Northern Sinfonia.

## FLUTE



**Kiran Phatak** (Australia) Proudly supported by Cynthia O'Keefe

Kiran is one of Australia's most versatile and accomplished young flautists. Winner of the Australian International Flute Competition in 2013, he was also a finalist and prize-winner in the 2014–15 ABC Symphony Australia Young Performer of the Year Awards. He has performed as a concerto soloist with orchestras around the country and as a chamber musician at several international arts festivals. He is also a prolific orchestral musician, appearing regularly with Australasia's major symphony orchestras, both on stage and in the pit. A passionate pedagogue, Kiran has taught across all levels of music education, from curating weeks of wind music at the Queensland Conservatorium of Music and the Australian National Academy of Music with Arcadia Winds, to tutoring the Australian Youth Orchestra's Young Symphonists program, to developing a show with Arcadia Winds and Musica Viva that will be seen by up to 15,000 schoolchildren per year from 2017–20.



**Sally Walker** (Australia) Proudly supported by an anonymous donor

Sally is Principal Flautist with the Omega Ensemble, regular Guest Principal with the Australian Chamber Orchestra and Lecturer in Classical Performance (Woodwind) at the Australian National University. She was a finalist in the Leonardo De Lorenzo International Flute Competition (Italy), second prize-winner in the Friedrich Kuhlau International Flute Competition (Germany), and has appeared in the London Proms, Salzburg, Lucerne, Tanglewood and Edinburgh festivals. A devoted chamber musician, she has collaborated with Tamara Anna-Cislowska, Aiko Goto, David Greco, Steven Isserlis, Ian Munro, Simon Tedeschi, Shanghai and Acacia string quartets, and both early and contemporary music ensembles. Many composers have dedicated works for her, including Elena Kats-Chernin (Australia), Henning Kraggerud (Norway), and Coco Nelegatti (Argentina). She has toured with the Berlin Philharmonic and Leipzig Gewandhaus orchestras and has performed as Guest Principal Flute with the Kammerakademie Potsdam, City of Birmingham Symphony Orchestra, and the BBC National Orchestra of Wales. String Quartet and was accepted into the Australian Chamber Orchestra's Emerging Artists program. She has since toured extensively with the ACO. Sharon studied at the University of Melbourne and the Australian National Academy of Music. Sharon Grigoryan plays a c.1743 Guadagnini Violincello, Piacenza 'Ngeringa'.

## OBOE



**Rachael Clegg** (UK) Proudly supported by Martin Dickson AM and Susie Dickson

Rachael is one of Britain's busiest freelance oboists. She was born in Lancashire and has based herself in the North of England after studies at the Royal Northern College of Music, Manchester. Since 1999 she has been principal oboe with the Manchester Camerata. She has been a frequent concerto soloist with the orchestra, performing concertos by Mozart and Strauss and Vaughan Williams to critical acclaim. Most recently she has recorded the Mozart piano and wind quintet with Camerata wind soloists for Chandos.



**David Reichelt** (Australia) Proudly supported by Geoff Stearn

David's most meaningful musical experiences have come playing with others, building a diverse career in chamber and orchestral music around this. A founding member of Arcadia Winds — Australia's leading young wind ensemble — he performs with them at festivals and venues around the country and collaborates with guest artists of international renown such as the Australian String Quartet, piano virtuosos Paavali Jumpanen and Lambert Orkis, and woodwind masters Ole Kristian Dahl and Thorsten Johanns. Recent concert highlights have included performances at the Perth International Arts Festival, the Musica Viva Festival, and the UKARIA Cultural Centre. David also plays casually with many Australian orchestras, including the Tasmanian Symphony Orchestra, Orchestra Victoria and the Melbourne Chamber Orchestra.

## CLARINET



**David Griffiths** (Australia) Proudly supported by the Honourable Jane Mathews AO

David is recognised as one of Australia's leading clarinetists and passionate educators. He is a member of Ensemble Liaison, the Australia Ensemble@UNSW, and is a Senior Lecturer in Music (Performance – Clarinet) and Co-ordinator of Chamber Music at the Melbourne Conservatorium of Music, University of Melbourne. Equally at home in klezmer, ragtime, improvisation, classical and contemporary genres, he has appeared as guest principal clarinet with every major Australian orchestra and performed chamber music on many of the world's great stages. David is a Backun performing artist.



**Lloyd Van't Hoff** (Australia) Proudly supported by Roger and Anne Smith

Lloyd boasts a career as a vibrant young clarinetist, chamber musician, collaborator and educator. He has shared, created and performed music throughout the world. Performances at the International Festival of Modern Music in Beijing, the Menuhin Festival in Switzerland, the Young Euro Classic in Germany, the Grafenegg Summer Music Festival in Austria, and the Banff Centre in Canada have showcased his versatility as a musician on a global scale. He was crowned the winner of the 2015 ABC Symphony Australia Young Performer of the Year Awards. He is a regular performer at Australia's major international arts festivals and with many of Australasia's professional orchestras as both a soloist and tutti musician. He is a founding member of Arcadia Winds and with them has performed across Australia and China, commissioned dozens of new Australian works, and developed a school show that will be seen by thousands of children across 2017–20.



**Matthew Kneale** (Australia) Proudly supported by Geoff Stearn

Matthew, hailed by the Daily Telegraph as “a new star...who wields his instrument with virtuosic skill and with moves you usually associate with a rock guitarist”, is one of Australia’s leading lights on the bassoon. He was the first ever bassoonist to be awarded the prestigious Freedman Classical Fellowship and will use this award in late 2019 to embark on an international concert tour that will champion the music of young Australian composers. He is a founding member of Arcadia Winds, appearing with them at festivals and venues around the country. He also performs as a casual musician with Australia’s leading orchestras. Passionate about inspiring future generations to play the bassoon, he regularly tours the country with Arcadia Winds’ Musica Viva in Schools show The Air I Breathe, and teaches at music courses including the Melbourne Youth Orchestra Summer School and the South Coast Music Camp in Bega.



**Martin Kuuskmann** (Estonia/USA) Proudly supported by Pacific Marine Group

Martin is a multiple Grammy-nominated Estonian-born bassoon virtuoso and an international soloist. He is a Professor of Bassoon at the University of Denver Lamont School of Music and he has taught at the Manhattan School of Music and in festivals around the world. The New York Times has praised him as an “amazing bassoonist... dynamic... stunning”. He has 11 bassoon concertos written especially for him, including the 2017 and 2007 Grammy-nominated concertos by Christopher Theofanidis and David Chesky.

