



## PROGRAMME

12th, 13th, 14th October, 1990.

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"Good Music, Good Nutrition, for a better life."

## INTRODUCTION

The Port Fairy Spring Music Festival Committee are proud to present the program which is described in this booklet. We are grateful to all our sponsors for making it possible and for the support of the Port Fairy Borough Council.

The aim of the Festival is to provide high quality musical entertainment for people in Port Fairy and district with particular emphasis on the joy of music for young people. Many of the performers are young and the children's opera, "The Musicians of Bremen" will be educational and good fun for children.

All the music which has been chosen is easy to listen to and should cater for many tastes. With the exception of the Gala Orchestral Concert which is longer, the performances will last for about one hour. It is mostly light classical music and jazz.

We hope that the Spring Music Festival will become an annual event which will compliment the Folk Festival which is held in the Autumn. The music will be broadcast over ABC FM so Port Fairy will be widely promoted throughout the State. We want to build a reputation for a well organised, enjoyable Festival which brings a focus to activities in Port Fairy at a usually quiet time of year.

We hope you enjoy the weekend.



Eda Ritchie  
Chairman

## A MESSAGE FROM THE CONSULATE GENERAL OF THE FEDERAL REPUBLIC OF GERMANY

The Consulate General of the Federal Republic of Germany in Melbourne is delighted to be associated with the inaugural Port Fairy Spring Music Festival. As Germany enjoys a rich musical heritage, it is particularly pleasing that our major classical composers will be performed by some of Australia's leading musicians at this Festival.

The Consulate General also applauds the supporting assistance by members of the Australian German Association. Thus, the people of the Western District of Victoria will have the opportunity to participate in these memorable performances. We do hope that the Port Fairy Spring Music Festival will be a great success, encouraging the Committee to make the Festival an annual event.

*"Good Music, Good Nutrition, for a better life."*

## A MESSAGE FROM THE VICTORIAN HEALTH PROMOTION FOUNDATION

The VicHealth Foundation is proud to support the Port Fairy Spring Music Festival as part of its Arts and Culture sponsorship program.

The primary objective of the VicHealth Foundation is to tackle the greatest single preventable cause of ill-health and death in Victoria - Smoking.

VicHealth Foundation's broader goal is to combat illness and promote healthy lifestyles for all Victorians. These are achieved through sports and arts sponsorship, tobacco sponsorship replacement and funding for health promotion and health research projects.

Through its Arts Sponsorship program, the Victorian Health Promotion Foundation seeks to communicate positive health messages and enable all Victorians access to and expression through arts events.

The VicHealth Foundation's sponsorship of the Festival Concert, the Children's Opera and the Public Performances has provided the Portland and District Community Health Centre with the opportunity to communicate important health messages which target the Festival audience and the larger community.

This is the inaugural Spring Music Festival. The exciting array of events will ensure that it is the first of many. It is very exciting that in this inaugural year the Festival will bring the message of good health.

## ACKNOWLEDGEMENTS

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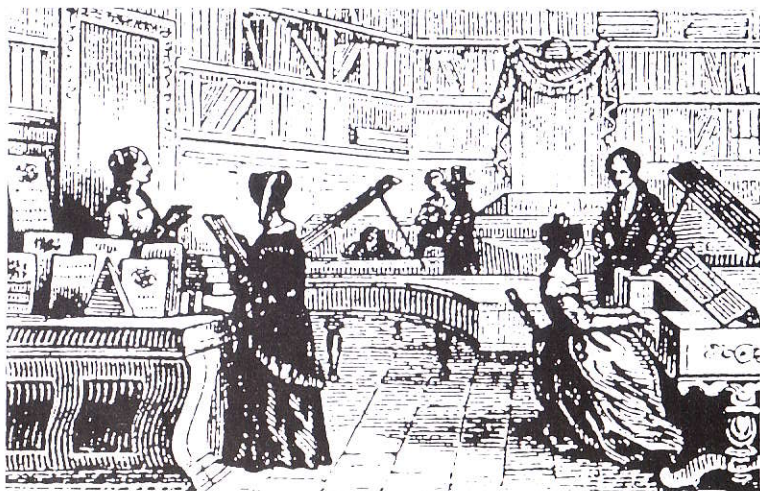
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Saturday 13 October  
11 a.m. to 12 noon  
at the Picture Cinema (Bank St.)

