

16 NOV

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18 NOV

2018

PROGRAMME



ALBURY  
CHAMBER  
MUSIC  
FESTIVAL  
2018

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## Welcome

Welcome to the third annual Albury Chamber Music Festival! This exciting festival is quickly gaining itself a reputation for bringing Australia's leading performers to the Border for a series of seven wonderful recitals over three days. Crowds can look forward to performances by many of Australia's forefront chamber ensembles, including the Flinders Quartet, Ensemble Liaison and the Firebird Trio. This year has a special focus on featuring the piano in various chamber combinations. With pianists Benjamin Martin and Timothy Young amongst the many featured performers, audiences will not be disappointed.

The festival continues to support local up-and-coming student performers, by giving them the opportunity to perform for professionals in their field in the Rising Stars Concert after the Opening Reception. The local music scene is well-represented in the 2018 festival, with Orpheus Piano Trio performing in concerts 1 and 6, and a very exciting world-premiere by local composer of international repute, Gordon Kerry, in concerts 3 and 7.

Once again, we present an exciting and varied program with chamber music repertoire from a diverse range of composers and performers. Highlights for me include the Opening Concert performance of a selection from Villa-Lobos' *Bacchianas Brasileiras* performed by soprano Ayşe Gökür Shanal with the Flinders Quartet. The all-star Friday night concert promises to be a crowd pleaser with Ensemble Liaison performing the ever-popular *Rhapsody in Blue* of Gershwin's, sharing the bill with Flinders Quartet playing Mendelssohn's *Op.13 String Quartet*.

The fifth concert is a very special one for me, as this is a memorial tribute to my dear friend and colleague of many years, the late great William Poskitt. William was the most talented and versatile pianist I have ever met, who could throw himself into any challenging piano repertoire with ease and flair, as well as being able to improvise and compose in any style at all. His tragic passing in 2008 has left a hole in the Australian musical world

that is still felt by everyone who knew him, and his ten-year anniversary last week is an occasion that deserves to be honoured and acknowledged. Special thanks to Benjamin Martin for agreeing to dedicate his performance of the Skryabin piano solo to William's memory.

The Saturday evening concert is one of my favourite programs in this year's festival, entitled 'Russia and the Orient'. This exciting program features soprano Ayşe Gökür Shanal and pianist Ashley Hribar performing Russian masterpieces by Tchaikovsky and Rimsky-Korsakov, as well as an exciting selection of Turkish and Armenian songs. Continuing the tradition of the last two years, our final concert features a world premiere of a new Australian composition by one of Australia's most esteemed musical minds, Gordon Kerry. Gordon is a renowned Australian composer, writer and critic, and we are extremely grateful for his support of our new festival through his assistance with program notes, advice and most importantly, a brand new piano trio for the 2018 festival!

I sincerely hope that everyone who attends this year's festival enjoys the wonderful music and performers as much as I have enjoyed curating the event.



**Helena Kernaghan**  
Artistic Director, Albury Chamber Music Festival

## ALBURY CHAMBER MUSIC FESTIVAL 2018

Welcome to the Albury Chamber Music Festival.

There is a growing excitement as the third annual Albury Chamber Music Festival lights up the artistic landscape of the border.

All year concert goers may have joined us in hearing the organisational orchestra tuning up leading to our opening concert on 16th November. There are many crescendos in the musical feast being prepared and, it is not untrue to say, that there is something for everyone, as long as you expect the very best. There has been, and always will be, a dynamic tension between artistic aspiration and financial constraints. The brightest bouquets go to our sponsors and supporters who enable more than an octave leap to ensure such a high-quality programme.

Music lovers can look forward to meeting new friends and being reacquainted with old ones as we are taken on a musical journey by the Flinders Quartet, Orpheus Piano Trio, celebrated Soprano Ayşe Gökür Shanal, Ensemble Liaison, organist Daniel Dries, pianist Benjamin Martin and concluding with the Firebird Trio. Well known classics and world premier compositions are sure to enliven the most discerning musical palette. We are fortunate that the final concert will include the first performance of Gordon Kerry's Piano Trio as well as an arrangement of Stravinsky's 'Firebird Trio'.

The festival curtain goes up in the ballroom of 'Adamshurst', followed by The Cofield Wines Opening Reception in the presence of the His Excellency General The Honourable David Hurley Governor of NSW and Mrs Hurley and we are very

grateful to see them back in Albury, as well as so many other friends of fine music. How satisfying that we are part of a great musical relay as we showcase emerging stars as well as a galaxy who have already been lighting up our artistic skies.

Our festival patron, the most famous daughter of the border opera, star Nance Grant, will also be in attendance with Professor Geoffrey and Ann Blainey, who with Tim Fischer and Greg Loveday are patrons of St Matthews Music Association that sponsors our masterclass and Rising Stars contribution to this year's festival.

Indigenous wisdom speaks of the mighty Murray River as a gift in our landscape connecting, rather than dividing, geographical regions. We trust that our third Albury Chamber Music Festival will be such a gift, gathering a community around the best that musical commitment, inspiration and performance can offer.



**The Ven Fr Peter MacLeod-Miller**  
Director, Albury Chamber Music Festival

### “Patron Of The Festival”

It is a great honour to be Patron for the Albury Chamber Music Festival once again. Now in its third year, this Festival provides a wonderful showcase for the young emerging talent of the area. We have been blessed with world-class musicians choosing to perform at this Festival, and with the inspiration provided, it boosts the interest and ambition for our young performers for their own future in Music.

**Nance Grant AM, MBE**  
Our Patron



## CONCERT 1

### CONCERT 1

#### OPENING CONCERT AND RECEPTION

Sponsored by Cofield Wines

Friday 16th November

1.30pm at Adamshurst Ballroom

Guest of Honour: His Excellency General The Honourable David Hurley AC DSC (Ret'd), Governor of New South Wales.

### FLINDERS QUARTET

Felix MENDELSSOHN (1809-1847)  
Scherzo in A minor, Op.81 No.2  
Capriccio in E minor, Op.81 No.3

The young Mendelssohn's father held a regular series of Sunday concerts at the family home in Berlin where Felix and his sister Fanny would perform their works with paid members of the Court Orchestra. With 13 string sinfonias and the Octet to his credit, by the age of 18 Mendelssohn had well and truly mastered writing for string ensembles.

He continued writing for string quartet throughout his life, including several stand-alone movements which may have been intended for larger works. In 1850, three years after Mendelssohn's death, a set of four such unrelated works were published as Op.81. The Scherzo, composed in 1847, is vintage Mendelssohn in a form that he made so much his own in works like his incidental music for *A Midsummer Night's Dream*. This piece has something of the same rhythmic character, and of course that lightness of touch so typical of Mendelssohn in this mood.

The Capriccio dates from 1843, when Mendelssohn was busy founding the Conservatorium in Leipzig, once the city of J S Bach. Like some of his string sinfonias it is in two parts, an opening andante and a fast, fugal section, reflecting his abiding love of the Baroque and the music of Bach in particular.

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### ORPHEUS PIANO TRIO

Maurice RAVEL (1875-1937)  
arr. Benjamin Martin  
*Mother Goose Suite*  
*Pavane of the Sleeping Beauty*  
*Tom Thumb*  
*Laideronnette, Empress of the Pagodas*  
*Conversations of Beauty and the Beast*  
*The Fairy Garden*

*Playing Fast and Loose with Mother Goose* by Peter Goldsworthy, narrated by Gaye Pattison

Ravel was born in south-western France to a Basque mother and Swiss father but spent his entire life in Paris. Like Tchaikovsky, he saw a strong connection between childhood and enchantment. *Mother Goose* began life as the 'Pavane of the Sleeping Beauty' for piano, four hands. Ravel composed it for Mimie and Jean Godebski (aged six and seven respectively), to whose parents he had dedicated his Sonatine for piano. Ravel then composed four more *pièces enfantines* depicting characters from the fairy-tales anthologised by three 17<sup>th</sup> century authors: Charles Perrault ('Sleeping Beauty' and 'Tom Thumb'), the Baroness d'Aulnoy ('Laideronette') and the Prince of Beaumont ('Beauty and the Beast'). 'The Fairy Garden' was an original inspiration. The work's premiere in 1910 was given by two other children, Jeanne Leleu (later a professor at the Paris Conservatoire) and Geneviève Durony.

The 'Pavane' is a slow and stately Renaissance dance with gently repeated motifs and modal harmony that establishes Ravel's characteristic use of pungent dissonances on the strong beats of the bar. 'Tom Thumb' is shown at the moment where he realises that he is lost; the breadcrumb trail he left has been eaten by the birds. 'Laideronette' ('little ugly girl') is represented in music where glinting pentatonic ('black-note') figures give the piece its 'oriental' flavour. Much closer to home, 'Beauty and the Beast' is a waltz where any menace is dispelled by the Beast's eventual transformation, graphically depicted, into Prince Charming. Finally, 'The Fairy Garden' is imagined in music that gathers power through simple repetition until an ecstatic, climax of rippling scales.

## CONCERT 1

### PETER GOLDSWORTHY – Australian Writer

Peter Goldsworthy AM wrote the libretti for the Richard Mills operas 'Summer of the Seventeenth Doll' and 'Batavia', the latter winning them the inaugural Helpmann Award for Best New Work. He also wrote the lyrics of 'The Ring-tone Cycle' for composer Graeme Koehne, a cabaret opera for soprano, piano trio, and iPhone. A new opera based on the lives of Ned and Ellen Kelly, written with composer Luke Styles, will be premiered in Perth next year by the Lost and Found Opera Company. His first novel for ten years, *Minotaur*, will also be published by Penguin Viking next year.