## SAXOPHONE



**Amy Dickson** (Australia/UK) Proudly supported by Jan and David Robinson

Named the UK’s Young Australian of the Year 2016 and Grammy™ nominated twice, Sony Artist Amy was included in BBC Music Magazine’s list of the six best saxophonists of all time. As well as her commitment to music education and mental well-being through music, she is deeply passionate about developing new repertoire for the saxophone. She recently world premiered and recorded a new Concerto by Sir James MacMillan. “Her phrasing is beautifully finished, her control of dynamic infinitely subtle” (Gramophone).

## HORN



**Ben Jacks** (Australia) Proudly supported by Cameron Williams

Ben is Principal Horn in the Sydney Symphony. One of Australia’s leading horn players, he has a busy solo and chamber music career, and is head of horn studies at the Australian National Academy of Music. He has studied with Dale Clevenger, Gail Williams, Stefan Dohr, Professor Erich Penzel and Hector McDonald. Ben has a busy international career, in 2018 playing as a guest with the London Symphony Orchestra under Sir Simon Rattle and in 2017 invited by Maestro Riccardo Muti to play as guest principal with the Chicago Symphony Orchestra. Ben has also broken into the ranks of soloist with his CD Rhapsodie for the Melba label, featuring Barry Tuckwell as conductor.



**Rachel Shaw** (Australia) Proudly supported by Geoff Stearn

Rachel is a true musical chameleon who enjoys a prolific career across several ensembles and genres. A passionate orchestral performer, she currently holds the position of Tutti Horn with the Melbourne Symphony Orchestra. Her extensive orchestral experience has also seen her undertake Tutti Horn contracts with Orchestra Victoria and the Sydney Symphony Orchestra. Equally at home in a chamber music setting, she is a founding member of Arcadia Winds — Australia’s leading young wind ensemble. With Arcadia Winds, she has performed at festivals and venues across Australia. Recent highlights have included performing with the Australian String Quartet at the Perth International Arts Festival and performing Mozart’s Horn Quintet at the Musica Viva Festival with the Enigma Quartet. An energetic advocate for the French Horn, she has had the privilege of performing alongside Kerry Turner and the American Horn Quartet, and was a finalist in the 42nd International Horn Symposium Competition.





**Timothy Constable** (Australia) Proudly supported by the Honourable Jane Mathews AO

Timothy is an award-winning percussionist and composer and has been a member of the Sydney Symphony Orchestra since 2014. A compelling, creative and sensitive performer, he has performed as concerto and chamber music soloist at the majority of Australian classical music festivals and around the world. He is a Freedman music fellow, an Elizabethan Theatre Trust scholar, a university medallist of Newcastle University, and a graduate of the Royal College of Music in Stockholm.

## PIPA



**Wu Man** (China/USA) Proudly supported by Table 3 – Sandra Yates AO, Micheal Skinner, Dr Kay Jaumees, Kenneth Saxby, Roger and Ann Smith, Maryanne Smith, Dr Anne Tanner.

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Wu Man is a soloist, educator and composer who gives her lute-like instrument a new role in both traditional and contemporary music. She has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. Projects she has initiated have resulted in the pipa finding a place in new solo and quartet works, concertos, opera, chamber, electronic, and jazz music as well as in theatre productions, film, dance and collaborations with visual artists including calligraphers and painters. She has performed in recital and as a soloist with major orchestras around the world, is an original member of the Silkroad Ensemble, and has appeared in more than 40 recordings, including the Grammy Award-winning *Sing Me Home* featuring her own composition.

## MEZZO-SOPRANO



**Lotte Betts-Dean** (Australia/UK)

Mezzo-soprano Lotte's performance experience encompasses opera, oratorio, contemporary music, art song, chamber music and early music. A sought-after concert artist both at home in Australia and in the UK, current season highlights include her debuts with Melbourne Symphony Orchestra and English Chamber Orchestra, a UK tour of Schoenberg's *Pierrot Lunaire* with Manchester Collective, and a recital at Wigmore Hall. She is Associate Artist with London's Southbank Sinfonia and with contemporary music group Ensemble x.y. Recently in Australia, she has performed at Adelaide Festival, Dark Mofo and Melbourne Recital Centre, and has appeared as soloist with Australian Chamber Orchestra, Ensemble Q, Van Diemen's Band and Song Company, among others. She has been praised by *The Guardian* for her "irrepressible sense of drama, extraordinary self-assurance, unbroken sense of line and unmissable, urgent musicality". She is based in London and is a graduate of the Royal Academy of Music.

## CONCERT HOST



**Christopher Lawrence** (Australia) Proudly supported by wilson/ryan/grose Lawyers

Christopher's career spans more than 40 years of talking and writing about music, most notably on the ABC Classic national radio network, where the *Swoon* compilation CDs he devised broke sales records in the Australian classical music industry, each achieving Platinum status. He has also been a successful orchestral and recording producer, winning three ARIA awards and an International Emmy for his studio work with artists such as Stuart Challender, Peter Sculthorpe, and Dame Joan Sutherland. Christopher's books include *Swooning*: a classical music guide to life, love, lust and other follies, *Swing Symphony*: another midlife adventure in the South of France, and *Symphony of Seduction* (his latest), published by Black Inc in Australia in February 2018. His writing is sold throughout Australia, the US, UK, Hungary and China. In 1999 Christopher was awarded an Honorary Doctorate in Communications by the University of Central Queensland for his career in media.



**Madonna Davies** (Australia)

Madonna has worked in the arts for 30 years and has created a number of new works for theatre. She wears a number of hats in the Townsville arts community including being President of Full Throttle Theatre Company, Festival Co-ordinator of the Palm Creek Folk Festival and serving on various boards and committees. In her spare time, she is lead vocalist in two local bands and coordinates local open mics nights.



**Judy Higgins-Olsen** (Australia)

Judy's love of musical theatre began during her first performance as a 10-year-old Little Cosette in *Les Misérables*. During her schooling and university years, she performed in *Annie*, *Big*, *Joseph* and *The Amazing Technicolor Dreamcoat*, *Hot Mikado*, *Fame*, *NYE* at The Civic, *Footloose* and *Dusty*. Principal roles then followed in *High School Musical* (Sharpay Evans), *The Best Little Whorehouse in Texas* (Shy), *Hairspray* (Amber Von Tussle), *Gentlemen Prefer Blondes* (Lorelei Lee), *Legally Blonde* (Elle Woods), *Titanic* (Marion Thayer), *Rock of Ages* (Sherrie Christian), *Little Shop of Horrors* (Audrey), and *We Will Rock You* (Scaramouche). She has featured in more than 20 local television commercials and appeared in the short film *Departure Lounge*, filmed in 2014.



**Ron Pulman** (Australia)

Ron is a Townsville-based actor, clown, and stage combat practitioner. After completing his studies at James Cook University, he commenced training under Jean-Pierre Voos at Tropic Sun Theatre. His 16-year career has included touring to Japan, South Korea, and domestically across Western Australian and Queensland, with a breadth of work ranging from contemporary theatre, CJ Dennis' poetry, Improv comedy, Ancient Greek, to – of course – Shakespeare. He is currently an Ensemble member of THEATREINQ.

