

SPONSORS



YAMAHA



Albury City

MAMA

Murray Art Museum Albury

STEAN NICHOLLS

Choices Wodonga
47 High St. Wodonga
(02)60 242200



Hume Bank



Commodore Motor Inn

Albury Chamber Music Festival 2016

Fine music among friends is an intimate idea that has found a home in all communities that value excellence and the exciting windows that the arts can open in our imagination.

The Border resonates with the memory of great performances and exhibitions as a stopover on national tours. But it is time that Albury becomes a musical destination in itself. It is our hope that ACMF will become a cultural landmark in the same way that MAMA, our own art gallery, paints a picture of the importance of the visual arts and the "flying fruit flies" swings through the consciousness of all who have the performing arts on their cultural radar.

Local indigenous wisdom tells us that the mighty Murray river connects rather than divides people and like our river, fine music connects us and provides an international language to explore a Kaleidoscope of human emotion and life experiences.

Chamber music implies a special quality of interaction, and we have the opportunity to use some of the region's architectural treasures to open a range of cultural encounters. The vaulted acoustic splendour of St Matthew's Church, the gilded Raj ballroom of Adamshurst and the revised creative spaces of MAMA head the list of chamber music venues.

The "king of the instruments", the Letourneau pipe organ of St Matthew's "holds court" with a variety of wind, brass and strings. We are held by the distinctive yearnings of the human voice in song and refreshed by the glittering diversity of colours and textures of a concert grand piano.

Just as varied, but of equal quality, are the community partnerships that enable this chamber music festival to be "Albury's own". Like the winding of the Murray the different musical turns give life to the region with a Music Association that grows local opportunity for young musicians: this was the heart of the inspiration for the ACMF.

Thank you for joining us as we bring the world's finest music and mix it with Albury's best to make Albury and the Border region an annual destination for an unique experience to share with friend and stranger.



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

"The Inaugural Festival"

Our Patron:

Nance Grant AM, MBE



Our famous Patron and "Daughter of the Border" Nance Grant is described as "Australian opera royalty": the owner of one of the

more important voices of the 20th century inspiring some of Australia's rising singers with her powerful voice and incredible stage presence and charisma.

Born in Wodonga on the Victorian-NSW border Nance moved with her family to Tangambalanga, eventually settling in Melbourne, but often returning for school holidays to enjoy motorbike riding and milking cows.

Nance had a glittering career in opera spanning over four decades following which she has taught and adjudicated Australia's most important vocal competitions.

Her husband Ian, three children and a life time of international opera on the Australian stage are the jewels in an operatic crown that started on the Border but shines across the world.

"It is a great joy and honour to be Patron of the Albury Chamber Music Festival and to be able to give encouragement and support to the performance of quality music in the Border region of my birth."

Concert I In Memorium Margaret Kennedy *Contralto & Actress*

Opening Recital & Reception
Friday 11 November at 1.30pm
Adamshurst Ballroom
David Street, Albury

Performers:

Josphine Vains (cello)
Kaori Sparks (violin)
Sam Goble (cello)
Sally-Anne Russell (mezzo soprano)
Khayl Picard (clarinet)
Helena Kernaghan (piano)

Olivier Messiaen (1908-92) . . .

Louange a L'Eternite de Jesus
(Praise to the Eternity of Jesus) –
5th Movement from Quartet to the End of Time

One of the 20th century's masterpieces was born during Messiaen's internment in a German prison camp and was first performed in January 1941 to an audience of prisoners and prison guards, with the composer playing a poorly maintained upright piano in freezing conditions. The title's "end of time" alludes to the Apocalypse, and also to the way in which Messiaen, through rhythm and harmony, used time in a manner completely different from his predecessors and contemporaries. Messiaen was influenced by the music and rhythms of ancient Greece, of Asia, of

Igor Stravinsky, and, on the advice of his teacher, Roger Dukas, he "listened to the birds". This haunting quartet has been described as "A string of tears as if allowing the informed listener a glimpse of something eternal"

Zoltán Kodály (1882-1967) . . . **Duo for Strings, Op 7**

Bela Bartok described Kodaly's music as rooted in the land and spirit of the people of Hungary and their folk traditions. It is music with rhythms derived from folk song and dance characterized in the main by rich melodic invention, a perfect sense of form and a certain predilection for melancholy and uncertainty. Kodaly strives for inner contemplation with a voice both original and intimate. The majority of his chamber music compositions were written during the First World War. The cello, an instrument on which he himself played, features prominently in his comparatively small output of chamber music. The Duo for Violin and Cello, was premiered on 7 May 1918 in an all Kodaly concert.

G.F. Handel (1685-1759) . . . **Verdi prati from Alcina**

Alcina was composed for Handel's first season at the Theatre Royal, Covent Garden in London. It premiered on 16 April 1735 and after three years fell silent for nearly two centuries. In one of the least probable and most complicated plots of opera, the beautiful Alcina seduces every man that lands on her isle, tires of them and turns them into garden ornaments. Despite being warned, the handsome, though not over bright, knight Ruggiero strides off to meet Alcina and falls under her spell. A magic ring clears his head and Ruggiero sees the island as it really is. Realizing he must leave, he sings the famous aria "Verdi prati" ("Green meadows") where he admits that even though he knows the island and Alcina are mere illusion, their beauty will haunt him for the rest of his life.

W.A. Mozart (1756-1791) . . . **Parto, parto from La Clemenza di Tito**

Mozart was the librettist's second choice to compose the music for

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 donation \$100 or \$150 for joint membership)
- "Gold" membership (minimum donation \$300 or \$500 for joint membership)
- "Life" Membership in each category is conferred upon payment of five annual donations.

To join, please complete the application form provided.



INTERVAL REFRESHMENTS

During intervals refreshments will be served (\$5.00) including Cofield Wine, Mineral Water, Tea or Coffee and biscuits.

Special thanks to Victoria Chick and her RSAs for organising the refreshments.

Acknowledgements

- **The Rector and Wardens of St Matthew's Church** for making the Church available for these concerts;
- **Mrs Sandra MacLeod-Miller and Fr Peter MacLeod-Miller** for making Adamshurst available for concerts and accommodation for performers;
- **Murray Art Museum Albury (MAMA)** for hosting a concert and reception and assisting with ticketing;
- **Albury City Council** for its assistance and support;
- **Yamaha Australia** for munificent assistance with the purchase of a Concert Grand Piano by the St Matthew's Music Association for use at Adamshurst;
- **Cofields Wines** for providing the wine served during the Festival;
- **Sean Nicholls** for assistance with printing;
- **Dennis Foster** for sponsoring the piano for MAMA.
- **Touchstone Pianos** for provision of a piano for the performance in MAMA and special thanks to Mark Bolsius for tuning all pianos used in the Festival.
- **The Regent Cinema** for financial support and assistance with fundraising;
- **Helen Spittle and Family** for sponsoring a concert;
- **Tony and Prue Smith** for sponsoring a performer;
- **The Commodore Motor Inn** for assistance with accommodation for performers;
- **Hume Bank** for financial assistance.
- **Judy and John Walsh** for designing the Festival logo;
- **Leysa and James Flores** for assistance with the website;
- **Riverina Acupuncture Clinic; Border Wine Room; Almar Organics; Apex Tool Group Pty Ltd;** and **Sheppards of Albury** for assistance with the fundraising raffle.
- **Tru Flooring** for provision of a rug to assist with acoustics at MAMA.
- The many **volunteers** who have assisted with "front of house" and refreshments;

Our thanks for your generous support and help.

The Albury Chamber Music Festival Committee.

The Ven Fr Peter MacLeod-Miller (Chair), Ms Helena Kernaghan (Artistic Director), Ms Victoria Chick, Ms Kaye Kennedy, Ms Amanda Giblin, and Dr Allan Beavis (Consultant)

ALBURY CHAMBER MUSIC FESTIVAL 2017

Friday 17 — Sunday 19 November 2017

Details will be posted on website: www.alburychambermusicfestival.com.au
and Facebook page

the opera *La Clemenza di Tito*. (His first choice, Antonio Salieri, was too busy.) Mozart, who was broke at the time, approached the task with vigour and it is alleged that the opera was completed in just 18 days. It is one of the operas written in the shortest amount of time that is still frequently performed today. The work premiered on 6 September 1791 at the Estates Theatre in Prague. Vitellia has heard the news about Tito's interest in another woman and boiling with jealousy, she urges Sesto (who is in love with her) to assassinate his friend Tito. He agrees, singing one of the opera's most famous arias (*Parto, parto, ma tu, ben mio*) indicating that "he will do anything for her beauty and love." He actually kills the wrong guy, burns down Rome but gets pardoned.

Georges Bizet (1838-1875) . . .

L'amour est un oiseau rebelle (Habanera) from Carmen

Habanera is the popular name for "*L'amour est un oiseau rebelle*" ("Love is a rebellious bird"), Carmen's entrance aria in scene 5 of the first act from Bizet's 1875 opera *Carmen*. Written at a time of repression by church and state, Europeans longed for freedom and Gypsies were viewed as symbolic of social rebellion and living on the "wild side". The plot concerning a loose woman ruining a good man had special appeal and drawn from Bizet's knowledge of a Dancer whose agile steps were only exceeded by her friendliness, he daws her attractions vividly – in response to the chorus of eager young men she sings:

When will I love you?
Heavens, I don't know!
Perhaps never, perhaps tomorrow!
But not today - that's for sure!