### AYSE GÖKNUR SHANAL & HELENA KERNAGHAN

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

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

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

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

### AYSE GÖKNUR SHANAL & FLINDERS QUARTET

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

Villa-Lobos has been quoted as saying 'one foot in the academy and you are changed for the worst!' yet had a profound effect on music education in his native Brazil particularly during the 1930s. He is said to have collected some 1000 Brazilian folk-tunes, and even though never documented that many, the influence of his country's music is pervasive. Complementing that, he was open to the developments in compositional technique of mid-century Europe. His most popular works, the *Bachianas Brasileiras* are masterly fusions of intricate counterpoint – and a homage to J S Bach, whom he regarded as 'a mediator among all races' – with Brazilian colour and dance rhythms. The fifth of the *Bachianas Brasileiras* includes two vocal settings. The first, *Ária* is to a verse of Ruth V Correa, framed by wordless *vocalise* and humming, that depicts a transcendently beautiful moonlit night.

### OPENING RECEPTION

You are all welcome to our Opening Reception following Concert 1 with refreshments available from Cofield Wines and Almar Organics

## CONCERT 2

### CONCERT 2

#### RISING STARS MASTERCLASS

Sponsored by St Matthew's Music Association

Friday 16<sup>th</sup> November

4.00pm at Adamshurst Ballroom

Aylish Jorgenson 'Elegie Op.24' - FAURE

William Tomkins 'Sonate 1st mvt' - FRANCK

Jespah Cropley 'Music for a While' - PURCELL



#### AYLISH JORGENSON (Cello)

Performs for Zoe Knighton

The Rising Stars Masterclass Concert is sponsored by the St Matthew's Music Association; to whom we are extremely grateful for providing these wonderful opportunities. Throughout the year they have funded workshops for local aspiring Classical musicians with artists such as Shanul Sharma (Tenor) and Melissa Doecke (Inventi Ensemble).

Teaching and performing are both integral to the music-making experience, and we are once again extremely fortunate to have professional musicians who are also experienced educators involved in our festival. One of the primary reasons for establishing a Classical Music festival in Albury is to inspire and instruct young up and coming musicians from the local area.

Two of the students performing in today's masterclass will also participate in the student-based string quartet in this evening's concert, performing Gordon Kerry's 'Let Your Light Shine' under the expert tuition of local violinist and teacher, Kaori Sparks. These musical interactions between student and teacher are invaluable opportunities and experiences for any aspiring young musician, and we are proud to have a high level of student involvement throughout the festival weekend.

Concert masterclasses are amazing experiences for performers, tutors and audience members alike, and we hope you enjoy today's workshop and appreciate the incredible talent of our young local student performers!

Helena Kernaghan, Artistic Director

Aylish started her music career 12 years ago, at age 3 under the watchful eyes of Catriona Byles at the Murray Conservatorium. Developing both soloist and ensemble skills, she quickly became part of the Albury music community playing in both ensembles at the Conservatorium and busking. In 2012 (age 9) she got asked to play in the Albury High musical Aida, the first of many musicals. The following year she got selected to play her first solo on the Sydney Opera House stage - part of NSW DoE Festival of Instrumental Music. Fast forward a few years, she played the solo work of Reclaiming the Spirit (Katherine Hopkins). Then, the following year, joining her duet partner Heath Moir, played 'Resistance' (2CELLOS) at the same festival, as well as in many orchestras such as the NSW Reginal Youth Orchestra. This year in January she toured the UK and Ireland with the NSW Arts Unit Orchestra and Singers and will later this year will be playing with the orchestra for the NSW School Spectacular. She is currently studying with Katherine Hopkins and on a Scholarship from the St Matthew's Music Association. In the future she hopes to work with Chamber Groups and Orchestras.

## CONCERT 2



### **WILLIAM TOMKINS (Violin)**

Performs for Wilma Smith

William began learning the violin with Sharon Emmet at Yackandandah Primary at age 5 in 2007. After learning the basics and developing a liking for the instrument he was transferred to the well-regarded violinist David Pietsch. Under David's tuition William won his first eisteddfod championship at age 8 and over the years has competed every year since. After moving to The Scots School Albury, William joined a number of the musical groups on offer, performing in dozens of concerts and shows. Over the years he has become a well-developed musician winning the Ruth Whyte Memorial Award for musical excellence and being appointed senior string captain as well as numerous other awards. For the last 6 years he has been under the masterful tuition of Kaori Sparks through a St Matthews Music Association scholarship, and during this period has had many enjoyable experiences performing for the local and wider community. He hopes to continue perusing his love for music and performance under Kaori's guidance for years to come.



### **JESPAH CROPLEY (Voice)**

Performs for Ayşe Gökür Shanal

All his life, Jespah has sung when he's happy. When he was 11, his mum signed him up for Gondwana Choirs' National Choral School and it's been the highlight of every year since. Coming back inspired by a previously unheard of level of musicianship and skill, he continued choral singing with the Yackandandah Folk Festival Choir. In 2014, an opportunity came up with The Boite's Melbourne Millennium Chorus. Every Friday evening a regional group was held at his house in preparation for a final performance at Hamer Hall with the other groups. In his three years of participation he sang Alto, Tenor, and eventually, Bass. Also in 2014, he was the soloist in a local Benjamin Britten concert through the Murray Conservatorium. More recently, he joined The Scots School Albury and has been an active participant in all their vocal music programs. Thanks to the generosity of the St Matthew's Music Association Scholarship, he is currently working with the incredible Peter Mander, as well as his amazing accompanist Helena Kernaghan, who just recently supported him through his final HSC music performance. Next year he hopes to join the Trinity College Choir while he studies music at Melbourne University.

## CONCERT 3

### CONCERT 3

#### ENSEMBLE LIAISON & FLINDERS QUARTET

Sponsored by Peter Evans, Deputy Chairman  
of Ramsay Health Care

Friday 16<sup>th</sup> November

7.00pm at St Matthew's Church

Guest Speaker: His Excellency General The  
Honourable David Hurley AC DSC (Ret'd),  
Governor of New South Wales.

### FLINDERS QUARTET

Felix MENDELSSOHN (1809-1847)  
String Quartet No.2 in A minor, Op.13  
*Adagio - allegro vivace*  
*Adagio non lento*  
*Intermezzo: allegretto con moto - allegro di molto*  
*Presto - adagio non lento*

In his book of the same title, Charles Rosen calls them the 'Romantic Generation': Mendelssohn, Schumann and Chopin, all born – in very different circumstances – within a year of each other. Mendelssohn's love of the Baroque and classical periods would have far reaching effects on his own music and his career as a conductor, and make him seem, misleadingly, the most conservative of the Romantic Generation.

The String Quartet Op.13 was written in 1827 during his summer vacation from the University of Berlin, where his mother hoped he would get an education 'so rare in musicians'. Beethoven had recently died, and Mendelssohn had obviously understood the importance of the late Beethoven quartets more than many of his contemporaries. This work shows a number of subtle influences of Beethoven without, however, sounding derivative. Like Beethoven, Mendelssohn creates moments of extraordinary grace out of seemingly no material, and, as in late Beethoven, there is a fruitful tension between the popular and the 'learned'. Mendelssohn shows his mastery of fugue, for instance, but can then write the simplest melody and accompaniment as in the *Intermezzo*, which is itself balanced by a shimmering Trio section. The whole work, more interestingly, is derived from the melody of his song 'Frage', Op.9 No.1, known also as 'Ist es wahr?' – Is it true? The first three notes of the song form a characteristic 'motto' theme which is heard and transformed in all four movements.

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

### THE SCOTS SCHOOL CHOIR 'CANTABILE'

Conducted by Alison Mitchell

Accompanied by William Tomkins (Violin)

Isabelle Weule (Violin)

Aylish Jorgenson (Cello)

Conducted by Kaori Sparks (Viola)

Gordon KERRY (born 1961)

Let Your Light Shine

*The Composer writes:*

Let your Light Shine was commissioned for children's chorus and strings by Sydney Church of England Girl's Grammar - Redlands in 2007. The theme of 'light' was suggested to me, so I chose various relevant verses from the First Letter of John, as well as the Gospels of St. Matthew and St. John. Sadly, the planned concert never went ahead, so this is - to my knowledge - the first performance.

## CONCERT 3

George GERSHWIN (1898-1937)  
*Rhapsody in Blue*

### INTERVAL

Refreshments available from Cofield Wines  
and Almar Organics

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

### ENSEMBLE LIAISON

Astor PIAZZOLLA (1921-1992)  
*Las Cuatro Estaciones Porteñas* (The Four Seasons of the Porteñas)  
*Primavera Porteña* (Spring)  
*Verano Porteño* (Summer)  
*Otoño Porteño* (Autumn)  
*Invierno Porteño* (Winter)

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

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

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

Tango itself was originally far from high art, and while its origins are complex, it was the music of the *porteños* and *porteñas* – inhabitants of the slum port areas of Buenos Aires – in the early twentieth century which is the root of Piazzolla's art. These four pieces, composed between 1964 and 1970 and much arranged, are tango portraits of a particular aspect of Buenos Aires life through the year.