## PAGE TURNER



**Maggie Pang** Proudly supported by John Holmes and Kym Smith

Maggie is an emerging pianist from Sydney who has a keen interest in chamber music, piano pedagogy, and contemporary performance. She is currently a musician at the Australian National Academy of Music and is mentored by AFCM artist, Timothy Young. In recent years, Maggie has participated in a number of music programs nationally and internationally. In 2017, she was awarded a scholarship as one of the six pianists to participate in the rigorous music program at the Meadowmount School of Music in New York. Aside from performing and teaching, Maggie enjoys collaborating with local Australian composers. She has premiered works by Anthony Moles and recorded for Peggy Polias's *Picnic at Hanging Rock Suite*.

## ADVANCED WINTERSCHOOL ALUMNI



**A.S.H. Trio**

The A.S.H. trio is an acronym of the members' names; Alisdair, Shirley and Hana, who are all currently tertiary students studying music at the Sydney Conservatorium of Music. The trio formed in late 2017 in pursuit of the same goals, namely, to be able to share and expand their music and style to a broader audience range. In 2018, they were the selected to participate in the annual Australian Chamber Music Festival Winterschool. This year they were invited back to participate in AFCM's community outreach programs and to help mentor high school students via AFCM's Winterschool Program.

## ANIMATOR



**Marc Roth** (Australia)

Marc is a digital visual artist, working and collaborating across North Queensland. He has worked with the famous Woodenbong Fire Tribe creating costumes, props, choreography and lighting. He has also worked with the Palm Creek Folk Festival, Masquerade Ball, Full Throttle Theatre, Luxlumin Light Up the City, Pop Up North Queensland, Luna Bar and Diffraction Collective.

# SPECIAL EVENTS



## CLEVELAND BAY CONCERT SUNDAY 28/07

10AM FOR 11AM CONCERT  
THE VILLE RESORT – CASINO  
THE PAVILION

The perfect way to start a Sunday is with brunch overlooking Cleveland Bay at the Ville Resort – Casino and then enter for Pavilion for a menu of musical journeys. This concert combines rhythm and jazz with vivid nationalistic flavours from Hungary and Romania. In three parts, this concert will leave you wanting more from visiting musicians including Aura Go, Timothy Constable, Ruth Wall, and Yura Lee as they perform world premieres and a finale described as Gypsy Fireworks!

Adult \$150; AFCM Friends \$140

## QUEENS GARDENS CONCERT SUNDAY 28/07

**FREE EVENT**  
3PM, QUEENS GARDENS

Co-presented by Townsville City Council and set in the beautiful leafy grounds of Queens Park, this popular 90-minute concert offers a variety of entertainment. Visiting Festival artists Amy Dickson, Martin Kuuskman, and Lotte Betts-Dean are joined by local talent including the Barrier Reef Orchestra and the 1RAR band. The program includes Brazilian bossa nova by Jobim, Argentine tangos by Piazzolla and music from the film *Cinema Paradiso*. It is a wonderful way to spend a Sunday afternoon in the tropics. Bring your picnic, a rug, or some chairs and enjoy this entertaining concert in the park.

Gates Open @ 1.30pm

## MAGNETIC ISLAND DISCS TUESDAY 30/07

NOON, THE BOARDWALK  
RESTAURANT –  
PEPPERS BLUE ON BLUE

This wonderful alternative to Orpheus Island will have you heading across to Magnetic Island for a pleasant two-course lunch with Artistic Director Kathryn Stott. Over lunch, Kathryn will share stories about her favourite pieces of music, why they're special to her and how they've influenced her musical career. The music will also be played on disc, hence the title Magnetic Island Discs!

Adult \$95; Friends \$86;

Lunch only (ferry not included) \$75

## ORPHEUS ISLAND CONCERT TUESDAY 30/07

**SOLD OUT**  
1PM DEPARTS SEALINK BREAKWATER  
FERRY TERMINAL

A truly spectacular day of sunshine and music, with potential whale watching along the way! Travel two hours by fast cat ferry to Orpheus Island, a beautiful jewel in the Great Barrier Reef, surrounded by the Coral Sea. There is a five-star resort at one end and uninhabited beaches at the other, where the concert takes place. You will have time to explore the natural beauty of Orpheus and take a dip in the water before settling down on the beach to enjoy the concert. Join Rachael Clegg, Roberto Carillo-Garcia, Martin Kuuskman, Sally Walker and Wu Man on the beach as they perform pieces they have selected for this stunning setting. A sunset cruise back to Townsville follows, with food and wine included.

Adult \$250; Friends \$235;

Includes afternoon tea & buffet dinner

## STRAND EPHEMERA WEDNESDAY 31/07

**FREE EVENT**  
7.30PM, SPIEGELTENT, STRAND PARK

What a great opportunity to combine two of the city's wonderful drawcards and view Strand Ephemera's sculptures dotted along the foreshore, before settling back in the Spiegel Tent to enjoy live music by visiting Festival musicians Yura Lee (violin), Pavel Fischer (violin), Roberto Carrillo-Garcia (guitar). We promise some folk music, some song and a glorious winter evening out.

## AFCM UP LATE FRIDAY 2/08

**FREE EVENT**  
10PM, HERITAGE EXCHANGE

It's Friday night and we are heading back to the Heritage Bar on Flinders Street East again this year where some of our artists will present a lighter side of AFCM and show their diverse skills away from the concert platform. Anything could happen, but we guarantee it will be entertaining!

Lotte Betts-Dean (Mezzo Soprano), Charles Owen (keyboard), Ruth Hall (harps), Amy Dickson (saxophone), Yura Lee (violin)

## AFCM AFTER PARTY SUNDAY 4/08

**SOLD OUT**  
2.45PM, PEPPERS BLUE ON BLUE

Head over early so you can explore the stunning bays and beaches, have breakfast and a cuddle with a koala, or simply sit in on the Picnic Bay foreshore for a relaxing lunch. Arrive at Peppers Blue on Blue Resort by 2.45pm, find your spot on their seaside deck, soak up the sunshine, and mix with other guests and musicians before listening to a stunning performance by Wu Man, Amy Dickson and Ruth Wall. Your ticket includes return ferry transfers, two complimentary drinks at Peppers Blue on Blue Resort, canapes and the performance.