Or again, in the refrain to the Habanera (for which Bizet wrote the text):

*L'amour est enfant de bohème,
Il n'a jamais, jamais connu de loi,
Si tu ne m'aimes pas, je t'aime;
Si je t'aime, prends garde à toi.*

Love is a gypsy child,
It never, ever knew any law,
If you don't love me, I love you;
If I love you, be careful.

Despite the bullfighters and mantillas *Carmen* is very much "Spain through French eyes". Indeed, the Habanera is the only genuinely Spanish link, which Bizet mistook for a Spanish folk song but which closely follows a piece by the Spanish-American Sebastián Yradier, and the final entr'acte, taken from a polo (Andalusian song) by Manuel García.

From a slow start *Carmen* became one of the worlds most poplar operas and leaping across genres to reappear in at least seven silent film versions including Charlie Chaplin's 1916 "Burlesque on *Carmen*," and later *Carmen Jones*, in which the story was transposed to black culture, and a surprising flamenco fantasy is a 2001 Hip Hopera by Sekani Williams with a stunning Beyoncé Knowles as a club singer who seduces and corrupts a cop, pries him away from his fiancée and then falls for a conceited rap star.

Camille Saint-Saëns (1835-1921) . . .

Mon Coeur s'ouvre a Ta voix from Samson & Delilah

Charles-Camille Saint-Saëns was possibly a greater child prodigy than Mozart his mother shielded him from public performance until the age of ten. Saint-Saëns only held one teaching post although his students included Gabriel Fauré and has an enduring

importance in the development of world music.

The opera is based on the Biblical tale of Samson and Delilah found in Chapter 16 of the Book of Judges in the Old Testament. In performance it had a shaky start: the French public reacted negatively to Saint-Saëns's intention of putting a Biblical subject on the stage. In England, the opera was first performed on 25 September 1893 at the Royal Opera House, Covent Garden but the Lord Chamberlain also objected to the bible being dragged on to the racy opera stage so restricted it to a concert version. It was not staged in London until 1909 But softly awakes my heart has triumphed to become one of the show stoppers in the mezzosoprano/contralto repertoire. Samson, is portrayed as a hero with a tender heart and great follicles and the victim to the undoubted charms a beautiful woman. Delilah is portrayed as a manipulative proverbial "bad girl" bent on revenge. "Softly awakes my heart" is from the second act love scene in Delilah's tent. It has been a vehicle for many unforgettable performances and a favourite of the remarkable talent that we celebrate in this concert in the musical legacy of Margaret Kennedy

My heart opens to your voice
Like the flowers open
To the kisses of the dawn!
Ah! respond to my tenderness!
Fill me with ecstasy!

Margaret Kennedy (1926-2016)

Born in Shepparton, but eventually making her home in Albury, Margaret had a magnificent operatic contralto voice and was trained by Madam Savickis at her Academy of Music. Instead of pursuing a singing career in Melbourne or Sydney, she decided her family would come first. Yet she graced many unforgettable local musical productions that continue to resonate in the hearts and minds of all who heard her.

Margaret retained an heroic vocal capacity into older age and continued to bring the gift of music, born in the opera houses and concert halls of the world, to community gatherings and aged care facilities. With rooms of costumes, theatrical flair, amazing hair, generosity of spirit, a family who loved her and many friends Margaret holds a special place in the musical memory of the Border.

Welcome Reception Adamshurst Gardens

Please join us in the Garden for complimentary drinks
and refreshments following Concert I.

Wine supplied by:

Cofield Wines

cofield 

Concert II Rising Stars Masterclass

Friday 11 November at 4.00pm.
Adamshurst Ballroom

Lisette Bolton (soprano)
Caleb Murray (cello)
Julia Tomkins (violin)

Grace Kernaghan (accompanist)

Critiques by:
Josephine Vains (strings)
Sally-Anne Russell (vocals)

7.15pm: Organ
James Flores

Tocatta in F major . . . J S Bach
Postlude for the Office of Compline . . . Jehan Allain

Johann Sebastian Bach brought to a climax the Baroque era in a magnificent synthesis of Italian melodic invention, French rhythmic dance forms and German contrapuntal mastery. The monumental Tocatta in F major is a fine example of his skills. Unique in form and in harmonic structure, grandiose in size and style, and mysterious in its origins, it is a work that gives pleasure to the average listener and satisfaction to the performer.

"Postlude for the Office of Compline" is a work by the twentieth century French composer Jehan Alain who died relatively young during the Second World War. In this work "You can hear the bells tolling the end of the day, and the monks singing the office chants!"

Concert III Friday 11 November at 7.30pm St Matthew's Church, Albury

Performers:

Acacia Quartet:
Lisa Stewart (violin)
Myee Clohessy (violin)
Stefan Duwe (viola)
Anna Martin-Scrase (cello)

Myee Clohessy's appearance has been sponsored by
Tony and Prue Smith

Phillip Glass (1937-) . . .
String Quartet No. 2, 'Company'

String Quartet No. 2, a work in four brief and closely related movements, is music extracted by the composer from a score

Glass composed for an adaptation of Samuel Beckett's novella "company". The first movement presents a series of variations on a simple harmonic scheme consisting of a more or less static tonal centre ornamented by moving inner lines. The emphasis is on the instrumental balance and subtle shades of expression provided by shifting textures. Covering similar harmonic terrain, the second movement engages in faster and more aggressive figurations; the steady rhythmic undercurrent finds resistance from the lurching hemiolas in the upper lines. The third movement revisits the contours of the first, with only slight harmonic alteration and textural elaboration. Likewise, the fourth movement revisits the tension between triple and duple meter that characterized the second, but assumes a more somber tone that fades to a whisper by the work's close.

Bernard Herrmann (1911-1975) . . .
Echoes

1965 was not a good year for Bernard Herrmann. His marriage had ended in divorce, his career as a film composer was stagnating and sacked by director Alfred Hitchcock after a decade of collaboration, new composing assignments were running dry. Told that he was being replaced by younger composers, he entered into one of the darkest depressions of his life. Creatively, the result was the string quartet *Echoes*, one of Herrmann's last concert-hall compositions. A note on the title of the work as printed on the full score is revealing: "The term 'Echoes' is meant to imply a series of nostalgic emotional remembrances" (Herrmann 1966). Herrmann's film scores are almost wholly vacant of traditional melody or "tunes", and are instead populated by vast stretches of short patterns and impressionistic, ambient musical sketches. His approach was more of mood and tone. "In Hitchcock," noted Herrmann, "one has to create a landscape for each film, whether it be the rainy night of Psycho or the turbulence of a picture such as Vertigo" (Herrmann 2004, Track 11). Indeed, 'landscape' seems the most appropriate term to describe Herrmann's scores.

Nick Wales . . .
Harbour Light

An excursion into film music with 'Harbour Light' by Nick Wales, a wonderful and very talented Sydney composer. Renowned for his unique compositions – a hybrid between classical forms, electronic and popular music– Wales is the wunderkind behind the band CODA as well as a regular collaborator with artists including Sarah Blasko. His process involved forming layers of sound, until he created something that he believed in. He works across contemporary dance, popular music, film, theatre and new classical music. His music is a hybrid between classical forms, electronic and popular music. Nick's undergraduate studies in Music Composition were completed at Sydney University under Peter Sculthorpe, Ross Edwards and Anne Boyd; he holds a Post Graduate Diploma in Film Music Composition from AFTRS.

W.A. Mozart (1756-1791). . .
String Quartet in D minor, K421

Allegro moderato
Andante (F major)
Menuetto and Trio (the latter in D major).
Allegretto ma non troppo

Mozart's *String Quartet No. 15 in D minor*, is the second of the quartets dedicated to Haydn and is regarded as one of the pillars of the classical string quartet repertoire. That it is still one of the most celebrated and performed string quartets today, more than two



The Albury Chamber Music Festival is an activity of the St Matthew's Music Association Inc (SMMA). The SMMA was established in 2016 to promote the (mainly classical) musical activities at St Matthew's Church and at Adamshurst.

The major objects of the Association are:

1. To sponsor public recitals in St Matthew's and Adamshurst;
2. To raise funds to maintain and develop St Matthew's Letourneau Organ;
3. To raise funds to purchase musical instruments to facilitate concerts and recitals;
4. To provide training for young musicians;
5. To provide performance opportunities for young musicians;
6. To support young musicians in the Albury region.

Currently the Association is making application to be included on the Register of Cultural Organisations so that it can receive tax-deductible donations to help in the achievement of its objectives.

The Members of the Association are:

President (*ex officio*):
the Rector of St Matthew's
the Ven. Fr Peter MacLeod-Miller;
Vice-President (*ex officio*)
the Rector's Warden
Ms Victoria Chick;
Public Officer:
Dr Allan Beavis OAM;
Hon. Treasurer:
Ms Kaye Kennedy;
Committee Members:
Mr John Ross OAM;
Mr David Worrall.

You can assist the Association to achieve its objectives by becoming a Friend of the Association by making a tax-deductible donation in one of the following categories:

Prestissimo Friend: \$1,000 (\$1,500 couple)
Presto Friend: \$500 (\$750 couple)
Molto Vivace Friend: \$300 (\$450 couple)
Vivace Friend: \$100 (\$150 couple)

For details on how to make a donation please contact Ms Kaye Kennedy

ph: 02 6021 3022;
email: kayekennedy@bigpond.com

Friends of St Matthew's Music Association Inc.