## SAVE THE DATE

ALBURY CHAMBER MUSIC FESTIVAL 2019

Friday 15th – Sunday 17th  
November 2019

Details will be posted on website:  
[www.alburychambermusicfestival.com.au](http://www.alburychambermusicfestival.com.au)

## CONCERT 4

### CONCERT 4

#### DANIEL DRIES ORGAN RECITAL

Saturday 17th November 2018

10.30am at St Matthew's Church

### DANIEL DRIES

Sigfrid KARG-ELERT (1877-1933)

*Choral Improvisation for Organ Op. 65, No. 59*  
*Marche Triomphale*

Karg-Elert's works were admired outside Germany, especially in the U.K. (the Organ Music Society of London held a ten-day festival in his honour in 1930) and in the U.S.A., but in his home country his music was almost completely neglected. His musical style has been characterised as being late-romantic with impressionistic and expressionistic tendencies. His profound knowledge of music theory allowed him to stretch the limits of traditional harmony without losing tonal coherence.

Having been introduced to the harmonium by the Berlin publisher Carl Simon, he composed extensively for that instrument. He reworked several of his harmonium compositions for organ but in 1909 he composed his first original organ piece, *66 Chorale Improvisations, Op. 65*.

The *Marche Triomphale* from Op. 65 is based on the Chorale "Nun danket alle Gott" (Now thank we all our God). As the name implies, this work is triumphant and celebratory with the chorale implied rather than being quoted directly.

Johann Sebastian BACH (1685-1750)

*Bist du bei mir, BWV508*

"*Bist du bei mir, geh ich mit Freuden*" (If you are with me, I go with joy) is an aria which Bach included in the 1725 Notebook for Anna Magdalena Bach. This was the second Notebook that Bach prepared for his wife and, like the first, was designed to further her

keyboard skills. Both Notebooks contain teaching material by Bach himself as well as recreational material by other composers. Although it has long been thought that Bach was the composer of this aria, it is now recognised that this is an aria from Gottfried Heinrich Stölzel's opera *Diomedes*. Anna Magdalena was an accomplished soprano and this addition would have given her much pleasure.

Stölzel (1690-1749), although an undervalued composer, was much admired by Bach and several of his works were in Bach's library. The question whether the perception and popularity of the piece would have been affected if it would have been identified as Stölzel's in an earlier stage remains unanswered.

Today we hear this delightful and much-loved work as transcribed for solo organ.

Dietrich BUXTEHUDE (1637-1707)

*Chaconne in E minor, BuxWV 160*

This *Ciacona* (or *Chaconne*) -- lasting just under six minutes -- may be a brief work, but it is a substantial one nonetheless, offering more than modest evidence to bolster the commonly held view that Buxtehude was the most important composer for organ before Bach.

The theme is gentle and builds slowly from a recurring four-note germ of descending contour in the harmonies. Gradually the music develops a sense of momentum, and greater contrapuntal activity accrues, the whole always maintaining its hymn-like character, its worshipful feeling. Typically, a *Ciacona* is slowly or moderately paced, but this E minor effort has a lively character, even if it does not move swiftly or have propulsive rhythms. It grows from a modest, almost sombre mood at the outset to a brighter, stately character two minutes or so into the piece. By the midpoint, however, the music takes on a grandeur in its seriousness, with rich, bass-laden harmonies and often thick chords. The work ends gloriously and with a feeling of happy resolution, the whole imparting a sense of journey through tribulation and arrival at final triumph.

## CONCERT 4

Louis LEFEBURE-WELY (1817-1869)

*Meditaciones religiosas Op.122, No.3 Récit de Hautbois*

*Boléro de Concert Op. 166*

Louis-James-Alfred Lefébure-Wely was a nineteenth century French organist and composer who played a major role in the development of the French symphonic organ style. He was closely associated with the organ builder Aristide Cavallé-Coll, inaugurating many new Cavallé-Coll organs.

His playing was virtuosic, and as a performer he was rated above eminent contemporaries including César Franck. His compositions, however, are less substantial than those of Franck and his confreres in the French Romantic school, and they have not held such a prominent place in the repertory. Nevertheless, in recent years his works have reappeared in recitals and as Postludes for church services.

*Meditaciones religiosas Op.122* is a set of nine pieces composed in 1858 and dedicated “à sa Majesté la Reine Doña Isabel d’Espagne”. The third piece, “*Récit de Hautbois*”, is a gentle melodious work which features the “Hautbois” (English “Oboe”) stop on the “Récit” (English “Swell”) division of the organ.

*Boléro de Concert Op. 166* was originally composed for harmonium and presents the Spanish national dance as a concert piece for the drawing room. The work is dedicated to Lefébure-Wely’s student Madame la Comtesse Bois de Mouzilly, a noble woman who lived in Paris and had a quality harmonium in her salon.

Charles-Marie WIDOR (1844-1937)

*Symphonie No. 6, Op. 42, No. 2*

*Symphony No. 6* contains five movements. An interesting feature of this symphony is the inclusion of movements in seemingly unrelated keys. The first movement, *Allegro*, in G minor, opens with a bold and vigorous theme, announced at the start on full organ, and then reiterated and developed in several keys and with various accompaniments, until a short unison bravura passage leads to the final agitato statement of the theme which brings the movement to a powerful conclusion.

The second movement, *Adagio*, opens with a dreamy, chromatic, descending theme in the key of B major. Its middle section is more agitated and while the key signature changes from five sharps to four flats, there is no predominant tonality. It concludes, however, as it opens in B major.

The third movement is an “*Intermezzo*” in G minor marked *Allegro*. This movement is full of vitality and excitement. A middle section in quavers provides some relief from the constant staccato semi-quavers of the outer sections.

The fourth movement is in the key of D flat major and is marked *Cantabile*. It offers some respite after the aggression of the third movement and before the return to boldness with the final movement.

The fifth movement is marked *Vivace* and returns to the key of G only this time in the major mode. This movement is massive with its bold and fanfare-like opening chords. This theme recurs throughout the movement and is interspersed with a bravura passage and playful passages based on a descending motif. It concludes with a flourish and the restatement of the opening theme.

Adapted from notes by © Dr Allan Beavis 2018



## CONCERT 5

### CONCERT 5

#### PIANO CHAMBER ENSEMBLES

Saturday 17<sup>th</sup> November

2.00pm at St Matthew's Church

In memory of William Poskitt (1977-2008)



#### BENJAMIN MARTIN

Alexander SCRIBIN (1872-1915)  
*Poème-Nocturne* Op.61

Scriabin was groomed for a career as a concert pianist (along with his direct contemporary Rachmaninoff) at the Moscow Conservatory. As early as 1892 he gave a concert of his own piano music, which led to publication and the first of a series of concert tours abroad. By 1899 he held a professorship at the Conservatory, but in the early years of the new century, resigned to concentrate on his composition. As his career progressed, Scriabin famously began to think of himself as a prophet, expressing esoteric truths through his music. Sadly, he died before realising his dream to create an apocalyptic event of light and music, on a peak in the Himalayas that would bring this world to an end and usher in a new universe.

As his philosophical ideas developed Scriabin frequently composed what he called 'poèmes' – self-contained works that conformed to no classical model or genre. The *Poème-Nocturne* dates from 1911-12 and is the longest of the 20 such works. It demonstrates his exquisite sense of piano sound, his idiosyncratic approach to musical form, and a distinctive musical language in which he experiments with 'synthetic' scales.

#### FLINDERS QUARTET & BENJAMIN MARTIN

Elena KATS-CHEMNIN (born 1957)  
Piano Quintet No.1 'The Offering'

Elena Kats-Chernin studied music in Moscow, Sydney and Hanover. She has created works across nearly every genre, from rags to operas and works for robotic sound machines to a full scale choral symphony. Her music featured at the opening ceremonies of the 2000 Sydney Olympic Games and the 2003 Rugby World Cup. She has received several awards including the Sounds Australian, Helpmann, Limelight, Sydney Theatre Award and Sidney Myer Arts Award. She has composed scores for three full length silent films for ZDF/arte TV channel in Germany; adapted three Monteverdi operas (premiered September 2012), and wrote a children's opera *Schneewittchen und die 77 Zwerge* for Komische Oper Berlin (premiered in 2015). Her Russian Rag became Max's theme in the 2009 claymation *Mary and Max* by Oscar winning director, Adam Elliot. Her previous collaborations with Flinders Quartet were *Re-Inventions* and *Joyce's Mob* (String quartet No. 1).

Elena Kats-Chernin's first piano quintet was commissioned as a birthday present by Chris Arnold and Margot Costanzo, and she has held her dedicatees very much in the front of her mind in the construction of this work.

## CONCERT 5

*The composer writes:*

This project is the third time Flinders Quartet and I have worked together, it has been a thrill to write each piece for them. Not only do they offer high virtuosity and technical flawlessness, there is also a wonderfully exquisite vitality, depth and beauty to their playing which is a great inspiration to a composer.

This work is in 5 movements, it is kaleidoscopic in nature and it has elements from different times and styles: from sparkingly light baroque in the 1st movement and the Andante of the 2nd movement to the bursting glimpses of charleston in the 3rd movement followed by reflectively still 4th, which prepares for the energetic last movement with a rhapsodic Finale.

© Elena Kats-Chernin 2016

When I began composing the work, I had just experienced a few years of adapting three Monteverdi Operas, and one particular passage in *Orpheo*, of Euridyce in Act IV 'Ah, sight too sweet and too bitter!' just begged to be in this piece, both because of its alluring melody and harmonies and its meaning about deep love and loss.

The piece begins with this aria played by cello. It grows into lyrical and sometimes stirring material, with some quotes from Chopin and Bach woven into the texture.

The original version included marimba. The trio version was created for the Ensemble Liaison in 2017.