#### Concert 3: *A CONCERT OF CONCERTI*

Saturday 13 October  
2.30 p.m. to 3.30 p.m.  
at the Court House (Gipps St.)

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4.00 p.m. to 5.00 p.m.  
in the Lecture Hall (Sackville St.)

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8.00 p.m. to 10.15 p.m.  
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Sunday 14 October  
12.45 p.m. to 1.45 p.m.  
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Sunday 14 October  
3.30 p.m. to 4.30 p.m.  
in the Lecture Hall (Sackville St.)

## CONCERT 1

### OPENING CHAMBER RECITAL

Friday 12 October  
8.30 - 9.30 p.m.  
in the Lecture Hall (Sackville St.)

#### Joseph Haydn (1732 -1809)

PIANO TRIO IN G HOB. XV:25  
Andante  
Poco adagio, cantabile  
Rondo all'Ongarese (Presto)

This is the best known of all Haydn's piano trios because of the last movement which is popularly known as the "Gipsy" Rondo. It was composed during Haydn's second stay in London in 1795.

The first movement is a blend of double-variation and rondo; the two minor sections are extremely free in their relation with the main theme. The slow movement's cantabile middle section leans to the world of Romanticism. The "Gipsy" movement is a successful blend of 'serious' and folk-music, with humorous contrast of dynamic.

LEN VORSTER - PIANO  
LUCINDA MOON - VIOLIN  
MAURICE MODESTI - CELLO

#### Gustav Mahler (1860 - 1911)

PIANO QUARTET IN A MINOR

Mahler wrote this Piano Quartet as a student in Vienna in 1876. Talking about his 'youth' compositions Mahler said: "The best of them all was a piano quartet composed at the end of the four years spent at the Conservatory, and which excited a good deal of enthusiasm ... In the end I sent the quartet to Moscow for a competition and it was lost". In 1964 it was found among the effects of his widow Alma after her death, and was published for the first time in 1973.

In one movement, it is sonata-allegro form, but with a few unconventional touches. Although it already shows a personal style, there are discernable influences of Schubert, Schumann and Brahms.

LEN VORSTER - PIANO  
LUCINDA MOON - VIOLIN  
MARCO van PAGEE - VIOLA  
MAURICE MODESTI - CELLO

#### Francis Poulenc (1899 - 1963)

SEXTET FOR PIANO AND WOODWIND QUINTET  
Allegro Vivace  
Divertissement  
Finale: Prestissimo

Poulenc wrote the Sextet between 1932 and 1940. It is light-hearted in character and certainly portrays the ideals of Les Six. There is - a possibly unintentional - resemblance to 'Melancholy Baby' in the first movement, as well as evocations of Erik Satie's music in the second and third. The final movement, with its jazzy principal theme and popular tunes, exudes an infectious air of good cheer.

LEN VORSTER - PIANO  
CYNTHIA HOLSWORTH - FLUTE  
MEREDITH ROWE - OBOE  
MICHELE LINDSAY - CLARINET  
ELISE MILLMAN - BASSOON  
KATE WAUGH - HORN

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MARK JONES AT THE THE FULL HOUSE CHINESE RESTAURANT  
(food & drink available)

## CONCERT 2

### THE MUSICIANS OF BREMEN

Saturday 13 October  
11 a.m. - 12 noon  
at the Picture Cinema (Bank St.)

AN ENTERTAINMENT FOR CHILDREN, WORDS AND  
MUSIC BY MICHAEL J. EASTON.

The story of the 'Town Musicians of Bremen' has been in existence since the middle ages but it was the brothers Grimm who gave the town of Bremen international fame with their adaptation of the story. Apart from being an entertaining story it has the serious message that the weak and oppressed can overcome the powerful by banding together and that troubles are lessened when tackled by a group.

The story was suggested to the composer by Hans Muellers of the German Consulate in Melbourne and was commissioned with funds made available by the Australian German Association.

In this version of the story, the animals have been forced from their homes by their owners' inability to pay for their keep because of the exorbitant rents imposed by their landlords. Under the strong leadership of the Ass, the animals form a vocal quartet. As they move towards Bremen the cock sees a light in a house in which the landlord and his wife are enjoying a sumptuous dinner.