Patrons:

The Hon. Tim Fisher. AC
Mr Gregory Loveday
Professor Geoffrey Blainey AC and Mrs Ann Blainey
Ms Greta Bradman

Prestissimo Friends

Mr Michael & Mrs Betty Loorham
Mr David & Mrs Fran Luxon
Mr Doug Vukasinovic
Beau and Doug Milos

Presto Friends

Miss Sue Fyfe

Molto Vivace Friends

Ms Ursula Genaehr
Miss Noela Murphy
Dr Rod & Mrs Leoni Paton

Vivace Friends

Mr Stan & Mrs Lois Best
Dr Naylin & Mrs Sandra Bissessor
Mrs Cathy Carden
Mrs Alison Colquhoun
Mrs Mary Dixon
Mr Raymond Fietz
Dr Rogre & Mrs Judy Frankenberg
Ms Gabrielle Glover
Mr Martin & Mrs Patricia Hendriks
Miss Kaye Kennedy
Mr David Martin
Ms Linda Martin
Mr John & Mrs Helen Martin
Dr Robin Riley
Mrs Michelle Roberts
Mr John & Mrs Odette Ross
Ms Jennifer Schubert
Ms Jill Scott
Ms Robyne Slade
Ms Mary Smith
Mrs Elizabeth Ann Snow
Mr Derek Woolcott
Ms Janette Wyatt Brown

Friends

Mr Max Barry
Dr John Hennesy
Ms Betty White



Friends Patron Greta Bradman with Fr Peter and Rhys Boak



RHYS BOAK

Rhys Boak was born in Melbourne. He studied organ with John Mallinson, Douglas Lawrence OAM and Sergio de Pieri at Melbourne University, and harpsichord with Ann Murphy.

He is a veteran of several concert tours including tours to Europe and Asia and his playing can be heard on more than a dozen CD recordings both as a soloist and as an accompanist to many of Australia's finest choral ensembles.

In 2006 Rhys travelled to China where he gave a series of concerts with fellow Australian musician Geoffrey Tozer featuring the rare combination of Piano and Organ in duet. They ended each concert with a series of improvisations on local folk melodies. In 2011 Rhys again toured Germany, Denmark and France performing on several important historic instruments such as the Silberman organs of Freiberg Cathedral.

ANNA MARTIN-SCRASE (Cont from p.13)

Bachelor of Music Performance at the University Mozarteum, studying cello with Astrid Sultz, Michael Tomasi and Heidi Litschauer. Whilst in Austria, Anna performed with the Salzburg

Chamber Soloists, the Salzburg Cathedral Ensemble and at the Salzburg Festival with her quartet. Since moving to Sydney in 2008, highlights have included recording her recent solo CD *Verklarung: Ecstatic Exercises for Cello* by Australian composer, Moya Henderson; and recording for *Vexations840*, AFTRS and Sonar Music. As a founding member of the Acacia Quartet in 2010, and the jazz duo Double Standard in 2011, Anna celebrates her passion for both classical and contemporary music and enjoys teaching students from her studio in Sydney.

The Letourneau Organ in St Matthew's Church



GRAND ORGUE

Bourdon 16
Montre 8
Bourdon à Cheminée 8
Cor de Chamois 8
Octave 4
Flûte Harmonique 4
Quinte 2-2/3
Doublette 2
Fourniture IV 1-1/3
Trompette 8
Tremblant

PÉDALE

Montre 16
Soubasse 16
Octave 8
Bourdon 8
Prestant 4
Fourniture III 2-2/3
Bombarde 16
Trompette 8
Chalumeau 4

RÉCIT

Montre 8
Bourdon 8
Viole de Gambe 8
Voix Céleste II
Prestant 4
Flûte à Fuseau 4
Nasard 2-2/3
Flûte à Bec 2
Tierce 1-3/5
Plein Jeu IV 2
Basson 16
Trompette 8
Hautbois 8
Tremblant

compass: 58/30
3 couplers
suspended mechanical key action
electric stop action
adjustable thumb & toe pistons (32 channels)
sequencer
balanced mechanical swell pedal



STEPHEN O'CONNELL

Stephen O'Connell is a well known tenor and soprano saxophonist who has a broad background and training in classical music traditions and has specialised in the fields of jazz, blues, funk, rock and pop with extensive recording and live experience. He has toured, played and recorded with many well-known artists including Ross Wilson, Phil Manning (Chain), Eugene "Hideaway" Bridges, Steve Arvey, Kamahl, Rolf Harris, Four Kinsmen, The Drifters, The Platters and JW Jones. In 2008 and 2009, along with 14 visual artists, he travelled to Illara Rockhole in Central Australia in order to write new works related to the unique environment he encountered there. Stephen has composed many songs and other musical works over the years and is now focussed on creating a unique canon of Australian instrumental music. Stephen is currently the Director of the Albury Regional Conservatorium.

hundred years after it was composed, is a testament to Mozart's superb thematic writing and use of innovative compositional ideas. It is believed to have been completed in 1783 while his wife Constanze was in labour with their first child Raimund. Constanze stated that the rising string figures in the second movement corresponded to her cries from the other room.

Mozart drew great pleasure from composing the 'Haydn' Quartets, as "they were one of the few sets of major works Mozart wrote for his own satisfaction", rather than being tailored to meet a commission. K. 421 stands apart from the other 'Haydn' quartets not only in its choice of the minor key, but also in its length being by far the shortest in the set of six. It is comprised of four movements, and follows the established form of the classical string quartet for the first three movements: a sonata form first movement, a slow second movement in the relative major key, and a minuet and trio third movement. The finale of is a theme and variations, a departure from the standard rondo, or sonata rondo form. While the form of this quartet may be conventional, Mozart deviates from predictability by pushing melodic boundaries and inserting many details that move it beyond the conventional. It is in four movements.

Concert IV Organ Recital

Saturday 12 November at 10.30am
St Matthew's Church, Albury

Performers:

Rhys Boak (organ)

Guest appearances from:

Stephen O'Connell (soprano saxophone/composer)

Khayl Picard (clarinet)

Helena Kernaghan (piano)

Grace Kernaghan (piano)

Stephen O'Connell . . .

Tempe Downs from Illara: music for saxophone

Tempe Downs is a homestead on the banks of the Palmer River in the south of the Northern Territory, Australia situated about 1330km south of Darwin.

J.S.Bach (1685-1750) . . .

Prelude and Fugue in E flat "St Anne" – BWV 552

The pinnacle of the German Baroque era, Bach is revered by modern audiences for both his sacred and secular music. He is also held in awe by musical scholars as the one who forever changed the fundamental directions of music by his invention of vertical harmony. During his lifetime, however, Bach was much more famous as a performer than as a composer. Although he played all keyboard instruments, his specialty was the organ. At that time it was normal for performers to compose their own music, rather than to rely on works written by others (as is common today). Therefore, Bach composed literally hundreds of works for organ, at all stages of his career. He was perhaps the first to treat the organ as unique, rather than just another type of keyboard

instrument. Many of his organ works employ effects that are simply impossible on harpsichord or piano (or, its German Baroque predecessor, the klavier).

Bach's *Prelude and Fugue in E flat major*, owes its nickname "St. Anne" to the close similarity between the theme of the fugue itself, and the eponymous hymn tune by William Croft (1678-1727), to which the words of Isaac Watts' great hymn "O God our help in ages past" is normally sung. There is, however, no evidence whatever to suggest that Bach might have known Croft's hymn tune "St. Anne," which was not known to be sung outside of the British Isles. The Prelude has three separate themes (A, B, C), sometimes overlapping, which commentators have interpreted as representing the Father, Son and Holy Ghost in the Trinity. Other references to the Trinity include the three flats in the key signature. The number three is also pervasive in the fugue. It too has a key signature with three flats and is in three distinct positions sections. The Prelude and Fugue are separated by a set of twenty-one Chorale Preludes based on the text of the Lutheran "Mass". The complete work is often referred to a Bach's "Organ Mass"

J.S. Bach (1685-1750) (arr. Rhys Boak) . . .
Arioso BWV 156

In his own time, Bach was primarily known as an organ virtuoso. Today, he is well known primarily for his great organ works and church music. His well-known "Arioso" with its florid melody has been arranged for many instruments. Bach himself used it twice: as the opening movement for a cantata (No. 156) and the middle movement of his f minor harpsichord concerto.

J.S. Bach (1685-1750) . . .

The "little organ fugue" in G minor BWV 578

Although its exact date of composition is unknown, the *Little Fugue in G minor* is one of Bach's earlier compositions for organ, probably written before age twenty. Its fundamental theme is a catchy little tune, only four bars long. That Bach could expand it into such a complex, perfectly inter-locked fugue is one mark of his genius. A common misconception is that the *Little Fugue in G minor* is little in importance, but editors titled or subtitled the work Little to avoid confusion between this piece and the later Great *Fantasia and Fugue in G minor*, BWV 542, which is longer in duration.

So popular is this fugue that it has been orchestrated by several noted conductors and composers with perhaps the best being by Leopold Stokowski for the Philadelphia Orchestra.

Felix Mendelssohn Bartholdy (1809-1847) . . .