© Elena Kats-Chernin 2017

### INTERVAL

Refreshments available from Cofield Wines and Almar Organics

Bedřich SMETANA (1824-1884)

Piano Trio in G minor, Op.15

*Moderato assai – più animato*

*Allegro, ma non agitato – Alternativo I: Andante –*

*Alternativo II: Maestoso*

*Finale: presto*

### ENSEMBLE LIAISON

Elena KATS-CHERNIN

*Ballade*

*Ballade* was commissioned in 2012 by the Elizabeth Murdoch Creative Development Fund through the support of Ms Kathryn Fagg, Chair of Melbourne Recital Centre, for Ensemble Liaison. The piece was commissioned to celebrate Dame Elisabeth Murdoch's birthday in February 2013. Sadly, Dame Elisabeth died in December 2012 before the concert in her honour was to take place.

Only in the wake of the revolutions of 1848, and the related flowering of Romanticism in the arts, did 'nationalist' art music arise; by the 1870s Bedřich Smetana was regarded as the doyen of Czech composers. But Smetana's eminence had not come easily. Despite wanting to be 'a Mozart in composition and a Liszt in technique', he failed to achieve fame as a piano virtuoso. While a music institute that he and his first wife founded and ran enabled him to survive, he left Prague in 1855 feeling neglected and settled in Göteborg where the Swedes, he complained, thought of any music composed after Mozart as 'indigestible'. He returned to Prague in 1862 where, largely through the medium of opera – in Czech – he contributed to the foundation of a confident national art music.

The Piano Trio dates from the mid-1850s, and had its genesis in the 31-year old composer's grief at the death of his daughter; in fact only one of four daughters survived infancy, but Bedřiska died at the age of four, having already shown great musical promise.

## CONCERT 5

*Smetana wrote:*

The loss of my eldest daughter, that extraordinarily gifted child, inspired me to write the Trio in G minor in 1855. In the winter of the same year, in December, it was performed in public in Prague, with myself at the piano, Königslöw, violin, and Goltermann, cello. Success—nil. The critics condemned it of one accord ... A year later we played it to Liszt at my home; he fell round my neck and congratulated my wife on the work.

Smetana's grief is embodied in the first movement, which begins with an impassioned solo violin theme that has ramifications throughout the work. From this solitary grief the music builds to ever more anguished statements. The central movement is effectively a scherzo with two highly contrasting trios, one lyrical, one restrained but grief-stricken. The energetic finale has been likened to Schubert's *Erkönig* (the tale of a child dead before its time), and before the coda there is a sombre funeral march.



## CONCERT 6

### CONCERT 6

#### RUSSIA AND THE ORIENT

Sponsored by Stean Nicholls Real Estate

Saturday 17<sup>th</sup> November

7.00pm at St Matthew's Church

### AYSE GÖKNUR SHANAL & ASHLEY HRIBAR

Nikolai Andreyevich RIMSKY-KORSAKOV  
(1844–1908)

*О чём в тиши ночей*, 'What I Secretly Dream  
About' Op.40, No.3

*Сон в летнюю ночь*, 'A Midsummer Night's  
Dream' Op. 56, No.2

Rimsky-Korsakov, along with Cesar Cui, Mili Balakirev, Modest Mussorgsky and Alexander Borodin, was part of a group known in Russia after 1867 as 'the Five', or in English the 'Mighty Handful', who disdained 'technique' and were dedicated to producing music that was unpolluted by the influence of the West. In writing songs, this ideology stressed the need for declamatory music based on Russian speech-rhythms rather than long 'European-style' melodies. Rimsky-Korsakov eventually abandoned 'the Five', becoming – shamefully in Balakirev's view – a Conservatory professor and honing his technique as one of the great orchestrators of all time. In 1897-8 he wrote a colossal number of 'romances' – that is, songs modelled after French art-songs, rather than the rough-hewn style favoured by the Five. 'What I Secretly Dream about' and 'A Midsummer Night's Dream' both set verse by A N Maykov. In the first, the singer refuses to admit what it is she dreams of at night, though it becomes clear enough; in the second, the singer is visited, and seemingly ravished, by the god of illusions and dreams.

**SN** STEAN NICHOLLS

### ORPHEUS PIANO TRIO

Anton ARENSKY (1861-1906)  
Piano Trio No.1 in D minor, Op.32  
*Allegro moderato*  
*Scherzo: Allegro molto*  
*Elegia: Adagio*  
*Finale: Allegro non troppo*

When Arensky died at the age of 44 he had enjoyed an impressive career as a teacher, composer and performer. Upon graduating from the St Petersburg Conservatory in 1882, he was appointed to a professorship at the Moscow Conservatory. In 1895 he was appointed director of music at the Imperial Chapel in his hometown of St Petersburg, a position he held until 1901, when he left to devote himself to composition and performance. The D minor Trio dates from 1894, and was composed as a memorial to Karl Davidov, a cellist who had also been director of the St Petersburg Conservatory during Arensky's student days.

The violin introduces the opening movement's first theme, based on an emotively inflected upward arpeggio, over rippling piano triplets. The cello takes over the first phrase of the theme, singing it in duet with the violin, and in the many moments of surging passion, the strings often play together in octaves to sail through the roiling of the piano part. There are, by contrast, many diaphanous textures. To offset the emotive nature of the first movement, Arensky then gives us the *Scherzo*, where all is lightness, with short string motifs propelling piano writing that recalls, at times, Chopin, Schubert or Liszt. The trio section might almost be a deliberately clumsy parody of the famous *Scherzo* from Liszt's *Concerto Symphonique* No.4.

Davidov's memory is most present in the *Elegia* where the ornate melody is first stated on the cello against sombre piano chords; a quiet central major-key section has a translucent quality. The piano sounds the new theme over rocking string triplets before the strings begin a new duet and then return to the minor key. The *Finale* contrasts febrile energy with brief glimpses of lyrical regret, building to powerful climaxes. But its headlong motion is stilled by an *Andante* and a brief return to the *Elegia*'s theme before a short energetic coda.

## CONCERT 6

### INTERVAL

Refreshments available from Cofield Wines and Almar Organics

### AYSE GÖKNUR SHANAL & ASHLEY HRIBAR

Ibrahim YAZICI *Ada Sahilleri*

Turgay ERDENER *Calin davullari*

Muammer SUN *Uzun Kayak*

Arno BABAJANIAN *Elegie*

Pyotr Ilyich TCHAIKOVSKY (1840-1893)

*Отчего? 'Why?' Op. 6, No. 5*

*Ночи безумные, 'Wild Nights' Op. 60, No. 6*

*День ли царит... 'If the Day Dawns...' Op. 47, No. 6*

Unlike the nationalist Russian composers known as 'the Five', Tchaikovsky unashamedly cultivated 'Western' musical forms and manners. In the English-speaking world it is easy to underestimate the importance of his vocal music in Russia: his operas remain staples in Russian opera houses, and his 103 songs are some of the greatest settings of the language. They are heavily influenced by German song, especially that of Robert Schumann, and indeed, 'Why?', composed in 1869, sets a translation of a poem by Heinrich Heine, one of Schumann's favourites. In the song, the singer's gloom at being abandoned is reflected in a seeming pale coldness in the natural world. In A N Apukhtin's 'Wild Nights', composed in 1886, the sleepless singer is haunted by the image of the lover that has abandoned her. In the earlier 'If the day dawns', from 1880, and also setting a poem by Apukhtin, the singer, though alone, is gratefully sustained by love, her joy underlined by a substantial piano postlude.

**FESTIVAL SERVICE**  
**Sunday 18th November**  
**9.00am St Matthew's Church**



## CONCERT 7

### CONCERT 7

#### THE FIREBIRD TRIO

Sponsored by Tony and Prue Smith

Sunday 18<sup>th</sup> November

2.00pm at The Albury Club

#### THE FIREBIRD TRIO

Ludwig van Beethoven (1770-1827)  
*Trio for piano, violin and cello in B flat, Op.97,*  
*'The Archduke'*  
*Allegro moderato*  
*Scherzo: Allegro – Trio*  
*Andante cantabile, ma pero con moto*  
*Allegro moderato – Presto*

Beethoven's last, and greatest, Piano Trio was composed at high speed in March 1811 (though sketched the year before). It is thus a companion piece to his Seventh and Eighth Symphonies and the G major Violin Sonata, op.96, all works that mark the end of Beethoven's middle or, as it often called, 'heroic' period. Its nickname refers to its dedicatee, the Archduke Rudolph, who was one of Beethoven's most important patrons from 1809. Rudolph, as Maynard Solomon notes, 'seems to have worshipped Beethoven' and made valuable collections of first edition manuscripts and letters; Beethoven, for his part, dedicated no fewer than 15 pieces to Rudolph, and spoke of him 'with childlike reverence as he does [of] no other'.

Scholar William Kinderman places the Trio at 'dead-centre of Beethoven's creative development', as it reconciles the expansive Apollonian serenity of such works as the Fourth Piano Concerto with the intense concentration of pieces like the 'Quartetto serioso', Op. 95.

The first movement's opening theme unfurls over an unprecedented 33-bar period, unruffled in its stately rhythm and radiant major tonality, though containing several strongly contrasting motifs out of which Beethoven spins a lengthy development section. To contrast with the stateliness and

rich sonority of the first movement, Beethoven places the scherzo second. Here, his gift for the elaboration of concentrated motivic material is to the fore, with the scherzo proper set off against a trio that alternates between, in Nigel Fortune's words, 'a mysterious chromatic fugato in B flat minor and a brilliant piece of salon music – really a waltz – in D flat.'

The slow movement (though as Beethoven's tempo marking makes clear, not that slow) is the most substantial of the four and is in the variation-form that so defines Beethoven's late period. Astonishingly, given the movement's breadth, there are only four variations on the disarmingly simple melody. Often described as hymn-like, the theme has, as Kinderman remarks, something of the sarabande to it, with its frequently accents second beats in a graceful triple metre.