Using their vocal dexterity the animals frighten away the landlord and his wife and consume a delightful dinner. Pushed to return to reclaim their house the landlord (Ernest) comes once more into contact with the animals and is frightened away. He and his wife leave the house for good and seek the financial comfort of those they had repressed. The animals then round off the story with a little moral song.

During the story there are references to good health and the need to read and extend one's vision. The composer acknowledges that the 'Young Hegelian's Song' may not be understood by all, but young audiences love unusual names and long words (as does the composer!).

The 'opera' is directed by Grahame Murphy who has been involved with a number of works by Michael Easton and is one of Australia's most proficient directors.

The Ass  
The Dog (Mr Wagams)  
The Cat  
The Cock  
Joan  
Ernest  
The real Dog

Peter Eyers  
Mark Jones  
Natalie Jones  
Tom Cullen  
Justine Goss  
Mark Billings  
'Milhaud'

Musical Director  
Director and Producer

Rosa Scaffidi  
Grahame Murphy

Refreshments available

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## CONCERT 3

### A CONCERT of CONCERTI

Saturday 13 October  
2.30 p.m. - 3.30 p.m.  
at the Court House (Gipps St.)

#### Concertino for Cello and Orchestra

Bohuslav Martinu  
(1890 - 1959)

Martinu was born in East Bohemia in the town of Policka. As the family were required to occupy the tower, the young Martinu had to descend 193 steps to visit his school and take violin lessons from the local tailor! Having made outstanding progress on the violin he entered the Prague conservatory but his attitude to study was so slack that he was expelled for 'Incorrigible negligence' in June 1910.

A small scholarship enabled him to settle in Paris in 1923 where he became influenced by the members of Les Six and, more importantly, the music of Roussel with whom he studied.

Much of his music at this time demonstrates a fluent joining of neoclassical and jazz techniques with a strong grasp of instrumental colours. In this concertino the work is divided into many contrasting sections played without a break. The cello part is uppermost for much of the time but the work, scored for winds, brass, percussion and piano, is closer to chamber music than the large scale orchestral concerti of his later period.

#### Music for Saxophone & String Orchestra

Tony Gould

MAURICE MODESTI - CELLO  
GRAEME LYALL - SAXOPHONE  
TONY GOULD - PIANO  
- BASS  
- DRUMS

GEMINIANI CHAMBER ORCHESTRA  
with conductor MARCO van PAGEE.

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## CONCERT 4

### CELEBRATING THE SEA

Saturday 13 October  
4.00 - 5.00 p.m.  
Lecture Hall (Sackville St.)

A PROGRAMME OF MUSIC AND POETRY DEVISED BY LEN VORSTER AND EDA RITCHIE.

JOHN IRELAND - SEA FEVER  
(1879-1962)  
FREDERICK KEEL - TRADE WINDS  
(1871-1950)  
PETER WARLOCK - CAPTAIN STRATTON'S FANCY  
(1894-1930)

These three English sea ballads are settings of poems by John Masefield, and are probably the most famous songs of these composers.

C. ARMSTRONG-GIBBS - THE SHIP OF RIO  
(1889-1960)

This lively song, written in 1932, is a setting of words by Walter de la Mare, the poet most favoured by Armstrong-Gibbs.

EDWARD MacDOWELL - THE SEA OP.47, NO.7  
(1861-1908)

MacDowell is recognised as the first American composer of international standing. This song is based on a poem by William Dean Howells.

CHARLES IVES - AT SEA (1921)  
(1874-1954)

Charles Ives bridged Romanticism and Modernity as a composer in his native America. This a very calm and beautiful setting of the poem by Robert Underwood Johnson.



**SAMUEL BARBER** - DOVER BEACH, OP.3 FOR  
(1910-1981) BARITONE & STRING QUARTET

'Dover Beach' was written in the composer's twenty-first year, 1931, and had its first performance in New York on March 5, 1933. In 1935, Barber, who had a fine baritone voice, recorded 'Dover Beach' with the Curtis String Quartet for RCA Victor. In 1977, Barber commented: "Dover Beach is a poem [by Matthew Arnold] that fascinated me; it's extremely pessimistic - the emotions seemed contemporary. And a war was coming on. I thought it a wonderful poem, right for voice and string quartet".