# Winterschool

## INFORMATION

### ADVANCED MASTERCLASS PROGRAM THURSDAY 25/07 – SATURDAY 03/08

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

### ADVANCED PUBLIC MASTERCLASSES MONDAY 29/07, WEDNESDAY 31/07 & THURSDAY 01/08

#### FREE EVENT

1.30PM, THE VILLE RESORT – CASINO

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

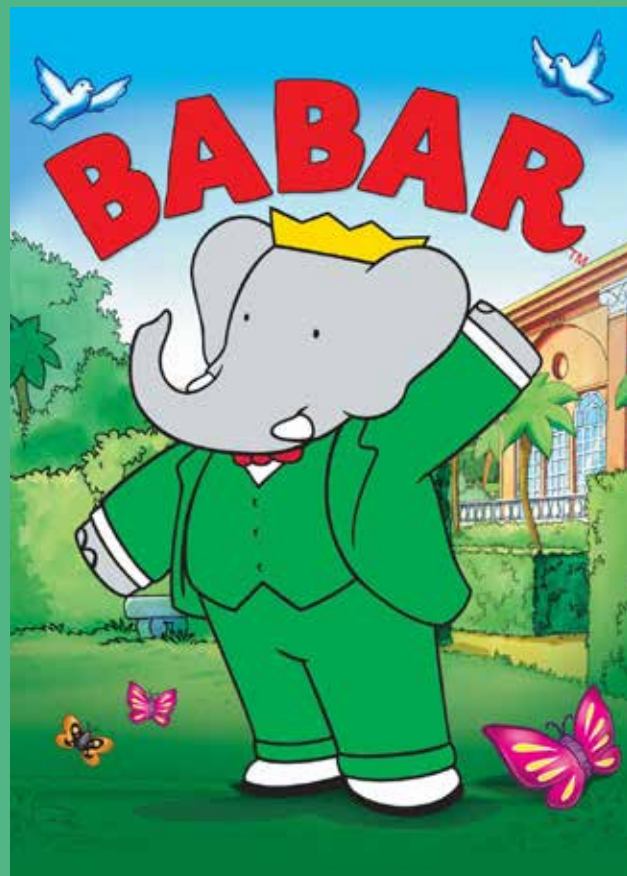
Artists conducting masterclasses include Yura Lee, Martin Kuuksmann & Charles Owen.

### ADVANCED CONCERT FRIDAY 02/08

1.00PM, THE VILLE RESORT – CASINO

Experience Australia's finest emerging talent perform in concert.

Adult \$25; Child \$10



### FAMILIES' CONCERT SATURDAY 3/08

1.00PM, TOWNSVILLE CIVIC THEATRE

The stories of **Babar the Little Elephant** and **The Firebird**.

Join us for some interactive musical storytelling as two of our wonderfully talented pianists combine forces with local storytellers, dancers & animators to bring to life the magical stories of Babar the Little Elephant and The Firebird.

In what will be a feast of sight and sound, prepare to be enchanted by these two classics. The Firebird is a strange and wonderful tale of good and evil, enchantments, love and malice. Babar the Little Elephant is a dramatic tale of one little elephant's journey from despair to hope and triumph with lots of wild adventures along the way.

This collaborative work involves the following Townsville based arts organisations including Full Throttle Theatre, TheatreINQ, Ann Roberts School of Dance & Art Circle.

Props for Babar the Little Elephant – Andre Reynaud.

Firebird Choreography By Jane Pirani with dancers from Ann Roberts School of Dance. Firebird Costumes by Andre Reynaud. Foyer Installations and by participants of Art Circle, a local disability group Co-ordinated by Ann Burke.

Illustrations by Emily Woodard.

# INDEX OF COMPOSERS

## ADAMS, John:

Road Movies

MONDAY 29/07 5.00PM

## ADÈS, Thomas:

Darknesse Visible

THURSDAY 01/08 5.00PM

## BACH, J S:

Italian Concerto, BWV 971

THURSDAY 01/08 7.30PM

French Suite No.6 in E major,  
BWV 817

FRIDAY 02/08 10.00AM

## BARTÓK, Béla:

Romanian Folk Dances, BB68

SUNDAY 28/07 10.00AM

## BEACH, Amy:

Romance, Op.23

MONDAY 29/07 5.00PM

## BEETHOVEN, Ludwig van:

Seven Variations on 'Bei Männern,  
welche Liebe Fühlen', WoO46,  
from Mozart's Magic Flute

SATURDAY 27/07 10.00AM

## BERNSTEIN, Leonard:

Take Care of his House; My  
House; La Bonne Cuisine

MONDAY 29/07 5.00PM

## BIBER, Heinrich:

Passacaglia

THURSDAY 01/08 5.00PM

## BLOCH, Ernest:

Nigun

FRIDAY 02/08 5.00PM

## BRAHMS, Johannes:

Hungarian Dances Nos. 1 in G  
minor and 5 in F sharp minor

SUNDAY 28/07 10.00AM

Adagio from Clarinet Quintet in B  
minor, Op.115 D897

SATURDAY 03/08 7.30PM

Two Songs for alto,  
viola and piano, Op.91

WEDNESDAY 31/07 10.00AM

## CANTELOUBE, Joseph:

Chants d'Auvergne

FRIDAY 02/08 7.30PM

## CHAUSSON, Ernest:

Chanson perpétuelle for voice and  
piano quintet, Op.37

MONDAY 29/07 7.30 PM

## CHOPIN, Frédéric:

Sonata for cello and piano in G  
minor, Op.65

MONDAY 29/07 7.30 PM

## COATES, Eric:

Bird Songs at Eventide

FRIDAY 26/07 7.30PM

By the Sleepy Lagoon

SATURDAY 03/08 7.30PM

## CONSTABLE, Timothy:

Etchings IV

SUNDAY 28/07 10.00AM

## COPLAND, Aaron:

Old American Songs

SATURDAY 27/07 5.00PM

## CORELLI, Arcangelo:

La Follia for recorder and  
harpsichord, Op.5 No.12

THURSDAY 01/08 7.30PM

## D'NETTO, Connor:

Traces – Sonata for cello  
and piano No.1

SATURDAY 27/07 7.30PM

String Quartet No.2 in E minor

SUNDAY 28/07 7.30PM

String Quartet No.3

MONDAY 29/07 5.00PM

Three Adoxographies

WEDNESDAY 31/07 10.00AM

Too, the moon: fantasy for  
viola and electronics

FRIDAY 02/08 7.30PM

## DAUGHTREY, Nathan:

Azul for flute and percussion

SUNDAY 28/07 10.00AM

## DEBUSSY, Claude:

Sonata for Flute, Viola and Harp,  
L.137

SUNDAY 28/07 7.30PM

## DOWLAND, John:

Flow, my tears (arr Ruth Wall)

THURSDAY 01/08 5.00PM

## DUTILLEUX, Henri:

Sarabande et Cortège

SATURDAY 27/07 10.00AM

## DVOŘÁK, Antonín:

String Quartet No.12 in F major,  
Op.96 B179, 'American'