Like the Scherzo, the finale acts as a foil to the rich elaborations of the previous movement. It, like the opening, is marked *Allegro moderato*, but its final *Presto* coda, genuinely funny in the manner of Haydn, completes the work in a rush of energy.

Gordon KERRY (born 1961)  
Piano Trio No.3  
*Lento – Allegro - Grave*

\*World Premiere\*

*The composer writes:*

Commissioned for the Firebird Trio to premiere at the Albury Chamber Music Festival, this piece was composed during the winter of 2018. I had recently been struck by a quotation from poet Joseph Brodsky's memoir, *Watermark*, where he says that 'beauty at low temperatures is beauty'. Living at Sandy Creek, Victoria, I concur: in late autumn and winter the light is wonderful, and I love the mists and the occasional glimpse of snow. The trio, then, has a wintry feel. It is in one ten-minute movement that falls into three sections. It begins with a kind of chorale of simple chords (*Lento*), occasionally decorated with flurries, that provide much of the work's material. An improvised-sounding passage featuring the cello introduces faster music (*Allegro*) where the strings frequently play a shivering tremolo and the piano answers with glittering semiquavers. Another improvised-sounding section, featuring the violin, introduces

## CONCERT 7

the final slow section (*Grave*) where the strings play in counterpoint – sometimes, thanks to their open strings, in up to four parts, with brilliant flourishes from the piano.



**GORDON KERRY – Australian Composer**

Gordon Kerry lives on a hill in Victoria. Current and recent works include a Clarinet Quintet for the Omega Ensemble; his fourth opera, *The Snow Queen*, with John Kinsella, premiered at Wodonga by Victorian Opera; String Quintet No.2, for the Australian String Quartet and Pieter Wispelwey; String Quartet No.5 for the Acacia Quartet; and *Victorian Pastoral* for the Young Voices of Melbourne and Ensemble Liaison. Other recent works include song-cycles on poetry by David Malouf, various German poets, and Cocteau; the opera *Snow White and Other Grimm Tales* (with John Kinsella); and a violin concerto, *So Dream thy Sails*.

His symphonic works have been played by major orchestras here and in the UK, and in recent years he has been featured composer for *Musica Viva Australia* and composer in residence at the Australian National Academy of Music.

He has composed new works for the anniversary of the reconsecration of St Matthew's and the opening of the Albury Library Museum, the Riverina Summer School for strings and, for *Opera in the Alps* in 2004, he composed *Through the Fire* to commemorate the previous years' bushfires.

He is the author of *New Classical Music: Composing Australia* (UNSW Press) and studied in Melbourne with Barry Conyngham.

### INTERVAL

Refreshments available from Cofield Wines and Almar Organics

Igor STRAVINSKY (1882-1971)  
arr. Benjamin Martin  
*The Firebird Suite*  
*Introduction*  
*The Firebird and her Dance – Variation of the Firebird*  
*The Princesses' Round (Khorovod)*  
*Infernal Dance of King Kashchei*

For the 1910 Paris season of the Ballets Russes, artistic director Sergei Diaghilev commissioned Anatoly Liadov to compose a score to be choreographed by Mikhail Fokine. This new work would be 'the first Russian ballet' with a scenario drawn exclusively from Russian folklore. Liadov failed to deliver and Diaghilev turned to the 28 year-old Stravinsky, whom he rightly regarded as 'on the eve of celebrity'.

Fokine's scenario brings together three main characters. The Firebird herself is a kind of phoenix and, as Richard Taruskin notes, 'a thing of preternatural, elemental freedom, she personified the indifference of beauty to the desires and cares of mankind.' Kashchei (or Katschei) the Deathless, a demon attended by monsters, abducts maidens and turns knights to stone and has cognates in many mythologies. Finally, there is Ivan Tsarevich, who, of course, personifies a nationalist, indeed imperial, heroism.

## CONCERT 7

The story begins in the enchanted forest that surrounds Kashchei's castle. The Introduction begins in the sepulchral depths of the ensemble, rising to fluttering figurations and a fragmentary, plaintive melody. The Firebird's dance, as she enters pursued by Ivan Tsarevich, is a spritely waltz which dissolves as Ivan captures her. The Firebird begs for her freedom in a slow dance (Variation) and promises to come to Ivan's aid should he ever require it; as a token of her promise she gives him a plume from her tail. Moving deeper into the forest, Ivan finds himself in the garden of Kashchei's castle.

Thirteen princesses appear and play a game with golden apples; Ivan, enchanted by the thirteenth princess's beauty, reveals himself and they all perform a stately round-dance (*Khorovod*) to a Russian folk-tune. Kashchei's monsters appear, capturing Ivan as Kashchei arrives. The monsters attempt to turn Ivan to stone in the face of the princesses' pleas for mercy. Ivan summons the Firebird; she appears and casts a spell on the monsters. In the single-movement Finale, a long-breathed melody announces the destruction of evil and the reawakening of the knights who Kashchei had turned to stone. Ivan, naturally, marries the thirteenth princess in music of great ecstasy.

Benjamin Martin's arrangement uses four movements from the 1919 Suite.

Joseph HAYDN (1732-1809)  
Piano Trio in E flat minor, Hob. XV:31 *Jacob's Dream*  
*Andante cantabile*  
*Allegro ben moderato*

With the death of his long-time employer, Prince Nicholas Esterházy, in 1790, Haydn was granted an annuity by the new Prince, who didn't care as much for music. The composer had lived and worked in obscurity in the Prince's remote Hungarian palace, Eszterháza, almost unaware that publication of his work had spread his fame throughout Europe. In 1791, he made the first of two tours to London, on both occasions to be treated like a rock-star. The London experience had several results, among them making the acquaintance of pianist Therese Jansen, for whom he wrote a number of late works including the Trio HV:31. In casting the piece in two movements, Haydn was reverting to a form he had largely abandoned after the 1780s. He composed the second movement first, giving it the nickname (which he later scrubbed out) of 'Jacob's Dream'. This, apparently, was a joke on a German violinist living in London. In Genesis 28:12, the patriarch Jacob dreams of a ladder which angels use to descend from heaven to earth and back. Haydn felt that the violinist spent too much time unsuccessfully trying to show off in his top register, so wrote this piece to challenge him. Haydn introduces this brilliant major-key movement with a more sober *Andante cantabile* in the minor key. In both movements Haydn explores unusually remote keys, and, probably as a result of hearing and playing London-made Broadwood pianos, discovers some quite new sonorities.

Notes © Gordon Kerry 2018 unless otherwise credited.

## PERFORMERS

In order of appearance

### FLINDERS QUARTET



Flinders Quartet (FQ) is instantly recognisable as one of Australia's most loved chamber music ensembles. A quartet for the twenty-first century, FQ continues its second decade with acknowledged musical skill and maturity. The groups dynamic and stirring performances of a full spectrum of repertoire have audiences and critics articulating their esteem, and the quartet is a highly-respected force in Australian chamber music. FQ regularly commissions and premieres works by Australian composers. In 2018, the quartet will premiere new works by Andrew Ford and Iain Grandage, arrangements by John Rotar, and will revisit a commissioned work by Calvin Bowman. In their ongoing mission to further the Australian tradition of chamber music, FQ has previously commissioned and premiered works by Peter Sculthorpe, Katy Abbott, Ross Edwards, Elena Kats-Chernin, Stuart Greenbaum, Richard Mills, Paul Dean, Paul Grabowsky, Ian Munro and Tom Henry.

Building on its 2006 Limelight Award and 2007 Melbourne Prize for Music nomination, FQ was nominated for a 2007 ARIA (Australian Recording Industry Association) award for its performance of Gillian Whitehead's *Bright Forms Return* in collaboration with new music ensemble Halcyon. In 2010, Flinders was again nominated for the Melbourne Prize for Music, and in 2011 received an ARIA nomination for its CD release with Karin Schaupp (guitar), *Fandango*.

The quartet is regularly invited to perform and tour for chamber music presenters such as *Musica Viva*, and is in demand at festivals throughout Australia often in association with some of the country's finest talents, including Timo-Veikko ('Tipi') Valve, Slava Grigoryan, Kristian Chong, Ian Munro, Paul Dean, Karin Schaupp, Genevieve Lacey and

Jayson Gillham. International engagements have taken FQ to the UK, Singapore, Canada, and most recently, Sweden and Finland, where it was invited to perform the complete string quartets by Sibelius.

### Zoe Knighton (Cello)



After starting cello at the age of nine with Jill Kahans, and graduating from the University of Melbourne with the highest mark of her year, Zoe went on to establish herself as one of the country's most sought after cellists. Having studied with Christian Wojtowicz, Michel Strauss (Paris), Nelson Cooke, and Angela Seargeant, she has continued this legacy by teaching at The University of Melbourne, Victorian College of the Arts, Monash University, The University of Tasmania, The Australian Youth Orchestra, The Victorian Amateur Chamber Music Society, as well as other masterclasses and workshops.

Zoe has played numerous concertos with Melbourne orchestras, and with pianist Amir Farid made an impressive debut at the Melbourne Recital Centre to great critical acclaim in 2009. Their partnership continues with recordings for ABC, concerts throughout Australia and the release of five CDs on the MOVE label. She has been praised for her "thrilling tenor sound" (*Limelight Magazine*), "sublime phrasing", and "many great technical demands which Knighton carried off with ease."

Zoe continues to freelance with Melbourne's orchestras and is a regular panellist for national and international competitions.

Zoe is a founding member of Flinders Quartet.