Prelude and Fugue in C minor Op. 37 No. 1

Felix Mendelssohn was an accomplished organist, and he composed a number of organ pieces of one kind or another throughout his short life. He is best known, however, for his masterly *Six Sonatas*, Op. 65, of 1845 and the *Three Preludes and Fugues*, Op. 37, published eight years before that. Op. 37 contains some of Mendelssohn's most traditional-minded music; we read "prelude and fugue" and we think J.S. Bach, and, of course, it was Mendelssohn who revived Bach's works after decades of oblivion, so he too no doubt had Bach in mind. The spirit of the great Leipzig master positively oozes from the pages of Op. 37, and yet Mendelssohn's own technical skills and Romantic lyricism are evident. More than one critic has marvelled at how near to form yet utterly different in spirit Mendelssohn's preludes and fugues are from those of Bach.

Alexandre Guilmant (1837-1911) . . .

Cantabile

Félix Alexandre Guilmant was a trend setter who had little formal training but "learnt on the job". He was one of the first of a line of French organists who became associated with the popularity of large, versatile symphonic pipe organs.

His father was Jean-Baptiste Guilmant (1794 - 1890), Organist of St. Nicolas Church in Boulogne. And Alexandre, when only 12 or 13, was able to substitute for his father. By the age of 20, Alexandre was the church choir director and was teaching in the local conservatory, despite his near lack of any formal musical training. In 1871 Guilmant took the position of organist at the Trinité Church in Paris, remaining in the post for 30 years. He was chosen to play at the inaugural recital of the new organ (then Europe's largest) at Saint-Sulpice in Paris in 1862 and wowed the audience. One of the first organists to embark on international concert tours he gave a series of 40 recitals in America in 1904. A *Cantabile* is a work in a singing style.

Alexandre Guilmant (1837-1911). . .

March on a theme of Handel

Guilmant was a great admirer of G F Handel and he transcribed Handel's Organ Concerti (composed for small chamber organs and strings and wind ensembles) for solo performance on larger symphonic instruments. He also composed works in the style of Handel or using Handelian themes. In the *March on a Theme of Handel* he took a theme from a movement in Handel's Messiah, and turned it into a grand march for solo organ. The theme from Messiah that Guilmant chose is the brief chorus "Lift up ye heads, O ye gates" — the musical style, a Grand March, imbued with great presence appropriate for such exalted text: "Lift up ye heads, O ye gates, and the King of glory shall come in."

W.A. Mozart (1756-1791) . . .

Clarinet Concerto in A major K 622 1st movement

The Clarinet Concerto in A, K622, was completed in 1791, the year of Mozart's death, and marked his farewell to instrumental music. It was also the first clarinet concerto to be written by a major composer – except that Mozart did not write it for the clarinet at all. It was published posthumously and the surviving relic in Mozart's hand indicates a basset horn in G. Mozart, however, was fond of the clarinet and wrote to his clarinetist friend Stadler "Never would I have thought that a clarinet could be capable of imitating the human voice as deceptively as it is imitated by you. Truly your instrument has so soft and lovely a tone that nobody with a heart could resist it." This work was featured in the movie "The Kings Speech"

Louis Vierne (1870-1937). . .

Clair de lune from 24 Pièces de fantaisie

Louis Vierne was at the height of his powers in the *Pièces de Fantaisie*. Born blind, Vierne partially regained sight at age six. He was befriended by César Franck who, from 1886, gave him private tuition in harmony while including Vierne in his organ class at the Paris Conservatoire. When Charles-Marie Widor succeeded Franck as professor of organ, Vierne soon became Widor's assistant, a post he continued to hold under Guilmant - where he taught Dupré and deputized for Widor at St. Sulpice. Vierne subsequently became principal organist at the cathedral of Notre-Dame de Paris, a post he held from 1900 until his death in 1937.

His many works are autobiographical reflecting on an unhappy marriage and divorce, professional disappointments, the loss of a son and a brother in the Great War, and a continual battle to retain minimal sight and being passed over for professorship.

Vierne died of a heart attack at the organ of Notre Dame during a public concert on June 2, 1937.

Louis Vierne (1870-1937) . . .

Carillon de Westminster from 24 Pièces de fantaisie

Renowned for his improvisatory skills, Vierne was also a prolific composer, leaving four suites of *Pièces de Fantaisie*, six organ symphonies and other works that have formed a central core of repertoire for generations of organists throughout the world. Many of the Fantasy Pieces were composed for Vierne's concert tours played, in part, to raise funds for the upkeep and restoration of the ailing Cavaillé-Coll organ at Notre Dame. Those played in this recital could be heard as a sonic stroll through Vierne's personal patch of Paris: we walk past the soaring arches and massive flying buttresses of Notre Dame (*Cathedrales*), where we catch a glimpse of the impish antics of the guardian gargoyles sitting atop that great building (*Impromptu*) and soak in the moonbeams during our midnight stroll past the Seine (*Clair de lune*). We end with Vierne's Gallic tribute to Big Ben's familiar Westminster Chime, a work dedicated to the famous organ builder Henry Willis. It was so popular the first time Vierne played it at Notre Dame that the clergy uncharacteristically waited for the organist to descend from the Tribune at the close of the service in order to pay their compliments.

Marco Enrico Bossi (1861-1925)

Ave Maria

In 1881, Bossi became director of music and organist at Como Cathedral. Nine years later, he was appointed as professor of organ and harmony at Naples Conservatory. In addition, he held directorships at conservatories in Venice (1895–1901), Bologna (1902–1911) and Rome (1916–1923), where he established and implemented the standards of organ studies that are still used in Italy today. Throughout his career, Bossi made numerous international organ recital tours, which brought him in contact with well-known colleagues such as César Franck, Marcel Dupré, Alexandre Guilmant, Joseph Bonnet, Camille Saint-Saëns, among others.

In November 1924, Bossi embarked on a recital tour to New York and Philadelphia, where he made important appearances at Wanamaker's department stores in New York and in Philadelphia, where he played the Wanamaker Organ, the world's largest pipe organ. Bossi died unexpectedly at sea while returning from the United States on February 20, 1925, and was interred at Como.

C.M. Widor (1844-1937). . .

Toccata from Symphonie No. 5 in F minor

This work one of the most regularly requested wedding day pieces in the world. Many a bride and groom have left the church to the sound of 'the Widor', as it's often called. It certainly provides something of a challenge for your average parish organist with a relatively small organ to pull off successfully!

The "French" Toccata first became popular around 1880: the combination of rather frantic right-hand decorative lines with sturdy, anthemic melody notes from the pedals of the organ became an instant hit. Although called a 'symphony', this work does not fit that title in the traditional sense. Rather, we can only



MEREWYN BRAMBLE

Merewyn Bramble began playing both violin and viola when she was little and was taught by her mother. In 2005 she completed a Bachelor of Music with Honours in Performance under the tutelage of William Hennessy and in 2007, a Master of Music Performance mentored by Caroline Henbest. During her course at the University of Melbourne she was awarded the Peg Oldfield Prize and the H.A. Owen Award for performance excellence. She performs with the Melbourne Chamber Orchestra and holds casual positions with the Melbourne Symphony Orchestra, Orchestra Victoria and the Adelaide and Tasmanian Symphony Orchestras. Violist with the Patronus Quartet, Merewyn competed in the 2015 Melbourne International Chamber Music Competition and as a former member of the Tailum Quartet she was a finalist in the 3rd Australian Chamber Music Competition and performed in the 2008 ARD Chamber Music Competition in Munich. The Tailum quartet also completed residencies at the Banff Centre, Canada, and at Yale University's Norfolk Summer Chamber Music Festival. 2007 introduced Merewyn to the Australian Chamber Orchestra when she was accepted as an Emerging Artist. Merewyn made another soul-searching trip to Banff in 2011, a journey she intends to repeat many, many times in the future.



ZOE WALLACE

Zoe Wallace is a freelance cellist living in Melbourne and performs regularly with the Melbourne Symphony Orchestra and Orchestra Victoria. Zoe has toured extensively with Oz Opera and Co-Opera and has performed with the Melbourne, Adelaide, Tasmanian and Darwin Symphony Orchestras and the Melbourne Chamber Orchestra. As a chamber musician, Zoe has recently attended the Banff Winter Music Residency, the St Lawrence String Quartet Seminars in San Francisco and the Mt Buller Chamber Music Summer school. In 2012, she became a founding member of the Kharites trio and will perform a concert tour in Tasmania with the ensemble later in 2013. Zoe completed her studies at the Australian National Academy of Music in 2010, where she was a full scholarship holder and received tuition from Howard Penny and Nicholas Bochner. Prior to that, Zoe completed a bachelor degree with high distinction at the Prins Claus Conservatorium in Groningen, The Netherlands. During her four years in The Netherlands, Zoe played with the North Netherlands Orchestra, Camerata Ardesko and the Alinga Duo and received a scholarship from the Makarov Foundation for the duration of her studies. She received cello tuition from Jan-Ype Nota and Michel Strauss. Prior to that, Zoe has studied with Janis Laurs in Adelaide and Christian Wojtowicz in Hobart, and was awarded a Bachelor of Music with first class honours from the Tasmanian Conservatorium of Music.



JOSAPHINE VAINS

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.

Described in The Australian as "An ensemble of immense energy and focus", Josephine is a founding member of Firebird Trio, currently presenting innovative and engaging programs around Australia.

She performs and records regularly with other ensembles including with *Kammermusik* and as a baroque cellist with Accademia Arcadia.