SATURDAY 27/07 5.00PM

Slavonic Dances Op.72 No.2 in E  
minor; Op.46 No.8 in G minor

SUNDAY 28/07 10.00AM

## EDWARDS, Ross:

Suite from Bright Birds and  
Sorrows for saxophone/quartet

SATURDAY 03/08 10.00AM

## FAURÉ, Gabriel:

Piano Quartet No.2 in G minor,  
Op.45

FRIDAY 26/07 7.30PM

Berceuse, Op.16

THURSDAY 01/08 10.00AM

## FISCHER, Pavel:

Morava for string quintet

FRIDAY 02/08 7.30PM

## FITKIN, Graham:

Recur for harp and string quartet

FRIDAY 26/07 7.30PM

## FRANCAIX, Jean:

Dixtuor for wind and  
string quintets

FRIDAY 26/07 7.30PM

Cinq Danses Exotiques for  
saxophone and piano

MONDAY 29/07 7.30 PM

## GINASTERA, Alberto:

Duo for flute and oboe, Op.13

FRIDAY 02/08 10.00AM

## GLIÈRE, Reinhold:

Intermezzo and Tarantella, Op.9

FRIDAY 02/08 10.00AM

## GOLIJOV, Osvaldo:

Mariel

SUNDAY 28/07 10.00AM

## GRAINGER, Percy:

Shepherd's Hey, Blithe Bells, Molly  
on the Shore

MONDAY 29/07 10.00AM

## GRIEG, Edvard:

Andante con moto in C minor

SUNDAY 28/07 9.30PM

## HALVORSEN, Johan:

Passacaglia (after Handel)

WEDNESDAY 31/07 10.00AM

## HAYDN, Joseph:

String Quartet Op.33, No.3 in C  
major, (Hob.III: 39) 'The Bird'

SUNDAY 28/07 7.30PM

## IBERT, Jacques:

Three Short Pieces

SATURDAY 03/08 10.00AM

## JANÁČEK, Leoš:

Concertino

SATURDAY 27/07 5.00PM

Piano Sonata, 1.X.1905,

From the Street

THURSDAY 01/08 10.00AM

## KNOX, Garth:

Viola Spaces – selections

THURSDAY 01/08 10.00AM

## KOECHLIN, Charles:

Épitaque de Jean Harlow, Op.164

SUNDAY 28/07 9.30PM

## LECLAIR, Jean-Marie:

Sonata for 2 violins in A major,  
Op.3 No.2

SATURDAY 03/08 10.00AM

## LIGETI, György:

Passacaglia ungherese

THURSDAY 01/08 5.00PM

## LISZT, Franz:

Hungarian Rhapsody No.2 in C  
sharp minor, S 244 for 4 hands

FRIDAY 02/08 7.30PM

## MACHAUT, Guillaume de:

Douce Dame jolie

MONDAY 29/07 7.30 PM



**MIKI, Minoru:**

*Marimba Spiritual*

MONDAY 29/07 10.00AM

**MONTEVERDI, Claudio:**

*Madrigals*

THURSDAY 01/08 7.30PM

**MOZART, W A:**

*Oboe Quartet in F major*  
K370/368b

SATURDAY 27/07 7.30PM

**PIAZZOLLA, Astor:**

*Café 1930 for flute and guitar*  
FRIDAY 02/08 7.30PM

**PONCE, Manuel Maria:**

*Variations on Folia de España*  
(arr Roberto Carrillo-Garcia)

THURSDAY 01/08 5.00PM

**POPPER, David:**

*Requiem for 3 cellos and piano*,  
Op.66

SATURDAY 27/07 5.00PM

**POULENC, Francis:**

*Élégie for horn and piano*

MONDAY 29/07 10.00AM

*Babar the Little Elephant*

SATURDAY 03/08 1.00PM

**PROKOFIEV, Sergei:**

*Sonata No.1 for violin and piano in*  
*F minor, Op.80*

WEDNESDAY 31/07 5.00PM

**PUCCINI, Giacomo:**

*Crisantemi (Chrysanthemums)*

WEDNESDAY 31/07 10.00AM

**RACHMANINOFF, Sergei:**

*Piano Trio élégiaque No. 2 in D*  
*minor, Op.9*

MONDAY 29/07 7.30 PM

**RAFF, Joachim:**

*Sinfonietta for Double Wind*  
*Quintet, Op.188*

SATURDAY 03/08 7.30PM

**RAVEL, Maurice:**

*Tzigane: rapsodie de concert*

SUNDAY 28/07 10.00AM

*Berceuse sur le nom*

*de Gabriel Fauré*

THURSDAY 01/08 10.00AM

*Introduction and Allegro for harp,*  
*flute, clarinet and string quartet*

WEDNESDAY 31/07 5.00PM

*Le Tombeau de Couperin*

THURSDAY 01/08 5.00PM

**REICH, Steve:**

*Clapping Music*

SUNDAY 28/07 10.00AM

**RESPIGHI, Ottorino:**

*Il Tramonto for voice*  
*and string quartet*

WEDNESDAY 31/07 7.30PM

**ROSSINI, Gioachino:**

*Sonata for Wind Quartet*  
*No.1 in F major*

SUNDAY 28/07 7.30PM

*William Tell Overture*

SATURDAY 03/08 7.30PM

**SAINT-SAËNS, Camille:**

*Danse macabre*

SATURDAY 03/08 7.30PM

**SCARLATTI, Domenico:**

*Sonata for viola da gamba and*  
*harpsichord in D minor, Kk90*

THURSDAY 01/08 7.30PM

**SCHOENBERG, Arnold:**

*Verklärte Nacht, Op.4*

SATURDAY 27/07 7.30PM

**SCHOENFIELD, Paul:**

*Trio for clarinet, violin and piano*

FRIDAY 02/08 5.00PM

**SCHUBERT, Franz:**

*Songs from Winterreise, Op.89,*  
*D911*

SATURDAY 27/07 7.30PM

*Notturmo in E flat major, Op.148,*  
*D897)*

SUNDAY 28/07 9.30PM

*Rondo in A major D.951*

WEDNESDAY 31/07 7.30PM

**SCHULHOFF, Erwin:**

*Hot-Sonate for alto saxophone and*  
*piano in four movements*

SUNDAY 28/07 10.00AM

**SHENG, Bright:**

*Three songs for*  
*Violoncello and pipa*

FRIDAY 26/07 7.30PM

**SHOSTAKOVICH, Dimitri:**

*Piano Trio No.2 in E minor, Op.67*

FRIDAY 02/08 5.00PM

**SIBELIUS, Jean:**

*String Trio in G minor*

SUNDAY 28/07 9.30PM

**SMETANA, Bedřich:**

*From my Homeland, JB 1:118*

SATURDAY 27/07 10.00AM

**SOLLIMA, Giovanni:**

*Il bell' Antonio*

MONDAY 29/07 10.00AM

**STRAUSS, Richard:**

*Till Eulenspiegel, Einmal Anders!,*  
*Op.28 (arr Franz Hasenoeuhl)*

SATURDAY 27/07 7.30PM

**STRAVINSKY, Igor:**

*The Firebird*

SATURDAY 03/08 1.00PM

**TAN, Dun:**

*Concerto for string quartet and*  
*pipa (Australian premiere of*  
*chamber version)*