**GABRIEL FAURE** - L'HORIZON CHIMERIQUE, OP.118  
(1845-1924)

La mer est infinie ...  
Je me suis embarque ...  
Diane, Selene ...  
Vaisseaux, nous aurons aimes ...

The song cycle was composed in 1921, three years before Faure's death. It is based on poems by Jean de la Ville de Mirmont, the young poet from Bordeaux who was killed in the first World War. The poems are invocations to natural forces, three being directed to the sea, and 'Diane, Selene' to the moon. These four songs concluded Faure's creative output in this genre.

**MICHAEL HURD** - SHORE LEAVE

Convoy  
Elizabethan sailor's song  
Shore leave  
Able Seaman Hodge remembers Ceylon  
Sailor's Carol

The British composer Michael Hurd has a strong link with the Port Fairy Festival. It was while he was here last - for a production of his opera 'The Widow of Ephesus' - that he first visited Port Fairy with Michael Easton and Len Vorster and all three agreed that 'this was the place for a festival'. It is pleasing, then, that his music should form part of the inaugural festival.

Michael Hurd read music at Pembroke College, Oxford, under Sir Thomas Armstrong and Dr. Bernard Rose. He later studied with Sir Lennox Berkeley, a composer with whom he has much in common, and after a brief spell teaching he has existed as a

professional composer with commitments to local music making in his home county of Hampshire.

It is with the settings of the English language that Hurd is most assured and nowhere is this more apparent than in the song cycle 'Shore Leave'. The five songs that make up the cycle are settings of the poet Charles Causley (whose work has been a major source of inspiration to Hurd) and were written for John Barrow in 1967.

**RON MACKENZIE** - WARRIEWOOD

Ron Mackenzie belongs to that admirable stream of composers who write as they wish without bowing to modern pressures. He is essentially a 'song writer' - there exists two volumes of such material - and his works have enjoyed many performances; he is also a prodigious writer of witty and erudite letters and an excellent angler.

In this song, dedicated to the composer's wife, Mackenzie also provides the words.

**MICHAEL EASTON** - GRIFFITHS ISLAND

At the time of writing, the composer, Michael Easton, has been unable to contact the local poet, James McNerney. He was born in Yambuk in 1905 and worked briefly in a shipping office in Port Fairy. He undertook his seminary course at Corpus Christi College, Werribee, and was ordained as a priest in 1931.

'Griffiths Island' describes a person, perhaps in old age, reliving memories of the wonderful coastline around Port Fairy.

EDA RITCHIE - PRESENTER  
IAN COUSINS - BARITONE  
LEN VORSTER - PIANO  
BARBARA van PAGEE - VIOLIN  
MICHELLE MORROW - VIOLIN  
DEAN QUINN - VIOLA  
STEPHEN HUGHES - CELLO

## CONCERT 5

### GALA ORCHESTRAL CONCERT

Saturday 13 October  
8.00 p.m. - 10.15 p.m.  
at St. John's Church

#### Overture to an Italianate Comedy

Michael Easton  
(1954)

This brief, light-hearted overture was inspired by the E.M. Forster novel 'A Room With A View' in which a respectable British lady and her innocent but gossip prone chaperone visit Florence.

As they both try to avoid the dangers of Italian people, places and pasta they fail to prevent that most pernicious of dangers, Passion - which lurks within all of us - from rearing its head!

The work begins with an Italianate theme which nods in the direction of Rossini followed by a dignified theme signifying the 'Stiff Upper Lip Brits'. However, as the temperature mounts so do the passions and what begins as an innocent 'serenade' like tune grows into a passionate love song. In a bar of utter confusion everyone fears the worst and decide to rush home to the relative calm of Tunbridge Wells not realising what fires the Latin spark has ignited!

Michael Easton was born in Hertfordshire in the same town in which E.M. Forster lived as a guest of the composer Elizabeth Poston.