In Australia she has performed for Musica Viva, the Sydney and Melbourne International Arts Festivals, Noosa Long Weekend, Castlemaine and Port Fairy Festivals, Woodend Winter Arts and Organs of the Ballarat Goldfields Festivals. International perform-

ances include at the Musicfest Vancouver with Freshwater Trio, the Hannover Brahms and Schumann Festivals, White Nights Festival in St. Petersburg and a China Tour with Trio 3.0.3.

Other enjoyable collaborations include performing alongside The Music Project for Merce Cunningham Dance Company, the sensational Gurrumul, recordings with Katie Noonan including 'Fierce Hearts - the music of Love Song Circus' and 'Songbook', Guest Principal cello during Melbourne's 2013 Ring Cycle and playing baroque cello with Accademia Arcadia. She also features on a number of the Royal Children's Hospital HUSH albums. Josephine 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 on ABC1).

In 2013 she curated and performed in 'Song of the Birds', a concert for cello, piano and narrator which explored the life and music of Pablo Casals. This led to the debut of a CD with Benjamin Martin available for purchase at Thomas' Music Store and online through CD BABY. 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 3.0.3 (now the Asia-Pacific Competition), 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.

Josephine is grateful to her inspirational teachers for their knowledge, guidance and love of music..

QUARTZ



QUARTZ QUARTET

Quartz is a dynamic chamber ensemble uniting four highly acclaimed Melbourne musicians Kathryn Taylor and Rachael Beesley violins, Merewyn Bramble, viola and Zoe Wallace, cello, with guest artists among Australia's most sought-after chamber players, including in 2015 Caroline Almonte, (piano) and Marshall McGuire, (harp) and Nick Dinopolous, (bass-baritone) in 2016. Quartz combine chamber music repertoire for strings with other instruments and voice, choosing repertoire with the utmost care to give their programs an innovative edge and a unique appeal. Having performed in the Melbourne Recital Centre since 2013, this year they presented two exciting programs in the Salon with Shostakovich, Carl Vine and Barber featuring renowned bass-baritone Nick Dinopolous in Dover Beach and a concert of Rare Gems with some rarely heard works by Schulhoff, Fanny Mendelssohn and Frank Bridge. Quartz also perform regularly in the Melba Hall Lunch Hour Series and for the Australian Bach Society, Lyrebird Music Society series, St Johns' East Malvern series and the Clunes Music Festival in Victoria.



KATHRYN TAYLOR

Born in Tasmania, violinist **Kathryn Taylor** gave her first solo performance with orchestra at age eleven. After moving to Brisbane, Kathryn was a recitalist in the National Youth Concerto Competition, and after winning the Queensland Symphony Orchestra's 'Young Instrumentalist Competition', performed with the QSO. She then completed a Bachelor of Music in Performance. In 2003, Kathryn attended the Australian National Academy of Music in Melbourne followed by studies in Dublin with Eyal Kless. Kathryn has had lessons and performed in master classes with Maxim Vengerov, Salvatore Accardo and Takacs Quartet. Kathryn has performed numerous solos and concertos across Australia, toured overseas with the Australian Youth Orchestra, Camerata Australia and Melbourne Symphony Orchestra and has been Concertmaster of several youth orchestras including the Queensland Youth Symphony. Kathryn has worked regularly with QSO, Southern Cross Soloists and MCO. In 2005, she was appointed to a permanent position in the First Violin section of the Melbourne Symphony Orchestra.



RACHAEL BEESLEY

Rachael Beesley is an internationally renowned Australian violinist, director and concertmaster. As a graduate from the VCA University of Melbourne – BA in Music (1989), Grad Dip of Arts in Music (1991) and from The Royal Conservatoire, The Hague, NL – Master of Music (1999). Rachael is a versatile violinist and musician who has devoted her life to performing, teaching, and researching and has become one of the world leaders in the field of historically informed performance (HIP). Rachael is a regular member and guest concertmaster of some of Europe's finest ensembles and orchestras including Les Muffatti, La Petite Bande, Il Complesso Barocco, Bach Concentus, Restoration Company, New Dutch Academy and Anima Eterna Brugge. Based in Australia since 2009, Rachael is guest concertmaster of the Australian Brandenburg Orchestra, Pinchgut Opera, Opera Australia and Victorian Opera for performances on period instruments. She co-founded the ensembles Quartz, Ironwood and orchestra seventeen88 and regularly leads the chamber music ensembles Ludovico's Band, Salut! Baroque and Accademia Arcadia. As a highly regarded and much sort after teacher and mentor, Rachael is a lecturer at the Sydney and Melbourne Conservatoriums, the School of Music Monash University, the Kate Buchdahl Distinguished Artist in Residence, Adjunct Academic at the ANU School of Music, Canberra and guest director at the ANAM. In the field of HIP and Practising in Flow, she has been invited to speak at conferences in Australia, New Zealand and The Netherlands where she has taught at the Royal Conservatoire, The Hague since 2000. Rachael also collaborates with contemporary Australian composers and in 2000 she was awarded an Ian Potter Cultural Trust. She regularly appears in broadcasts for the radio and television and has performed on over 50 CDs and is listed in the Who's Who of Australian Women.

assume that the term is inspired by the "symphonic" organs being built in France at the time and is intended to convey the composer's full use of the organ's range and musical colour, in much the same way that other composers employ all elements of the orchestra's possibilities when writing a standard symphony.

Widor himself was a master of the instrument: he was Organist at St Sulpice in Paris and succeeded his fellow French composer César Franck as Professor of Organ at the Paris conservatoire.

Concert V "Beethoven & Schumann"

Saturday 12 November at 2.00pm
Adamshurst Ballroom

Performers:

Acacia Quartet:

Lisa Stewart (violin)
Myee Clohessy (violin)
Stefan Duwe (viola)
Anna Martin-Scrase (cello)

Orpheus Piano Trio

Kaori Sparks (violin)
Sam Goble (cello)
Helena Kernaghan (piano)
Josaphine Vains (cello)

Robert Schumann (1810-1856) Fantasiestucke, Op.73

Robert Schumann wrote this work over just two days in February 1849, and originally entitled them "Night Pieces" before settling on the title "Fantasy Pieces." The title is one Schumann was fond of, since he used it in several works. This poetic title promotes the fundamental Romantic notion that creative expression is the product of the artist's unrestricted imagination. In addition, the connotations of "fantasy" justify the sudden mood changes, which are a signature of so much of Schumann's music, and which reflect his emotions and mood swings. The pieces are like songs without words, or an instrumental song cycle.

The three individual pieces are:

- I. *Zart und mit Ausdruck* (Tender and with expression)
- II. *Lebhaft, leicht* (Lively, light)
- III. *Rasch und mit Feuer* (Quick and with fire)

The first piece is in A minor and begins dreamily with hints of melancholy, but concludes with a resolution and hope in A major, looking forward to the next movement.

The second piece is in A major and is playful, upbeat, energetic and positive, with a central section modulating to F major with chromatic triplets in dialogue with the piano.

The final piece is again in A major. The pace suddenly drives into a frenzy of passion and fiery energy, bordering on the irrational. The movement pushes the players to their limits as Schumann writes "*schneller und schneller*" (faster and faster). The movement ends exuberantly with a triumphant close.

Ludwig van Beethoven (1770-1827) . . .

Piano Trio in D major, Op. 70 No. 1 (Ghost)

Allegro vivace e con brio
Largo assai e espressivo
Presto

Beethoven's most famous piano student, the composer Carl Czerny, wrote in 1842 that the second movement of the Piano Trio in D, the *Largo assai*, reminded him of the ghost of Hamlet's father. He was close; evidence from pages of Beethoven's notebook suggests that the composer was discussing an opera of Shakespeare's *Macbeth* with the playwright Heinrich von Collin at the time. The words "Macbett" and "Ende" appear near sketches for the *Largo*. The "Ghost" movement was possibly meant for a scene of the three Witches. Czerny's nickname stuck; today the work is known as the "Ghost" Trio.

The two piano trios of Ludwig van Beethoven's Opus 70 were both composed in 1808 during the composer's stay at the house of the Countess Marie von Erdödy; out of gratitude for her hospitality, he dedicated both works to her. The Op. 70 trios inaugurated a period during which Beethoven wrote a great deal of chamber music both dense and wonderfully intimate. The *Piano Trio No. 5 in D major*, Op. 70, No. 1, has three movements, an old-fashioned scheme that Beethoven endows with new concision.

While the middle movement might suggest ghostly music one mustn't listen for ghosts in the other two movements -- they positively sparkle with life,

As much as any other work Beethoven ever wrote, the "Ghost" Trio invites and challenges listeners to appreciate it at a variety of levels.

Ludwig van Beethoven (1770-1827) . . .

String Quartet No. 10 in Eb major, op. 74 (The Harp)

Poco adagio - Allegro
Adagio ma non troppo
Presto
Allegretto con Variazioni

This quartet is contemporary with Beethoven's unsettled Symphony No. 5 and "*Les Adieux*" Piano Sonata and is less troubled than those works. Even so, it opens with a hesitant *Poco adagio* introduction that is twice interrupted by jolting chords. The main *Allegro* material begins with a confident little fanfare followed by a thin yet stimulating theme managed predominantly by the first violin, amid the contrapuntal lines of the other instruments. Pizzicati notes (which give this "Harp" Quartet its nickname) with an agitated accompaniment lead to a short round of rough chords, and then a swirling phrase traded among the instruments that metamorphoses into a violin melody similar to that of the first subject. The thorough development section combines all the effects Beethoven has deployed so far: fretting accompaniment figures supporting the long melodies, then the short phrases, and ultimately the pizzicato material. This section, despite its wayward harmony and sense of urgency, is more stirring than worrisome. The movement closes with an extremely truncated overview of the original themes rather than a full recapitulation.