## PERFORMERS

### Wilma Smith (Violin)



Wilma Smith is Artistic Director and violinist of Wilma & Friends, a chamber music series based in Melbourne and presenting concerts throughout Australia and New Zealand. She is also Artistic Director of the Melbourne International Chamber Music Competition and teaches violin and chamber music at the University of Melbourne, Monash University, Scotch College and Korowa Anglican Girls' School.

Wilma was born in Fiji and raised in New Zealand. She studied in Boston at the New England Conservatory with the legendary Dorothy DeLay and Louis Krasner then was founding First Violinist of the Lydian String Quartet, winners of the Naumburg Award for Chamber Music and multiple prizes at the Evian, Banff and Portsmouth International String Quartet Competitions. She was Concertmaster of the Harvard Chamber Orchestra and Handel and Haydn Society and performed regularly with the Boston Symphony Orchestra and Boston Pops Orchestra.

Invited to return home to form the New Zealand String Quartet, Wilma was First Violinist until she was appointed Concertmaster of the New Zealand Symphony Orchestra, a position she held for nine years before moving to Melbourne to be Concertmaster of the Melbourne Symphony Orchestra from 2003 to 2014. Wilma also appears as Guest Concertmaster with Sydney, Adelaide, West Australian, and Tasmanian Symphony Orchestras along with Orchestra Victoria and the Auckland Philharmonia Orchestra.

### Nicholas Waters (Violin)



Melbourne-born, Nicholas graduated from ANAM's Professional Performance Program in 2016 whilst also an Emerging Artist with the Australian Chamber Orchestra (ACO). He received the E. V. Llewellyn Memorial Award for Overseas Study in 2016, taking lessons with Prof. David Takeno in London and Prof. Oliver Wille in Hanover. He won the Bach Prize in the 2015 Kendall National Violin Competition, and toured China with the Sydney Symphony Orchestra as a 2014 Fellow.

Nicholas is a founding member of Affinity Collective and also performs with Melbourne Symphony Orchestra, Melbourne Chamber Orchestra, ACO Collective and Momentum Ensemble.

### Helen Ireland (Viola)



Originally from Adelaide, Helen has made Melbourne her home since moving in 2000 to attend the Australian National Academy of Music. Helen is also a core member of the Melbourne Chamber Orchestra and teaches viola at Melbourne University. A graduate of the Canberra School of Music, Helen was awarded the Erica Haas prize

## PERFORMERS

for chamber music. She participated in several Australian Youth Orchestra tours, becoming principal viola of the Camerata in 1998. In 1996, Helen was a finalist in the viola competition at the International Winter School for Strings. Helen has worked with many leading Australian orchestras, including the Australian Opera and Ballet Orchestra and the Tasmanian Symphony Orchestra. She plays regularly with the Melbourne Symphony Orchestra and Orchestra Victoria where she has been guest principal and associate principal. Helen is qualified as a Feldenkrais practitioner and looks forward to helping other musicians with this work.

Helen is a founding member of Flinders Quartet.

### ORPHEUS PIANO TRIO



The Orpheus Piano Trio formed in early 2012. Comprising pianist Helena Kernaghan, violinist Kaori Sparks and cellist Sam Goble, the trio enjoy the challenge of being an interstate, rural dwelling ensemble with members calling Albury and Castlemaine home.

All members of the Orpheus Piano Trio are established performers in their own rights, and have gained experience performing and studying internationally throughout Europe, Asia and Australia. Sam and Helena have been collaborating in duo and trio combinations since meeting at the Victorian College of the Arts in 1997. Kaori and Helena first collaborated in 2011 for the Help Japan fundraiser concert series in their current hometown of Albury. Since their first concert in Castlemaine in 2012, Orpheus Piano Trio have performed regularly in various venues around Victoria and the Riverina. Highlights of these early years include performing at Melbourne's Bennett's Lane

jazz club for the William Poskitt Memorial concert, as well as regional tours with stops in Wodonga, Bright, Wangaratta, Wagga Wagga, The Capital Theatre Bendigo & St Matthew's Church Albury.

2016 was an exciting year for the trio as they were featured as Ensemble-in-Residence for the 1st annual Albury Chamber Music Festival. In recent years the group have extended their regional performances to venues such as The Old Castlemaine Gaol, Cope Williams Winery in Romsey, and the Deniliquin town hall. For their second year as Ensemble-in-Residence at Albury Chamber Music Festival, they presented Shostakovich's Trio and Messiaen's *'Quartet for the End of Time'* with clarinettist David Griffiths. 2017 saw the trio release their first studio recording of works by Shostakovich and Dvorak.

With an established reputation and following throughout regional Victoria and New South Wales, Orpheus Piano Trio will continue to focus on bringing music of the highest standard to many country towns that are sometimes left off the map of the larger groups of Australia.

### Kaori Sparks (Violin)

Kaori Sparks (nee Nogi) was born in Fukushima, Japan. She began playing violin at the age of four. She studied violin, viola and piano at Musashino Music University in Tokyo, receiving honours for violin, violin-piano duet, chamber music, and orchestra performance. She graduated in 2002.

Kaori studied violin under Musashino professors Hiroshi Nishida, Robert Davidovich and Katsuya Matsubara, violin - piano duet with Georgi Badev, and chamber music with Sandor Nagy and Kalman Berkes. She performed many concerts as a selected student of the University's Orchestra, and also went to Hungary in 2001 for the Orchestra's European concert tour, which performed at venues like the Liszt Music Academy in Budapest.

Kaori toured Europe as a member of the Tokyo-Budapest String Quartet, and Tokyo-Budapest Ensemble five times between 2004-2006, under the directorship of concert clarinettist and conductor, Kalman Berkes. She performed at various music festivals including Zell am See Music Festival (Austria) in 2005 - 06, Salzburg Open Air Mozart Festival 2005 and the Budapest Spring Festival 2005 - 06. She also performed with

## PERFORMERS

the Salzburg Festival Orchestra and Hungarian National Orchestra during this time. The Tokyo-Budapest Ensemble also appeared on TV and radio programs (Hungarian ABC TV and ABC Radio).

In 2005 the Tokyo-Budapest Ensemble received sponsorship from the EU Cultural Exchange Committee and held recitals at the Hungarian Embassy and Tsuda Hall in Tokyo. The latter venue saw the world premiere of Hungarian pianist/composer Gyorgy Vukan's "Five Jokes" with a clarinet quintet including Kalman Berkes.

Kaori scaled back her concert performances in 2007 and concentrated on teaching, both adults and children. She and her family relocated to Albury, Australia in early 2009. Since 2012 Kaori has run her own violin studio in Thurgoona NSW, called Kaori Sparks Violin Services. She has also returned to performance, mainly chamber music as a member of the Orpheus Piano Trio with pianist Helena Kernaghan, and cellist Sam Goble.

### Sam Goble (Cello)

Sam Goble finished his degree of Master of Music Performance in 2006 at the Victorian College of the Arts. In 1996 he was awarded a Melbourne Symphony Young Artist Award for which he chose the Saint-Saens Cello Concerto in A minor to workshop and broadcast. This year also saw him successful in gaining entry into a string program hosted by ANAM in Adelaide. Other awards, during tertiary study, include the Piers Coepmore Scholarship for Cellists, and in 1999 he won the John Gaitskell Mensa Memorial Award for the most outstanding end of degree recital for that year, and in 2000 a Queens trust award. Later in 2000, Sam toured with the Cologne Youth Philharmonic through Wales and Northern France, in part as soloist. Returning to Australia in 2001, he in 2002 recommenced study for Honours, again at VCA. In 2004 he completed the first year of his Masters degree and went to Germany to study at the Hannover Hochschule fur Musik und Theater in Hannover, Germany for three semesters with Tilmann Wick, returning in 2006. Sam now works as a freelance cellist and teacher and performs with the Orpheus Piano Trio.

### Helena Kernaghan (Piano)

Helena Kernaghan finished her Masters in Music Performance at the Victorian College of the Arts in 2005 under the tuition of Dr Donna Coleman. She commenced her studies in 1996 at the VCA under the tuition of Caroline Almonte, and soon established herself as an accomplished chamber musician, accompanist and soloist. In 1997 she established the Abraxas Piano Trio which featured Sam Goble on cello, and this was when Helena & Sam first began collaborating on musical projects. In 2002 she commenced her Masters degree and worked as an accompanist and performer until leaving Melbourne at the end of 2005. Performance highlights during this time included performing as soloist in Messiaen's *Oiseaux Exotiques* at Government House, a duo piano recital with Will Poskitt of Stravinsky's *Le Sacre du Printemps* at the ABCs Iwaki Auditorium, and soloist in Gerswhin's *Rhapsody in Blue* with The Opus 21 Big Band. Since 2006 Helena has lived in Albury enjoying the challenge of teaching and maintaining an active performing life. In this time she has focused on family life, classroom and private teaching, MD work for productions, working with the Orpheus Piano Trio and continuing her work as a duo-pianist. In recent times he has performed with Donna Coleman, Shanul Sharma, Sally-Anne Russell and is currently Artistic Director for the Albury Chamber Music Festival.

### AYSE GÖKNUR SHANAL



Brisbane born soprano Ayşe Göknur Shanal is one of Australia's most versatile classical singers. She has performed in England, USA, Germany, France, Ireland, Japan and Turkey. As the Dame Joan Sutherland Scholar, she studied at London's

## PERFORMERS

prestigious Royal College of Music and was an adjunct member of the Lindemann Young Artist Development Program at the Metropolitan Opera in New York.