WEDNESDAY 31/07 7.30PM

**TCHAIKOVSKY,**

**Pyotr Ilyich:**

*Piano Trio in A minor Op.50*

WEDNESDAY 31/07 7.30PM

**TRADITIONAL:** *Yao Dance*

SATURDAY 27/07 7.30PM

*13th C English Estampie; Anon*

*16th C Greensleeves*

WEDNESDAY 31/07 7.30PM

*My Lady Carey's Dompe*

FRIDAY 02/08 7.30PM

*My Lagan Love*

FRIDAY 02/08 7.30PM

**VIERNE, Louis:**

*Piano Quintet in C minor, Op.42*

SATURDAY 03/08 7.30PM

**VIVALDI, Antonio:**

*La Follia Trio Sonata for 2 violins*  
*and continuo in D minor, Op.1,*  
*No.12 RV63; Concerto for Oboe,*  
*bassoon and strings in G major*  
*RV545; Concerto for four violins*  
*and strings in B minor, RV580;*  
*Concerto for Flautino in C Major,*  
*RV443 (arr for vibraphone*  
*Timothy Constable)*

THURSDAY 01/08 7.30PM

**WALL, Ruth:**

*Pibroch Patterns*

WEDNESDAY 31/07 10.00AM

**WELLS, Jessica:**

*Dancing with Diaghilev*

WEDNESDAY 31/07 5.00PM

**WESTLAKE, Nigel:**

*Rare Sugar*

SUNDAY 28/07 10.00AM

**WIENIAWSKI, Henryk:**

*Polonaise No.1 in D major, Op.4*

FRIDAY 02/08 10.00AM

**WU, Man:**

*Night Thoughts*

SATURDAY 27/07 10.00AM

*Ancient Dances*

SATURDAY 03/08 7.30PM

**YE, Xiaogang:**

*Crepe Myrtle*

FRIDAY 02/08 7.30PM





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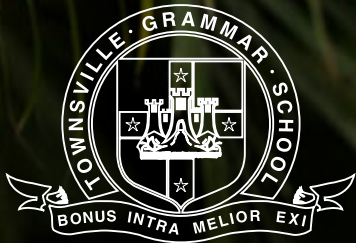


Bob Whittaker  
State Manager QLD & NSW

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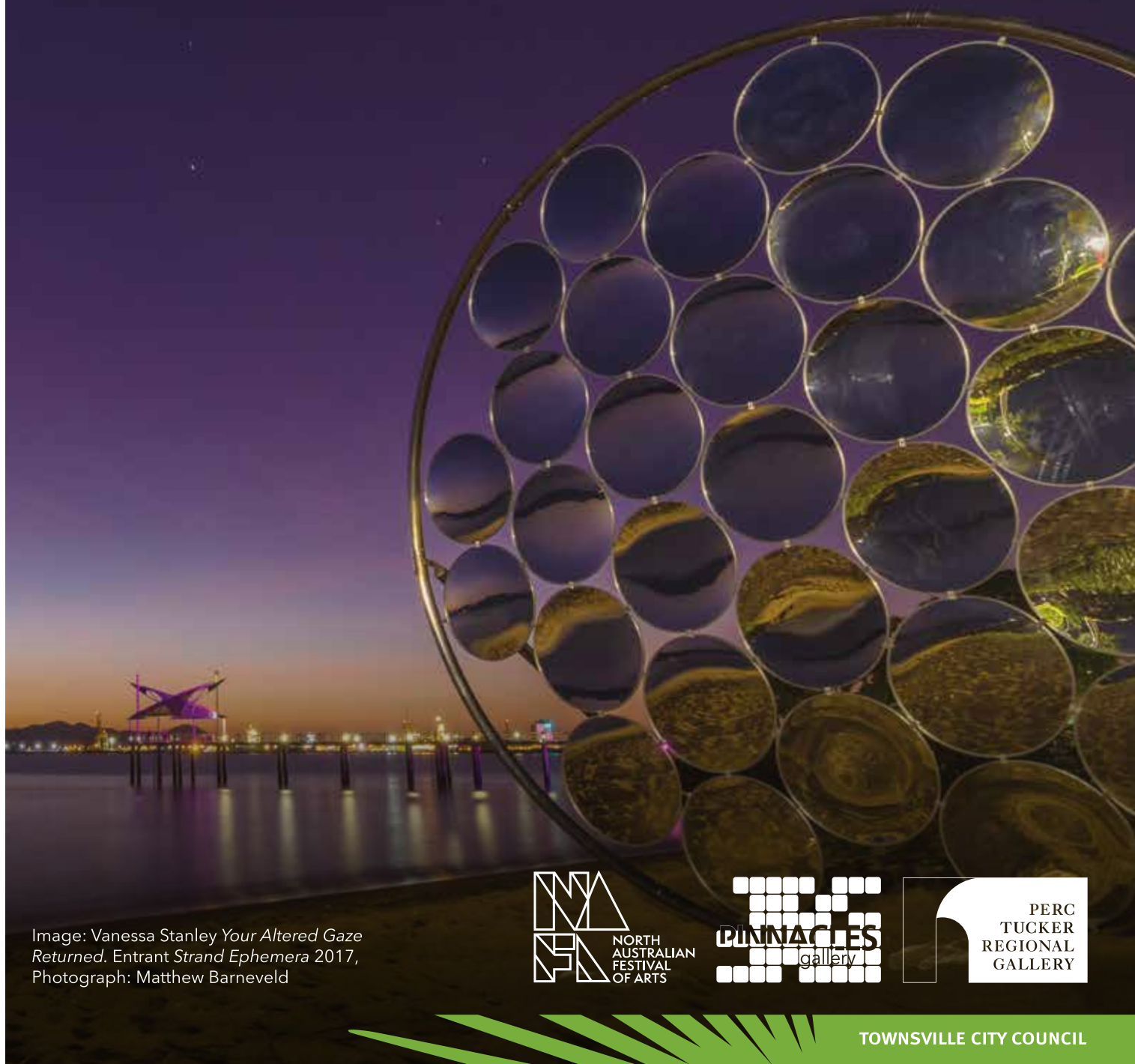


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Umbrella Studio is supported by the Queensland Government through Arts Queensland, and the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments. This project has been assisted by the Australian Government's Visions of Australia program.