The *Adagio ma non troppo* is a typical Beethoven slow movement, paradoxically full of uneasy serenity. Even the many extended hymn-like sections are troubled by the cello's restless, ascending line when the theme is carried by the violins, or by the upper instruments' fidgety figures when the cello takes the melody.

Next comes the *Presto* movement, an intense scherzo. Its first trio offers no relief, starting as it does with the cello's buzz saw motif, which infects the entire brief section. After a repeat of the A material, a second trio, thematically linked to the first, hints at

a fugue. After one more appearance of the A section, the music subsides and, without a break, segues into a demure *Allegretto* theme. This forms the basis of six variations. Jagged treatments alternate with flowing elaborations, culminating in a swirling little coda that unexpectedly takes its leave with three soft chords.



Concert VI "Schubert & Dvorak"

Saturday 12 November at 7.00pm
MAMA (Murray Art Museum Albury)
Dean Street, Albury

Performers:

Sally-Anne Russell (mezzo soprano)

Orpheus Piano Trio

Kaori Sparks (violin)

Sam Goble (cello)

Helena Kernaghan (piano)

Franz Schubert (1797-1828)

Romanze from Rosamunde D. 797

Gretchen am Spinnrade Op.2 in D minor, D. 118

An die Musik D. 547

Der Zwerg Op.22, No.1 D.771

Rastlose Liebe Op.5, No.1 D.138

Franz Peter Schubert was an Austrian composer. Schubert died before his 32nd birthday, but was extremely prolific during his lifetime. His output consists of over six hundred secular vocal works (mainly Lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of chamber and piano music after producing two operas, Schubert turned his attention more firmly than ever in the direction of the stage and was almost completely unsuccessful. All in all, he embarked on twenty stage projects, each of them failures which were quickly forgotten.

The curtain went permanently down on "Rosamunde Princess of Cyprus" (D 797) after two nights, owing to the poor quality of the play for which Schubert had written incidental music. Yet Rosamunde contains some of the most charming music that Schubert ever composed including this charming song "The Full Moon Shines on the Mountain Height. . ."

Gretchen am Spinnrade (*Gretchen at the Spinning Wheel*), Op. 2, is a Lied using the text from Part One, Scene 15 of Johann Wolfgang von Goethe's Faust. Schubert completed *Gretchen am Spinnrade* in October 1814, three months before his eighteenth birthday. The song opens with Gretchen at her spinning wheel, thinking of Faust and all that he promises. The accompaniment in the right hand mimics the perpetual movement of the spinning-

wheel and the left hand imitates the foot treadle. This plus the gradual crescendo builds tension which releases only to be brought back to the beginning, much like the ever-circling spinning wheel. We hear Faust quite "putting Gretchen off her stroke" losing her sense of stability and reality as she swoons over him. Gretchen comes down from this fantasy with a bang, as she realizes she and Faust will never be together. With a heavy heart, Gretchen comes to terms with this hard truth. The song ends as it began: in D minor, alluding to the monotony of the spinning wheel, and the inescapable rhythms of reality.

Franz Schubert composed his lied "An die Musik" (German for "To Music") in March 1817 for solo voice and piano, with text from a poem by his friend Franz von Schober. A hymn to the art of music, it is one of the best-known songs by Schubert. Its greatness and popularity are generally attributed to its harmonic simplicity and sweeping melody. One of the world's greatest accompanists Gerald Moore's concluded his Farewell concert in London's Royal Festival Hall in 1967, in which he accompanied Dietrich Fischer-Dieskau, Victoria de los Angeles and Elisabeth Schwarzkopf, by playing the piano part of *An die Musik* as his parting gift to the world.

*"Often has a sigh flowing out from your harp,
A sweet, divine harmony from you
Unlocked to me the heaven of better times,
You, noble Art, I thank you for it!!"*

Der Zwerg (*The Dwarf*) is a lied (or ballad) for voice and piano, written in the mid-1820s (about the same time as Mary Shelley's *Frankenstein*) on a text by Matthäus von Collin

*Into the gloomy light,
the mountains are already disappearing
On flat sea waves floats a boat:
on board are the queen and her dwarf.*

It is an intimate "horror opera" full of shadows and unresolved questions so loved by Benjamin Britten more than a century later the singer sings in three different voices: the Dwarf, his mistress the Queen (whom the Dwarf strangles with a red silk scarf in the song), and the narrator. The narrator places the two protagonists, the queen and her dwarf, on the open sea at twilight. Her plight is self-inflicted; she is a lost soul caught up with the dwarf full of ambiguity, with fatal consequences. The murder is accomplished in the middle of her last speech; there is a sudden high leap of strangled terror in the voice part on the words 'sie sagt's', and the silk chord is pulled tight. The dwarf gazes at the lady, overcome with death, and sinks her deep into the sea with his own hands. His heart burns with desire for her; upon no coast will he ever land again.

Rastlose Liebe ("*Restless Love*") is a Lied published in July 1821. It was an immediate success and has remained at the heart of Schubert's finest work. The song, dedicated to Anton Salieri, is based on a text by Johann Wolfgang von Goethe, written during a snowstorm in the Thuringian Forest and the audience is quickly with him at the mercy of the elements, losing direction but in the midst of an indispensable emotional journey. Here is the agony and the ecstasy he feels himself out of control, and with it all the exhilaration and fear which that strange and unfamiliar feeling brings. How Schubert in 1815, as far as we know still inexperienced in the torments of love, was able to empathise with these emotions is in itself miraculous. *Rastlose Liebe* was a strange offspring to come of Salieri's teaching; nevertheless to the old master it was dedicated as No 1 of Op 5 when it was published in 1821. In a time-frame of less than a minute-and-a-half Schubert summons up a storm of raw energy and power in which the pianist singer and audience are bound together in an experience as immediate as the moment the idea was first conceived nearly 200 years ago.



ACACIA QUARTET

Founded in 2010 by violinists Lisa Stewart and Myee Clohessy, violist Stefan Duwe and cellist Anna Martin-Scrase, Acacia Quartet has quickly won great respect for their versatile and inventive programs which often couple established repertoire with the unorthodox

In just five years, Acacia has released as many albums. In 2013 Acacia was nominated for an ARIA Award and an APRA-AMCOS Art Music Award for their recordings *North + South* with soprano Jane Sheldon and *Blue Silence* (Vexations840) the complete string quartets of Elena Kats-Chernin. *Blue Silence* was also selected as 'Editor's Choice' in Limelight Magazine and 'CD of the Week' on ABC Classic FM. 2014 marked the release of Lyle Chan's *String Quartet: An AIDS Activist's Memoir* (Vexations840) with a critically acclaimed national tour and Live To Air ABC radio broadcast, as well as the release of *Between Worlds* with ABC Young Performer of The Year and Fine Music Kruger scholarship winner, Nick Russoniello. In 2015, Acacia was a part of Sally Whitwell's debut album, *I Was Flying* (*Winter Love*), which was also nominated for an ARIA Award. Acacia's recordings and performances can be heard regularly on ABC Classic FM, Fine Music 102.5 and Qantas In-flight Entertainment.

In addition to their special relationship with composers Elena Kats-Chernin and Lyle Chan, Acacia has worked closely with other composers. Acacia's collaborations with performers to date include ARIA award winning pianists Gerard Willems, Tamara-Anna Cislowska and Sally Whitwell, bassoonist Kim Walker, vocal ensembles Halcyon and The Song Company, saxophonists Michael Duke and Nick Russoniello, flautist Jane Rutter and sopranos Anna Fraser and Jane Sheldon.

Acacia's engagements have included the Melbourne Recital Centre, The Concourse in Sydney, the National Galleries of Victoria and New South Wales (Resonate Series), Woodend Winter Arts Festival, Peninsula Summer Music Festival, Bellingen Festival, Four Winds Pavillion and Music by the Sea in Brisbane.

Acacia Quartet is proud to be an Artist-in-Residence at Fine Music 102.5 FM again in 2016.

LISA STEWART

Born in Sydney, Lisa began playing the violin at age five with Hiroko and William Primrose. She continued with Yasuki Nakamura, performing solos throughout Australia and represented Suzuki Australia in Japan, the United States and New Zealand performing Mozart's violin concertos at the age of 11. Furthering her studies with Christopher Kimber, Lisa won several national prizes which provided her scholarship to study in Germany with Igor Ozim and the Amadeus String Quartet.

Highlights include performing and recording with Concerto Koln, Guest Co-Concertmaster with the London Philharmonic Orchestra under Bernard Haitink and solo recordings of Bach Double Concertos with oboist Christian Hommel and violinist Christine Pichlmeier for Naxos with the Cologne Chamber Orchestra. Lisa has also recorded French violin sonatas for the Klavins Music label.

Upon returning to Sydney in 2001, Lisa was Guest Concertmaster at the Australian Opera and Ballet Orchestra, the West Australian Symphony Orchestra and Tasmanian Symphony Orchestra before beginning her studies at the National Art School. Since 2010 Lisa has been a founding member of Acacia Quartet

and is very passionate about supporting composers.

Lisa has enjoyed residencies at Arthur Boyd's Bundanon both as a violinist and also as an established illustrator. Her illustrated books *Can I Cuddle the Moon?*, *Mummy's Kisses*, *Bushland Lullaby*, *Rainforest Lullaby* and *Jam For Nana* have been published by Scholastic Press and Random House.