Ayşe has won many prestigious awards and scholarships, including the Australian Singing Competition, the Dame Joan Sutherland Scholarship and Award, Opera Foundation Australia's Metropolitan Opera Award (New York), McDonald's Operatic Aria, the Queens Trust for Young Australians, Symphony Australia's Young Performers Award (Vocal Category), and the Sonderpreis der Loreley Festspiele at the Neue Stimmen International Singing Competition.

Ayşe has appeared as a guest artist with Opera Australia and Turkish State Opera. She has performed at the Aldeburgh Festival (UK) and the Sydney Festival, and has been featured as a soloist with the Symphony Orchestras of Sydney, Penrith, Queensland, Melbourne, Adelaide, West Australia, and with the Australian Haydn Ensemble.

This year, Ayşe has performed at Sydney Opera House, Melbourne Recital Centre, Bowral Autumn Music Festival, Art Song Canberra, and in Mersin, Turkey. She will be performing for Beleura House, Lieder Society of Victoria, returning to the Sydney Opera House, as well as touring England, Wales, Scotland. She will also be embarking on recording projects with pianist Ashley Hribar.

Ayşe has released two CDs. The first of these, called *Love and Life*, with Evgeny Ukhanov, features Schumann's *Frauenliebe und Leben* and Wagner's *Wesendonck Lieder*, and is released through Taslig Records. The second CD, called *Çanakkale-Gallipoli Songs*, with pianist Patrick Keith et al., through Wirripang.

### ENSEMBLE LIAISON



Ensemble Liaison is a unique chamber music partnership formed in 2006 between David Griffiths (Clarinet), Svetlana Bogosavljevic (Cello) and Timothy Young (Piano). As suggested by their name, collaborations form the basis of their artistic and musical vision, and partners to-date have included Nemanja Radulovic, Peter Coleman-Wright, Cheryl Barker, Emma Matthews, Ray Chen, Henning Kraggerud, Anthony Marwood, Katie Noonan, Hervé Joulain, Roderick Williams, Wilma Smith, Tony Gould, Caroline Henbest, Paul Wright, Natsuko Yoshimoto, Elizabeth Sellars, Caroline Almonte, David Jones, Peter Wilson, Paul Grabowsky, Greta Bradman, the Exaudi Youth Choir and principals of The Australian Ballet.

The creation of new works is also a priority for Ensemble Liaison, with commissions by Paul Grabowsky, Ian Munro, Gordon Kerry, Tony Gould, Stuart Greenbaum, Elena Kats-Chernin, Jane Hammond, Thomas Reiner, Aleksander Sedlar, Mark Viggiani and Mary Finsterer. Countless arrangements by the trio have also formed an integral part of their programming and artistic vision.

Ensemble Liaison performed their debut concert for ABC Classic FM in 2006 and their inaugural Concert Series was held in Melbourne in 2007. The Ensemble Liaison & Friends series has recently completed its 10th anniversary season at the Melbourne Recital Centre. Described by *Limelight* magazine as a 'national treasure', they have performed across Australia and New Zealand including a ten-concert tour for Chamber Music New Zealand, appearances at the Australian Festival of Chamber Music, Townsville, Port Fairy Spring Music Festival and the Woodend Winter Arts Festival, and in 2012 gave a series of

## PERFORMERS

festival performances in Central Europe. Critics have hailed their performances with superlatives such as “spellbinding”, “flawless”, “a revelation”, “moving” and “joyous”. They have been regularly recorded for broadcast on ABC Classic FM and 3MBS and have released recordings on both the Melba Recordings and Tall Poppies labels. They have recently established the EL label, and their first CD, *Oblivion* has featured as CD of the week on ABC FM. They were ensemble-in-residence at Monash University from 2010-2016.

### David Griffiths (Clarinet)

David is Senior Lecturer in Music (clarinet) at the Melbourne Conservatorium of Music, University of Melbourne and a member of Ensemble Liaison and the Australia Ensemble, ensemble-in-residence at the University of New South Wales. He has performed as Guest Principal clarinet with all of Australia’s major symphony and opera ballet orchestras along with the Australian Chamber Orchestra.

David Griffiths appears courtesy of the Melbourne Conservatorium of Music, the University of Melbourne

### Svletana Bogosavljevic (Cello)

Svletana studied cello at the prestigious Special High School of the Tchaikovsky Conservatorium of Music, Moscow, the Peabody Conservatorium, Baltimore, and the Cologne Hochschule of Music, where she graduated with a Soloists Diploma.

In 2010 she appeared in Serbia with pianist Rita Kinka at the Novi Sad summer music concerts and performed in Belgrade and on Serbian National television with pianist Vladimir Milosevic. In 2012 she presented a recital and masterclass at the Belgrade International Cellofest.

### Timothy Young (Piano)

Timothy is Head of Piano and Chamber Music at the Australian National Academy of Music and a founding member of Ensemble Liaison. He collaborates regularly with Australia’s finest musicians and recently toured Australia with Ray Chen for *Musica Viva* and played the opening recital at the Capraia music festival in Italy. His

internationally acclaimed discography includes numerous recordings for the Tall Poppies and Melba labels.

### DANIEL DRIES



Daniel Dries was born in Sydney in 1971. He completed a Master of Music degree at the University of Newcastle in 1995, majoring in organ performance. His teachers included Professor Michael Dudman and Anthony Jennings. He has also attained Associate Diplomas in organ performance from the Royal College of Organists and the Royal College of Music in London.

In 2005 Daniel completed a Doctor of Creative Arts degree at the University of Wollongong. This research project focussed on the French Symphonic organ tradition, with a particular emphasis on the life and work of Marcel Dupré.

Daniel has given many recitals at venues in Australia, the United Kingdom and the United States of America. From 2000 to 2005 Daniel was Organist and Director of Music at St. Stephen’s Uniting Church, Macquarie Street, Sydney. From 2001 to 2005 Daniel was also Head of Music at SCEGGS Darlinghurst. From 2002 to 2004 Daniel conducted the annual massed-choir performance of Handel’s *Messiah* at the Sydney Town Hall, involving 500 singers and musicians.

In 2006 Daniel completed a Bachelor of Theology degree at Charles Sturt University. He was ordained a priest in the Anglican Diocese of Newcastle, where he served in parishes including Christ Church Cathedral, Newcastle and All Saints’, Belmont. Daniel was inducted as the eleventh Rector of Christ Church St Laurence, Sydney in January 2013.

## PERFORMERS

### ASHLEY HRIBAR



Ashley Hribar is an Australian born pianist and composer of German and Slovenian parentage. He has developed a reputation as a most versatile musician embracing multimedia, world music, cross-disciplinary arts forms and a broad range of traditional genres.

Ashley has a deep interest in contemporary aesthetics and is an advocate for Australian music endeavour – ‘Cultural ownership is an important element to engagement, particularly in an increasingly globalized world where the uniqueness of innovation can be easily overwhelmed’; Recent projects include *Anatolia* – arrangements of Turkish folksongs with soprano Ayşe Gökür Shanal (Sydney Opera House) and *Sound and Colour* in Scriabin’s Piano Sonatas incorporating video projections of Australian opals (2017 European Tour). Future projects include *Index of Opals* – commissioning Australian composers to write especially for the Australian Stuart & Sons, collaborations with indigenous musician/artist Robert Wuldi.

In 2005, Ashley was the winner of the International Gaudeamus Interpreters Competition (Holland) and the Michael Kieren-Harvey Award (2008) and has since performed in prominent venues and festivals including the: Mersin International Music Festival (Turkey), Koper Biennale (Slovenia), Ultima Festival, En Blanc en Noir Festival (France), Gaudeamus Festival, Melbourne Recital Centre, and The Port Fairy Spring Festival.

Ashley’s compositions are poly-stylistic collages often using extended techniques, voice and the deployment of objects. Recent works include *Walkabout* (2018) for piano and didgeridoo and the soundtracks to *Richard III* commissioned by Silents Now (U.K.) and to *The Cabinet of Dr. Caligari*.

He composed and performed the music for *Betty Rettet die Volksbühne* (Die Volksbühne, Berlin) in collaboration with actress Bettina Lamprecht. His solo piano works *Paganini Variations*, ‘ash’ *Fantasie* plus a cadenza and arrangement for Gershwin’s *Rhapsody in Blue* appear on his album *Piano Rhapsody* (Auster Records). His solo album for The Wizard Tone Records *Improvisation Series* was nominated for the South Australian Arts Awards in 2017.

Ashley is indebted to the invaluable guidance of his teachers Ann Adamek, Stefan Ammer, Stephen McIntyre, Eleonora Sivan, Gil Sullivan, Graham Williams and Karl-Heinz Kämmerling. In 2018, he completed his performance PhD at the University of Adelaide focusing on the music by American composer, Frederic Rzewski.

Ashley is a passionate visual artist, who enjoys painting, drawing and carving Australian opals.

### THE FIREBIRD TRIO



Firebird Trio – like its mythical counterpart which shone magically through the darkness – sheds light on music from all epochs. Founded in 2010, Firebird Trio has performed nationwide to critical acclaim, with a vibrancy of imagination that echoes its name. Described by *The Australian* as ‘an ensemble of immense energy and focus’; and praised in *The Age* for their “togetherness, charisma and playfulness”, Firebird Trio has performed around Australia including for *Musica Viva*, *Noosa Long Weekend Festival*, *Coffs Harbour Music Society*, *Camberwell Music Society*, *Macedon Music*, *Melbourne Recital Centre*, *3MBS Marathon* and *ABC Sunday Live*. Their performances are regularly heard on *ABC Classic FM* and *3MBS FM*.