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# TOWNSVILLE INFORMATION

*Townsville is a friendly, laid-back coastal city offering a range of visitor experiences from the reef and rainforest to the outback, tropical islands and wetlands. The city boasts more than 320 days of sunshine each year and a very pleasant winter temperature.*

As far as attractions go, be sure to stroll along Townsville's popular waterfront esplanade The Strand, featuring the Rock Pool and Jezzine Barracks. Go bird watching at the Town Common Wetlands, take a drive to the World Heritage-listed tropical rainforest area of Paluma, head inland to Charters Towers, or catch a ferry to Magnetic Island and soak up the beautiful bays and bush walks on offer. Townsville also presents a growing culinary scene with quality dining options along Palmer Street in South Townsville, fabulous food and wine options in City Lane and a vibrant café and retail strip along Gregory Street by The Strand.

## MAGNETIC ISLAND

Stunning national park and impressive rock formations are the main attraction of Magnetic Island, along with 25 kilometres of walking tracks, 23 beautiful bays and beaches, several fringing reefs perfect for snorkelling, fishing charters and a friendly community atmosphere. Magnetic Island is also home to Northern Australia's largest colony of koalas living in the wild. A quick 20-minute ferry ride will have you stepping into this little piece of paradise. Visit for a day or stay overnight and enjoy all there is to see and do on the island. **SeaLink offers regular ferry services, organised day tours and accommodation packages. Call 1300 MAGGIE (1300 624443) or visit [sealinkqld.com.au](http://sealinkqld.com.au). For more information visit our website or [townsvillenorthqueensland.com.au](http://townsvillenorthqueensland.com.au).**

## MORE TO SEE

### GALLERIES

Townsville offers two fabulous venues for visual art in the heart of the city:

#### **Perc Tucker Regional Gallery**

Corner Denham and Flinders streets  
Located in one of Townsville's heritage buildings, the gallery presents a diverse program of local, national and international exhibitions all year round. Housed over two levels, the gallery also offers a public program of floor talks, lectures and performances to complement its exhibitions. Visit [Townsville.qld.gov.au](http://Townsville.qld.gov.au) to find out more.

#### **Umbrella Studio**

Flinders Street, Townsville  
A wonderful exhibition space that drives innovation, invites experimentation and inspires appreciation for contemporary visual art in North Queensland. Visit [umbrella.org.au](http://umbrella.org.au) for exhibition details and times.

### MUSEUMS

North Queensland is steeped in history, whether it's military, nautical or cultural. Take the time to learn more with a visit to one of Townsville's museums.

#### **Museum of Tropical Queensland**

70-102 Flinders St, Townsville City  
The star attraction is the HMS Pandora gallery housing hundreds of artefacts recovered from the wreck. The museum is located alongside Reef HQ, the world's largest living coral reef aquarium, so why not visit both attractions?

#### **Army Museum of North Queensland**

Located at Jezzine Barracks, Mitchell Street, North Ward. Free entry.

#### **Maritime Museum of Townsville**

42-68 Palmer St, South Townsville

## HERVEYS RANGE TEA ROOMS

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



## PRE-THEATRE DINING

Mix with other Festival patrons any night of the Festival at three of Townsville's favourite eating spots – the newly opened Bridgewater, located in front of the Oaks on the Riverfront, Jam Restaurant located on Palmer Street and A Touch of Salt located just over Victoria Bridge on Ogden Street. Between 5.30pm and 7pm both restaurants will have a pre theatre menu for Festival guests. A \$35 menu including a glass of wine. Head along on your own or with friends and enjoy dinner with other music lovers before your evening concert.



## AFCM Gold & Gold Plus – Bus Service

In 2019 Gold Pass holders who have paid for bus transfers can travel on the AFCM Gold Pass bus which commutes between the Townsville Civic Theatre and CBD accommodation. Please see the list of pick-up points and departure times.

STOP	BUS ROUTE AND EVENT:	OPENING NIGHT VIP DRINKS	CONCERT CONVERSATIONS WITH KATHRYN STOTT	RAY GOLDING SUNSET SERIES	EVENING SAFARI & THE FINAL HOUR ST JAMES' CATHEDRAL	EVENING SERIES
<b>ORANGE ROUTE (BUS 1)</b>		TOWNSVILLE CIVIC THEATRE COMMENCES 6.15PM	THE VILLE RESORT – CASINO COMMENCES 10.00AM	TOWNSVILLE CIVIC THEATRE COMMENCES 5.00PM	ST JAMES' CATHEDRAL COMMENCES 7.30PM	TOWNSVILLE CIVIC THEATRE COMMENCES 7.30PM
7	OPP. AQUARIUS ON THE STRAND	5.00PM		4.10PM		6.30PM*
5	LONGBOARD BUS STOP ON THE STRAND	5.05PM		4.15PM		6.30PM*
12	SOUTHBANK HOTEL PALMER STREET	5.15PM		4.25PM		6.30PM*
	CONCERT VENUE	5.25PM		4.35PM		7.00PM
	DEPARTING FROM CONCERT VENUE	13 FIRST BUS IMMEDIATELY POST CONCERT SECOND 30 MINS AFTER		NO RETURN SERVICE		13 *THIS IS A SHUTTLE SERVICE NO DESIGNATED TIMES
<b>NAVY ROUTE (BUS 2)</b>		THEATRE COMMENCES 6.15PM	THE VILLE COMMENCES 10.00AM	THEATRE COMMENCES 5.00PM	ST JAMES' CATHEDRAL COMMENCES 7.30PM	THEATRE COMMENCES 7.30PM
4	TOBRUK POOL BUS STOP (BEACH SIDE)	5.00PM		4.08PM		6.30PM*
1	THE VILLE RESORT – CASINO	5.04PM		4.12PM		6.30PM*
9	CWA – DENHAM STREET	5.12PM		4.18PM		6.30PM*
11	HOTEL GRAND CHANCELLOR TOWNSVILLE (BEHIND ON OGDEN STREET)	5.20PM		4.25PM		6.30PM*
	CONCERT VENUE	5.30PM		4.35PM		7.00PM
	DEPARTING FROM CONCERT VENUE	13 FIRST BUS IMMEDIATELY POST CONCERT SECOND 30 MINS AFTER		NO RETURN SERVICE		13 *THIS IS A SHUTTLE SERVICE NO DESIGNATED TIMES
<b>RED ROUTE (BUS 1)</b>		THEATRE COMMENCES 6.15PM	THE VILLE COMMENCES 10.00AM	THEATRE COMMENCES 5.00PM	ST JAMES' CATHEDRAL COMMENCES 7.30PM	<b>PLEASE NOTE</b>
11	HOTEL GRAND CHANCELLOR (BEHIND ON OGDEN STREET)		9.15AM		6.40PM	<ul style="list-style-type: none"> <li>Return trip is reverse pick-up.</li> <li>* The bus service for the Evening Series will be a shuttle service without allocated pick-up times commencing at The Strand at 6.30PM.</li> <li>Buses will park at the side of the The Ville Resort Casino for Concert Conversations return service.</li> <li>Buses will park at the side of theatre for Townsville Civic Theatre concerts.</li> <li>Post Opening Night and Festival Farewell concerts second bus will depart at approx. 10.00PM.</li> </ul>
9	CWA – DENHAM STREET		9.19AM		6.45PM	
4	TOBRUK POOL BUS STOP (BEACH SIDE)		9.24AM		6.50PM	
1	THE VILLE – CASINO		9.30AM		7.00PM	
15	ST. JAMES' CATHEDRAL				7.10PM	
<b>GREEN ROUTE (BUS 2)</b>		THEATRE COMMENCES 6.15PM	THE VILLE COMMENCES 10.00AM	THEATRE COMMENCES 5.00PM	ST JAMES' CATHEDRAL COMMENCES 7.30PM	
12	SOUTH BANK HOTEL – PALMER STREET		9.05AM		6.20PM	
7	OPP. AQUARIUS ON THE STRAND		9.20AM		6.40PM	
5	LONGBOARD BUS STOP ON THE STRAND		9.24AM		6.44PM	
1	THE VILLE RESORT – CASINO		9.30AM		7.00PM	
15	ST. JAMES' CATHEDRAL				7.10PM	