MYEE CLOHESSY

Myee began the violin at the age of ten with Ernest Llewellyn. Within eight years she had won 1st Prize at the QYO National Youth Concerto Competition and started playing with the Australian Chamber Orchestra.

In 1989 Myee left Australia to study with Alice Waten at the Academy for Performing Arts in Hong Kong and then in 1991 to London with Prof. David Takeno at the Guildhall School of Music & Drama. In London, Myee won 1st Prize at the Royal Overseas League Competition and was chosen as Concertmaster of the Jeunesses Musicales World Orchestra.

Her next journey was to Norway in 1994 where she played with the Trondheim Symphony Orchestra as Principal 2nd Violin and then Assistant Concertmaster. Myee also became Artistic Leader of the Arctimus Ensemble, and was invited as Guest Concertmaster of Risor Festival Strings, Norbotten Chamber Orchestra and Guest Associate Concertmaster with the Norwegian Radio Orchestra. As a member of the Norwegian Baroque Orchestra she played at festivals in Schleswig-Holstein, Bremen, Lucerne, Frankfurt, Oslo and Bergen.

Since returning home in 2003, Myee has enjoyed touring with the Australian Chamber Orchestra, playing as Guest Principal with the Tasmanian Symphony Orchestra, Pinchgut Opera, Sydney Philharmonia and the Australian Brandenburg Orchestra and recording for Vexations840 and ABC Classics. The pride of her life, however, is her two beautiful daughters, Freya and Kaia.

STEFAN DUWE

Stefan started playing at the age of six with Hedwig Thierfelder in his native Osnabruck, Germany, which led to studies with teachers Marcel Charpentier, Konrad Grahe and Emile Cantor. He also participated in masterclasses with Thomas Brandis and Serge Collet. Upon completing his Bachelor of Music in 1992 at the Folkwang Hochschule in Essen he played with many orchestras in Germany including Philharmonia Hungarica, Cologne Chamber Orchestra and Die Deutsche Kammerphilharmonie Bremen.

Since immigrating to Australia in 2001 Stefan has regularly played with the Australian Opera and Ballet Orchestra, the Australian Brandenburg Orchestra and many other ensembles. As soloist he has recorded the Brandenburg Concerto No. 6 for ABC Classics.

With the formation of the Acacia Quartet in 2010 he has turned his focus to chamber music. Stefan teaches viola and ensemble at the Australian Institute of Music.

ANNA MARTIN-SCRASE

Born in Vermont, USA, Anna moved to Salzburg, Austria at the age of 16 where she lived for 10 years. She completed a

Continued on p16.



ORPHEUS PIANO TRIO

Orpheus Piano Trio formed in early 2012. Comprising pianist Helena Kernaghan, violinist Kaori Sparks & cellist Sam Goble, the trio enjoy the challenge of being an interstate, rural dwelling ensemble with members calling Albury & 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. In 2012 Orpheus Piano Trio presented a program of works by Schubert and Brahms for their concert series *The Light & the Dark*. These performances were well received by large crowds at venues in their hometowns, and they also performed at Melbourne's Bennetts Lane jazz club for the 2012 William Poskitt Memorial Fundraiser concert.

Their 2013 concert series featured works by Beethoven, Brahms & Debussy, with successful performances as part of their regional tour in Albury, Wodonga, Bright, Wangaratta & Wagga Wagga. The Wangaratta concert was recorded live and released as their current CD. 2014 included performances at The Capital Theatre Bendigo, St Matthews Church Albury & Holy Trinity Cathedral Wangaratta, with the inclusion of some duo repertoire and Shostakovich's famous Trio Op.67. 2015 featured two performances in November – one at the Adamshurst Ballroom in Albury and Wagga's Riverina Conservatorium with a program of all French works, featuring the magical Ravel Piano Trio. 2016 is an exciting year for the trio as they are featuring as Ensemble-in-Residence for the 1st annual Albury Chamber Music Festival. They also have upcoming performances at the Castlemaine Gaol and the prestigious Cope-Williams Winery in Romsey

HELENA KERNAGHAN

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 she has performed with Donna Coleman, Shanul Sharma, Sally-Anne Russell and is currently Artistic Director for the Albury Chamber Music Festival.



SAM GOBLE

Sam Goble finished his degree studying under Tim Walden and Josie Vains 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. Other awards 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. 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. He now works as a freelance cellist and teacher.



KAORI SPARKS

Kaori Sparks (nee **Nogi**) was born in Sukagwa City, Fukushima-ken, Japan. She began playing violin at the age of four and gained entry to the Musashino Music University in Tokyo. She studied violin, viola and piano there, graduating in 2002. She studied violin under Hiroshi Nishida, Robert Davidovich and Katsuya Matsubara; violin-piano duo with Georgi Badev, and chamber music with Sandor Nagy and Kalman Berkes. 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 clarinetist 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; Budapest String Festival 2005-06. She also performed with the Salzburg Festival Orchestra and Hungarian National Orchestra. 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*. 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.

Antonin Dvorak (1841-1904)

Piano Trio No. 4 in E minor, Op. 90, B 166 (Dumky)

Dvorak began working on his sixth piano trio (today the fourth in existence), with its subtitle "Dumky" ("Dumkas"= Slavic folk ballad or lament), immediately after completing his Requiem, in November 1890. It took him less than three months to complete, and this including an extended break from his endeavours. As he progressed Dvorak informed his friend Gobl that he was working on a new composition which he characterised as "a little piece for violin, cello and piano. It will be both happy and sad. In some places it will be like a melancholic song, elsewhere like a merry dance; but, all told, the style will be lighter or, if I might put it another way, more popular, in short, so that it will appeal to both higher and lower echelons." The work might be seen on the one hand as a simple sequence of six essentially independent movements linked together by a common "dumka principle". Nevertheless, the manner in which the movements are arranged also suggests a veiled sonata-form scheme: the first three dumkas combined (these are marked attacca) represent the opening movement; the fourth dumka replaces the slow movement; the fifth, essentially a fast movement, is analogous to a scherzo; and the sixth dumka rounds off the work in a similar way to a final rondo movement.

The tonal scheme of the cycle is somewhat unusual: while the trio as a whole is generally marked as being in the key of E minor, the individual movements are written in the keys of E minor, C sharp minor, A major, D minor, E flat major and C minor. Despite the impression of "lightness" the audience may gain from the trio, this is a challenging work for the performers. As Dvorak himself noted, "my Dumky trio is very tricky to perform". This is particularly true of the cello, which plays an important role during the exposition of the "Dumka" themes. The mention of this deliberate "lightness" of style might explain why the highly popular "Dumky" has, in the long term, eclipsed the composer's masterpiece, the Piano Trio in F minor, even though it cannot match its sophistication, the gravity of its musical testimony or its intellectual depth.

The premiere of the "Dumky" was performed just two months after Dvorak had completed the score, in Prague on 11 April 1891, during a gala evening held in his honour – Dvorak had recently been awarded an honorary degree from Prague's university. Dvorak himself sat at the piano for the premiere. This was not the last time that he performed this work in public: we have documentation which confirms that Dvorak performed his "Dumky" at the piano on forty-four occasions. The majority of these were part of an extended "farewell" concert tour of Czech and Moravian towns and cities which the composer organised in the spring of 1892 before his departure for the United States.

The trio was published in 1894 by Berlin-based publisher Simrock. At this time Dvorak was still in the United States, so the corrections were selflessly carried out by his friend, Johannes Brahms.

Festival Service

Sunday 13 November at 9.00am
St Matthew's Church, Albury

Speaker: Prof. Geoffrey Blainey AC

Concert VII "Featuring some Australia compositions"

Sunday 13 November at 2.00pm
Adamshurst Ballroom
David Street, Albury

Performers:

Quartz Quartet
Kathryn Taylor (violin)
Rachael Beezley (violin)
Matt Laing (viola)
Zoe Wallace (cello)

Elena Kats-Chernin (1957-) . . .

From The Anna Magdalena Notebook:
for String Quartet

Elena's rigorous technical facility, enormous capacity for work and a seemingly endless stream of creativity has resulted in an international reputation that has made her a beacon of success for Australian composers. Her work is marked by momentum and optimism, characteristics that have been essential to her survival. The composer says, "I like to have a colourful voice, I don't want it to be boring, or bleak, or just black and white. I like to have optimism even among my dark moments, basically life on the bright side.

This string quartet was inspired to create something with an 'unromantic, dry, crisp and light sound' and was inspired by the musical notebook of J.S. Bach's wife, Anna Magdalena Bach, for material.

A gift to Anna Magdalena from her husband (four years into their marriage), the notebook was beautifully bound in sea green parchment, decorated and engraved in gold with the date (1725) and her initials AMB.

Michael Lampard (1986-) . . .

Song Cycle (world premiere)

Michael Lampard is an experienced classical singer, conductor, teacher and composer. Originally from Tasmania, and now based in Melbourne, Michael's music has been performed by a wide varied of soloists and ensembles including the children's choir, Bel Canto Australia, the Hobart Orpheus Choir, IHOS Opera, as well as many different ensembles from the University of Tasmania. His first opera 'Succubus' was performed by the IHOS Opera Laboratory in Hobart in 2004 conducted by Jean Louis Forestier. His 'Brass Quintet' was performed by the brass section of the Rome Opera Festival Orchestra and he has had works performed in Japan, the United States of America and in Sydney, Melbourne and across Tasmania.