#### Concerto for Clarinet and Orchestra in A Major KV622

Mozart  
(1756 - 1791)

Allegro  
Adagio  
Rondo Allegro

On the 28th September 1791, Mozart wrote in his catalogue of works: 'A concerto for the clarinet for Herr Stadler the elder'. This places the work at the same time as Mozart was composing the

Requiem. The scoring of the last movement was completed on October 7th, 1791, almost two months before the composer's death. The work was originally conceived for the 'basset clarinet' (an instrument close to the basset horn) and it is not known for sure if Mozart transcribed the work for the normal A clarinet.

It is a work of exquisite beauty, the slow movement being one of the most profoundly expressive movements yet written for the clarinet. The scoring is unusual in that often Mozart 'thins out' the texture to almost chamber music dimensions and the air of simplicity in the outer movements makes this work one of the finest pieces by this master of good taste and invention.

#### Sea Pictures Op. 37

Edward Elgar  
(1857 - 1934)

Sea Slumber Song [words by The Hon. Roden Noel]  
In Haven Capri [words by C.A. Elgar]  
Sabbath Morning at Sea [words from a poem by Mrs.  
Browning]  
Where Coral Lie [words by Richard Garnett]  
The Swimmer [words from a poem by Adam Lindsay Gordon]

When Elgar first tried to establish himself on the London scene he was met with indifference by both professionals and amateurs. He was already known as a composer of such things as Salut d'amour but he was regarded as a man from the provinces, the son of a 'shop keeper'. He had also created problems by marrying above himself to Caroline Alice Roberts, daughter of Major General Sir Henry Gee Roberts, K.C.B. His social standing remained a matter over which he was touchy for much of his life. When invited to a lunch to celebrate Queen Victoria's Diamond Jubilee in 1897 he responded: "You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife".

They returned to the West Country and Elgar first began to be noticed when the publishing firm Novello (on the advice of its German born manager August Jaeger who was immortalised as Nimrod in the Enigma variations and did much to advance Elgar's career) took up his concert overture Froissart. Following this he produced a number of large scale cantatas for the numerous festivals and their choral societies that have always been such a part of English music making. It was in 1899 that Elgar became recognised as a major composer when he produced the Enigma Variations, undoubtedly his most important work to that time.

In the same year, he produced Sea Pictures and this work can be seen as a searching for yet more new domains of sound to conquer. The moods of the songs are many and there is an almost Mahlerian solemnity in Sabbath Morning at Sea in many ways foreshadowing the Angel music in Gerontius that was to follow in less than a year's time.

**Serenade for Winds in D Minor**

A. Dvorak  
(1841 - 1904)

Moderato quasi Marcia  
Minuetto  
Andante con moto  
Finale: Allegro molto

Through the help of Brahms, Dvorak's music reached a much wider population than that of his native Czechoslovakia. The music critic Hanslick wrote to Dvorak in November 1877 to tell him that Brahms was very interested in his work and if Dvorak would like to send him some manuscript he would arrange for his publisher, Simrock, to print them. First off the press were the highly successful Moravian Duets and in 1878, Simrock commissioned the Slavonic Dances for piano duet which were the most important works Dvorak wrote in terms of international fame. Following their success Simrock went on to publish further works, including the Serenade for Winds. First performed in Breslau in 1879 it was soon repeated in a programme of Dvorak's work in Hamburg and has become one of his most enduring pieces combining the influence of the German Romantic school with Dvorak's unique interpretation of the Slavic spirit.

**Emperor Waltz**

J. Strauss  
(1825 - 1899)

The Emperor Waltz was written in 1888 to help celebrate the fortieth anniversary of the reign of Franz Joseph I. Its main waltz, a majestic melody, speaks for the grandeur of the Austrian Empire and the dignity of its Monarch.

The Johann Strauss waltz invariably begins with an introduction, so symphonic in breadth and so ingenious in working out melodic fragments, that it sometimes assumes the character of a tone poem. Then follows a string of waltz melodies, one blending naturally into another, so that a single fabric emerges from the many cloths.

After these waltzes have run their course there comes a coda that is a kind of summation, a last recollection of some of the basic waltz tunes. It has been said that Strauss made an art form of the waltz - and this has never lost its popularity or appeal.

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## CONCERT 6

### THE COMIC OPERA

Sunday 14 October  
12.45 p.m. - 1.45 p.m.  
in the Lecture Hall (Sackville St.)