## Townsville City Council – Bus Service

The Townsville City Council Civic Theatre Bus Service is provided for the Festival from Friday 26 July to Sunday 4 August 2019. Tickets are \$5 per person per transfer and can be purchased from the Driver. See below the list of concerts covered by this service, pick-up points and times for 2019.

STOP	BUS ROUTE AND EVENT:	OPENING NIGHT VIP DRINKS	CONCERT CONVERSATIONS WITH KATHRYN STOTT	RAY GOLDING SUNSET SERIES	FAMILIES' CONCERT	EVENING SERIES
<b>PINK ROUTE</b>		THEATRE COMMENCES 6.15PM	THE VILLE COMMENCES 10.00AM	THEATRE COMMENCES 5.00PM	THEATRE COMMENCES 1.00PM	THEATRE COMMENCES 7.30PM
1	THE VILLE RESORT – CASINO			4.00PM	12.00PM	6.30PM
2	SEALINK BREAKWATER FERRY TERMINAL			4.02PM	12.02PM	6.32PM
3	OPP TOBRUK POOL (LEFT SIDE)			4.06PM	12.06PM	6.36PM
6	SEAVIEW HOTEL			4.10PM	12.10PM	6.40PM
12	SOUTH BANK HOTEL – PALMER STREET			4.20PM	12.20PM	6.50PM
10	BEHIND COWBOYS LEAGUES CLUB – STURT STREET			4.25PM	12.25PM	6.55PM
<b>PURPLE ROUTE</b>			THE VILLE COMMENCES 10.00AM			
12	SOUTH BANK HOTEL – PALMER STREET		9.00AM			
10	BEHIND COWBOYS LEAGUES CLUB – STURT STREET		9.10AM			
5	LONGBOARD BUS STOP ON THE STRAND		9.20AM			
4	TOBRUK POOL BUS STOP (BEACH SIDE)		9.25AM			
1	THE VILLE RESORT – CASINO		9.28AM			





#### VENUES & BUS STOPS

- 1 The Ville Resort – Casino
- 2 SeaLink Breakwater Ferry Terminal
- 3 Opp. Tobruk Pool
- 4 Tobruk Pool
- 5 Longboards
- 6 Seaview Hotel
- 7 Opp. Aquarius on The Strand
- 8 Queens Gardens
- 9 Country Women's Association (CWA)
- 10 Behind Cowboys Leagues Club (Sturt Street)
- 11 Hotel Grand Chancellor (Ogden Street)
- 12 Southbank Hotel (Palmer Street)
- 13 Townsville Civic Theatre
- 14 Peppers Blue on Blue
- 15 St James' Cathedral

TOWNVILLE

# GETTING AROUND



*There are two bus services that run during the festival. Please see below for further information regarding cost, pick-up points and times. A taxi costs approximately \$15 from the CBD to the Theatre, phone 131 008. There is ample free parking available at the Townsville Civic Theatre.*

## FESTIVAL VENUES

*The Festival's concert venues are centrally located.*

### **The Ville Resort – Casino** ①

Sir Leslie Thies Drive, Townsville

### **SeaLink Breakwater Ferry Terminal** ②

Sir Leslie Thies Drive, Townsville

### **Queens Gardens** ⑧

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

### **Townsville Civic Theatre** ⑬

41 Boundary Street, South Townsville

### **St James' Cathedral** ⑮

155 Denham Street, North Ward

### **Magnetic Island** ⑭

Departing from SeaLink Breakwater Ferry Terminal, Sir Leslie Thies Drive. Approximately 25-minute ferry ride from Townsville.

### **Orpheus Island**

Departing from SeaLink Breakwater Ferry Terminal, Sir Leslie Thies Drive. Approximately two hours ferry ride from Townsville.

## TAXI & CAR HIRE

*For information on taxis & hire cars plus Townsville City Council's bus service please refer to [www.afcm.com.au/FAQ](http://www.afcm.com.au/FAQ)*





# SUPPORTING THE FESTIVAL



*The Australian Festival of Chamber Music is not where you might expect to find us, but this is one of our many charms and pleasures – and once found we are not easily forgotten. For Townsville folk we bring economic benefit and an influx of extraordinary musicians and the chance to hear great live performances. For those who travel to join us, and they are many, it provides a chance to step away from the ordinary, catch up with friends, and allow a stream of concerts to invigorate and uplift.*

We are proud of our storied past, and we face the future with confidence, buoyed by the support of our many friends and donors. To support our vision the AFCM is seeking to establish a strong and ongoing relationship with all those who have experienced one of those moments at a Festival concert when time stands still and music uplifts and carries us forward. We invite you to join us on our journey. Here are the ways you can keep us company. Welcome on board!

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**Buy a ticket package** – they are great value

**Become an AFCM Friend** – good company

**Make a donation** – any donation, they all count

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**Support the Winterschool** – emerging talent from across Australia

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**Volunteer** – our volunteers are our pride and joy

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## SPECIAL THANKS

*We are grateful to the following people and organisations for their support this year, we could not do it without you. Thank you.*

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All other photography courtesy of  
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Townsville Enterprise, Andrew Rankin

### Special Acknowledgements

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Sally Frewen Lord – BRO Coordinator  
Fr Rod McDonald, Dean  
St James Cathedral  
Heather Smith – Keyboard Shop

### Festival brand identity design and communications

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### Website

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Michael Smith and Adam Pendle

## SPECIAL THANKS TO OUR VOLUNTEERS

*We are grateful to the following people for their support this year, we could not do it without you. Thank you.*

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