## PERFORMERS

A rigorous commissioning program and commitment to the Australian musical voice has brought to public attention many new works from the likes of Paul Grabowsky, Tony Gould, Julian Yu, Don Kay, Andrian Pertout and resident pianist/composer Benjamin Martin.

As passionate chamber musicians the members of Firebird Trio have enjoyed educating the next generation of chamber musicians for Australian Youth Orchestra, Melbourne Conservatorium of Music at the University of Melbourne, VCA Secondary School and Monash University.

Firebird Trio continues to present a unique and thought-provoking concert experience. Thinking outside the box, Firebird Trio performances reflect the energy, colour and splendour of the *Firebird*, taking their name from Stravinsky's iconic ballet suite

### Benjamin Martin (Piano)



Noted by acclaimed author David Dubal as one of Juilliard's finest musical talents, pianist-composer Benjamin Martin has become known as an artist of exceptional versatility and subtlety of expression. He has been described as 'the consummate artist' (The Age), and as a composer, 'distinctive... arresting in style' (New York Times). His formal musical training began at the Victorian College of the Arts where he studied with Alexander Semetsky and Stephen McIntyre. At The Juilliard he was a pupil of John Browning, and later studied with the renowned Dorothy Taubman. He also studied piano with Maria Clodes Jaguaribe and composition with Robert Sirota at Tanglewood in 1987 and 1988 respectively, whereupon he also frequented masterclasses with Leonard Bernstein.

Benjamin has appeared regularly with the Australian Chamber Orchestra, and performed with artists such as Joshua Bell, Alina Ibragimova, Pekka Kuusisto, Richard Tognetti, Li Wei Qin, and Hartmut Lindemann. As a chamber musician Benjamin has recorded for Chandos, Tacet Records (Stuttgart), Melba Recordings, and BIS. In 2014, he released his debut solo album for Melba Recordings featuring 20th Century English music, which was described as "shattering...compelling" by Richard Adams, director of The Arnold Bax Society.

On the composing side, Benjamin's career was launched when John Browning gave the World Premiere of his Three Portrait Etudes in 1993 at The Alice Tully Hall, NY. Martin's Triple-Concerto Trinitas was highly praised by Murray Perahia, who attended the premiere given by the Melbourne Chamber Orchestra (MCO) at the MRC in 2013. The MCO gave the world premiere of Benjamin's Passepied in April this year. Benjamin has also contributed much in terms of musical education, such as working as consultant editor for Series 16 AMEB whereby he both chose and recorded virtually all the piano solo music for grades 5-8.

He is currently pianist for Firebird Trio and has been on the piano teaching staff at The University of Melbourne since 1998.

### Curt Thompson (Violin)

Violinist Curt Thompson serves as Associate Professor and Head of Strings at the University of Melbourne Conservatorium of Music, where he is a founding member of the Ormond Quartet, whose residency at the MCM began in 2016. He is Founder and Executive Director of the Fort Worth, Texas-based Mimir Chamber Music Festival, which will present its 19th season in Fort Worth and 4th season in Melbourne this year. Prior teaching appointments include the Indiana University Jacobs School of Music and the TCU School of Music.

Thompson performs throughout the Americas, Europe, Asia, and Australia as concerto soloist, recitalist, concertmaster, and chamber musician in such prestigious venues as Carnegie's Weill Recital Hall, Salle Gaveau (Paris), Teatro Nacional de Costa Rica (San José) and the Shanghai Concert Hall. His debut recording of the violin sonatas by Charles Ives (Naxos) is regularly broadcast worldwide and has received outstanding reviews, including The Strad, The Wire, and The New York

## PERFORMERS

Times, where it was included in a listing of “Critics’ Favorites” and was called “...a hole in one... perfectly demonstrating Ives’ spicy, earthy rawness and appeal...” Gramophone acclaimed the CD in 2016 as one of the “Top 10 Ives Recordings” alongside those by the New York Philharmonic (with Leonard Bernstein) and mezzo-soprano Susan Graham, stating that of the recordings of the violin sonatas, “...This is now the version to choose...”

Concerto appearances include the Qingdao Symphony (China), Medellín Philharmonic Orchestra (Colombia), the symphonies of Corpus Christi, San Angelo, Las Colinas, Irving, Arlington, Garland, and the Texas Chamber Orchestra. Mr. Thompson has been a featured artist in the Copland/Shostakovich Festival (Rio de Janeiro), the Festival de Primavera (Oaxaca, Mexico), the Seventh Centennial Festival of Villarobledo (Spain), and Inter-Harmony International Music Festival (Hinterzarten, Germany). As Concertmaster, Curt has performed with the Melbourne Symphony Orchestra, Fort Worth Symphony Orchestra, Spoleto Festival Orchestra (Italy), and the Corpus Christi, Las Colinas, and San Angelo symphonies. He has given master classes at the Royal Academy of Music (London), The Juilliard School, Beijing Central Conservatory, El Escorial Conservatory (Spain), and the Bulgarian State Academy of Music.

Thompson has served as juror in several international competitions, including the National Concerto Competition of New Zealand, the Pancho Vladigerov International Violin Competition (Bulgaria) and the Dorcas Mclean competition (Australia), and he serves on the Artistic Committee of Chamber Music Australia. He holds Bachelor and Master of Music degrees and the prestigious Performer’s Certificate from Indiana University, and the Doctor of Musical Arts degree from Rice University. His principal teachers included Nelli Shkolnikova and Sergiu Luca.

### Josephine Vains (Cello)

Josephine is a versatile and engaging performer, heard regularly in concert around Australia and overseas as a cellist and chamber musician. She has worked with myriad artists on diverse projects including piano trio / quartet / quintet, string quartet, opera, baroque ensembles, contemporary and electronic music, and Argentine tango music. She is a passionate educator, currently training the next generation of musicians at Victorian College of the

Arts Secondary School, University of Melbourne and Monash University and is a regular tutor for Australia for Australian Youth Orchestra, Mt. Buller Chamber Music and for *artschool* (China).

Josephine is a founding member of Firebird Trio, currently presenting innovative and engaging programs around Australia. Equally at home on modern and period instruments, Josephine performs and records regularly with other ensembles including Australia Octet, Kammermusik, Accademia Arcadia, Elysium Ensemble and Melbourne Baroque Orchestra.

In Australia she has performed for Musica Viva, the Sydney and Melbourne Arts Festivals, Noosa Long Weekend, Castlemaine and Port Fairy Festivals, Woodend Winter Arts and Organs of the Ballarat Goldfields Festivals. International performances include at the Musicfest Vancouver with Freshwater Trio, the Hannover Brahms and Schumann Festivals, White Nights Festival in St. Petersburg and recently at the Longyou Caves Festival in China.

Other enjoyable collaborations include performing with The Music Project for Merce Cunningham Dance Company, Gurrumul, Burt Bacharach, recordings with Katie Noonan including *Fierce Hearts - the music of Love Song Circus* and *Songbook*, as Principal cello during Melbourne’s Ring Cycle and on period instruments, especially with fortepiano. Josephine features on a number of the Royal Children’s Hospital HUSH albums and relishes the chance to work with living composers and exploring new techniques as well as recording for radio, film and television (currently on Dr Blake’s *Mysteries*).

Her busy musical life also extends to adjudicating, examining, blogging, reviewing for Classic Melbourne website and curating concerts and as co-founder of Melbourne’s Bach Cello Series.

After winning the inaugural Australian National Chamber Music Competition (1997) with Trio 303, Josephine spent a fruitful period of study in Europe, where she was a prize-winner with the Pacific Trio and a laureate of the Melbourne and Osaka International Chamber Music Competitions. In Australia she studied with Henry Wenig, Nelson Cooke and Marco van Pagee, in Switzerland with Hatto Beyerle (Alban Berg Quartet) and Walter Levin (La Salle Quartet) and in Germany with Tilmann Wick (Hochschule für Musik und Theater Hannover). She performs on a Thomas Kennedy Cello, 1850 (London).

## ACKNOWLEDGEMENTS

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**Mrs Sandra MacLeod-Miller and Fr Peter MacLeod-Miller** for making Adamshurst available for concerts and accommodation for performers

**The Rector and Wardens of St Matthew's Church** for making the Church available for these concerts

**The Albury Club** for making the President's Room available for concerts

**Nance Grant** for her Patronage and ongoing support for our Festival

**ABC Goulburn Murray** for their partnership and support for media advertisements

**Touchstone Pianos** for tuning and moving all pianos used during the Festival

**Cofield Wines** for their sponsorship of Concert 1 and provision of refreshments

**St Matthew's Music Association** for their sponsorship of Concert 2

**Peter Evans** for his sponsorship of Concert 3

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**Volunteers** thank you for your time, effort and invaluable help including poster and flyer deliveries, refreshment assistance, concert set up and front of house work

Thank you all for your generous support and help.

### The Albury Chamber Music Festival Committee

*The Ven Fr Peter MacLeod-Miller*

*(Festival Director)*

*Ms Helena Kernaghan (Artistic Director)*

*Ms Amanda Giblin (Events Manager)*

*Mr Mark Carden (Treasurer)*

*Dr Allan Beavis (Consultant)*

*Ms Victoria Chick (Volunteer Coordinator)*

*Ms Claire Higgins (Intern - Melbourne University)*

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## Would you like to assist the financial viability of the Albury Chamber Music Festival?

If so, please consider joining the Albury Chamber Music Festival Society.

The aims of the Society are:

- To offer financial backing to help the Festival function confidently into the 21st century and beyond; and
- To support the performance of the classical chamber music repertoire by sponsoring world-class performers for each festival.

There are three categories of membership:

- Platinum membership (minimum \$300 or \$500 for joint membership)
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