Michael studied composition with Douglas Knehan at the University of Tasmania, and under Constantine Koukias at IHOS Opera. He has also worked as a score editor/consultant and typesetter for many composers and until 2012 ran Wildebeest Press!, a publishing house for emerging Tasmanian composers. His editorial work includes the new performing edition of the Play of Daniel premiered in Hobart in 2012.

Primarily a vocal composer, the majority of his catalogue is songs, choral works and four chamber and three children's operas. He has also composed music for piano, string quartet, orchestra (including two symphonies), percussion, harp and several other instruments and chamber combinations. Michael is currently working on two operatic projects, one that will be performed in 2018 and the other in 2020.

**Frank Bridge (1879-1941) . . .
Three Idylls**

The Three Idylls for String Quartet date from 1906 and were written at a time when Bridge was much concerned with chamber music. Several of his most appealing chamber works were composed during the first decade of the 20th century.

Born in Sussex, Frank Bridge learned to play violin from his father, and had much early exposure to practical musicianship, playing in theatre orchestras his father conducted. He studied violin and composition at the Royal College of Music. He later played viola in prominent quartets and was a respected conductor. When Frank Bridge's chamber music first appeared, it was a revelation to amateurs as well as professional players.

Interestingly, the revival in interest in Bridge's music which took place during the last part of the 20th Century has concerned itself exclusively with his more 'radical' works, dating from 1924 onwards. Ironically, these works did nothing to create or further enhance the firm reputation he had established with both professionals and amateurs. Rather, it was works just like the *Three Idylls*, the *Phantasie for String Quartet* and his *Miniatures for Piano Trio* which contributed to his success.

Bridge's purpose in writing *The Three Idylls* was to create a tonal canvas of many different textures and expressive characters and in this he succeeds quite remarkably. The first, begins *Adagio molto*, and has a somewhat dark and melancholy mood. The middle section, while not more upbeat, has a quicker Latin beat to it. The second Idyll, *Allegretto poco lento*, is the shortest of the three. It, too, is melancholy but in a syncopated bluesy way. The finale Idyll, *Allegro con moto*, is full of nervous energy. It is travelling music, very modern for its time anticipating by several years what Gershwin and others would later do.

**Fanny Mendelssohn (1805-1847) . . .
String Quartet in E flat major**

Fanny Cécilie Mendelssohn's father, Abraham, was a prosperous banker. When Napoleon's troops occupied Hamburg in 1811, the Jewish family relocated to Berlin. There, in 1816, Fanny and her younger brother Felix were baptized as Lutherans. The two talented youngsters were brought up in an exceptionally stimulating atmosphere and both became highly accomplished composers and pianists. Based on contemporary accounts and her music, she had talents as a composer that were fairly comparable to those of her brother. However, her father opposed a professional career as unsuitable for a young gentlewoman. Felix carried on this opposition after their father's death.

At the age of 17 she fell in love with a struggling painter, Wilhelm Hensel. After some years of familiar opposition due to his lack of wealth, they were married and moved into a house in the family compound. In 1839 and 1840 the couple visited Italy. There Fanny found herself the centre of a circle of young musicians who admired her music. She blossomed under this attention and composed with renewed confidence. She wrote piano music, oratorios, and chamber music. In the mid-1840s she informed her brother that she intended to begin to publish her music and he apparently dropped his opposition. However, at about that time she began to suffer recurrent nosebleeds, which we recognize now as a sign of high blood pressure. On 16 May 1847, while rehearsing a performance of one of Felix's oratorios, she felt her hands go numb, then fell over, struck by a fatal stroke. Her music never had

its just debut during her lifetime and much of it remained unheard and unpublished. It was only in the late 1900s that recordings brought evidence of her exceptional gifts as a composer to the general public.

String Quartet in E flat major, composed in 1834. This work, the composer's only string quartet, is not usually included in comparisons of music by Felix Mendelssohn and his older sister, but it deserves to be better known. It is clearly something of an exercise in mastering Beethoven's style -- hear the fugal central section of the second-movement Allegretto, for example, whose clear inspiration is the Scherzo of Beethoven's Symphony No. 5 in C minor, Op. 67 -- but in spite of this has a strong undercurrent of suppressed emotion. The work opens in harmonic ambiguity that is reflected in small moments of tension throughout. The work's appeal resides in that duality of exercise and strong feeling. The work is short, but here it has a rather explosive quality.

**Graeme Koehne AO (1956-)
Byron Songs**

The Three Poems of Byron provide meditations on love in a setting for female voice and string orchestra. Written for the Adelaide Chamber Orchestra in 1993 the work was rearranged for the Australian String Quartet in 2007. The poems reflect, exquisitely, on the poet's appreciation of feminine beauty. The second of the chosen poems switches momentarily from the theme of beauty's praise to reflect upon the fickleness of woman.

**Graeme Koehne AO (1956-)
To his Servant Bach, God Grants a Final Glimpse:
'The Morning Star'**

In 1749 J S Bach was becoming blind, so the British eye surgeon John Taylor twice operated on Bach while visiting Leipzig in March and April 1750. On 28 July 1750, Bach died at the age of 65. A contemporary newspaper reported that his death was "the unhappy consequences of the very unsuccessful eye operation" and Bach's biographer Spitta states that "Medical treatment associated with the [failed eye] operation had such bad effects that his health ... was severely shaken".

Spitta also writes " . . . so that Bach was henceforth totally blind . . . On July 18 he suddenly found his eyesight restored, and could bear daylight; but this was life's parting greeting . . . he died on Tuesday July 28, 1750". And it is this quote that Graeme Koehne writes against the title of this work which is based on the German Chorale *Morgenstern* (How brightly shines the morning star.)

For anyone who believes that the great tradition of classical music must re-connect with a sense of contemporary vitality, the music of Graeme Koehne attracts avid interest and attention. In his best works, Koehne achieves that elusive synthesis of sophisticated compositional technique, informed by a deep understanding of musical history, and a popular touch that invests his music with emotional eloquence, visceral appeal and aural pleasure.

Through the advocacy of some of today's most exciting international musicians such as the conductors Vladimir Jurowski and Kristjan Järvi, Koehne's music is becoming a regular presence on the international stage. His compositions have long been among the most popular by any Australian composer, and find a regular presence in the established repertoire of Australian music. Graeme Koehne is Professor of Composition at the University of Adelaide, and was awarded a Doctorate of Music from the University in 2002. He was Chair of the Australia Council Music Board and a member of the Australia Council from 2002 to 2009. In recognition of his contribution to Australian music, Koehne was awarded the Australian Government's Centenary Medal in 2001 and the Sir Bernard Heinze Award from the University of Melbourne in 2004.



**ARTISTIC DIRECTOR
HELENA KERNAGHAN**

Helena Kernaghan finished her Masters in Music Performance at the Victorian College of the Arts in 2005 under the tuition of 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, whose accolades included winning the Athenaeum Award for Chamber Music (1998), participating in the Melbourne International Chamber Music Competition master class series and studying with renowned Russian cellist Alexander Korchagin. In 2000, with a Queen's Trust Grant, they embarked on a world tour with performances in Singapore, London, Cardiff & Prague. They were selected to be Artists in Residence at The Rodd in Wales, Sir Sidney Nolan's estate, where they performed a series of concerts and culminated with master classes with eminent Hungarian pianist Peter Frankl at London's Royal College of Music.

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 *The Rite of Spring* at the ABCs Iwaki Auditorium, and soloist in Gershwin'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 and Sally-Anne Russell.

She is currently a member of the Orpheus Piano Trio, along with Sam Goble (cello, also former member of Abraxas Piano Trio) & Kaori Sparks (violin). The trio have performed in a number of concert destinations throughout New South Wales and Victoria and are featuring as Ensemble-in-Residence for the first annual Albury Chamber Music Festival. They also have upcoming performances at the Castlemaine Gaol and the prestigious Cope-Williams Winery in Romsey.

PERFORMERS



SALLY-ANNE RUSSELL

Award winning Australian Mezzo Soprano **Sally-Anne Russell** has performed in over fifteen countries. With over 40 CD's / DVD's on ABC Classics, CHANDOS, NAXOS and DECCA labels her recording highlights include the ARIA people's choice award for Pergolesi's *Stabat Mater* and her solo operatic disc "Enchanting".

She has over 70 operatic roles in her repertoire and sings regularly with all the Australian Opera Companies, Symphony Orchestras and Choral Organisations. International highlights include Xerxes at the Oper der Stadt Köln, Beatrice and Benedict for Washington Opera (DC), a 10 year association with the Carmel Bach Festival in California, Die Tote Stadt fr Spoleto Festival (Italy) also concerts in Canada, Japan and most recently in Austria.

2016/2017 performances include a national tour *Voyage to the Moon* (Musica Viva and Victorian Opera), Melbourne, Sydney, West Australian, Auckland (Nixon in China), Tasmania, New Zealand Symphony Orchestras, Jane Seymour in Donizetti's Anna Bolena, a Tribute concert to mentor Lauris Elms in Sydney, further concerts at the Art Gallery of NSW, concerts in Scotland, The UK and Canada, Handel's Judas Maccabaeus, Pearl Beach Opera in the Arboretum and Voices in The Forest with Sumi Jo. Sally-Anne is thrilled to be a part of the inaugural Albury Chamber Music Festival!



Adamshurst