La Serva Padrona  
(The Servant and his Mistress)

Pergolesi  
(1710 - 1736)

Pergolesi's charming little "Opera Buffa" (Comic Opera) or "Intermezzi" - "La Serva Padrona", is a vital work stemming from the old "commedia dell' arte", which contains piquant and melodic arias, together with swift moving recitative that permits rapid musical conversation. The score sparkles with satirical, witty inventiveness and the characters are boldly portrayed.

The plot is very simple - Serpina, Uberto's maid, tricks him into marrying her by pretending to elope with a ferocious soldier who is, in fact, Uberto's mute servant, Vespone, in disguise.

Serpine	Alison Rae Jones
Uberto	Brian Hansford
Vespone	Grahame Murphy

PRODUCER & DIRECTOR      Grahame Murphy

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MUSICAL DIRECTOR	MARCO van PAGEE

GEMINIANI CHAMBER ORCHESTRA  
conducted by MARCO van PAGEE

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## CONCERT 7

### A RECITAL OF GERMAN ROMANTIC MUSIC

Sunday 14 October  
3.30 p.m. - 4.30 p.m.  
in the Lecture Hall (Sackville St.)

Six songs to poems by Christian Gellert, Op. 48

Ludwig Van Beethoven  
(1770 - 1827)

1. Bitten
2. Die Liebe des Nachsten
3. Vom Tode
4. Die Ehre Gottes aus der Natur
5. Gottes Macht und Vorsehung
6. Busslied

Written in 1803, these songs comprise a unified group of songs to religious texts. These poems, which C.P.E. Bach had already set half a century earlier, inspired Beethoven to his first real expression, in song, of the spiritual aspect of nature.

Two Songs for Contralto, Viola and Piano, Op. 91

Johannes Brahms  
(1833 - 1887)

1. Gestillte Sehnsucht
2. Geistliches Wiegenlied

The two songs were probably composed in 1884. Both are quiet andantes with a resigned, autumnal mood associated with the older Brahms. The poem of the first song is by Rueckert; the text of the second is a version by Geibel, found in the 'Spanisches Liederbuch', of a poem by Lope de Vega. It also makes use of the traditional German carol 'Joseph, lieber Joseph mein' which is played by the viola.

Frauenliebe und Leben, Op. 42

Robert Schumann  
(1810 - 1856)

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen

3. Ich kann's nicht fassen
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Suesser Freund, du blickest
7. An meinem Herzen
8. Nun hast du mir den ersten Schmerz getan

The song cycle was composed in 1840, shortly before Schumann's marriage to Clara Wieck. Only two months earlier he had completed 'Liederkreis' and 'Dichterliebe'.

Chamisso's cycle of nine poems, of which Schumann set the first eight, tells of love, marriage, motherhood and widowhood of the woman who sings them. As in 'Dichterliebe' the piano concludes the cycle with wistful echoes of what has gone before.

**Fantasiestuecke for Clarinet and Piano, Op. 73** Robert Schumann  
(1810 - 1856)

Zart und mit Ausdruck  
Lebhaft, leicht  
Rasch und mit feuer

Written in 1849, these pieces originally appeared with the heading 'Soireestuecke fur Clarinette und Pianoforte'. They may also be performed by violin or cello. Here, Schumann is portrayed as the quintessential Romantic figure; the three pieces develop from a gentle and introvert mood to an exuberant and dynamic climax.

**Three Songs** Richard Strauss  
(1864 - 1949)

Allerseelen Op. 10, No. 8  
Nichts Op. 10, No. 2  
Zueignung Op. 10, No. 1

The eight songs, Opus 10, with texts by Herman von Gilm were written in 1885, and certainly contain some of Strauss' best known songs.

In 'Allerseelen' the spirit set free by All Souls' Day addresses his still-living beloved. And the concert, and the festival, concludes with 'Zueignung', a rhapsodic expression of love which is a splendid romantic gesture of the kind that came easily to the composer.

LAURIS ELMS	- CONTRALTO
DEBORAH de GRAAFF	- CLARINET
MARCO van PAGEE	- VIOLA
LEN VORSTER	- PIANO

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 Edo de Waart *conductor*  
 Walter Klien *piano*  
 Yvonne Minton *mezzo-soprano*  
 Thomas Indermühle *oboe*  
 Matt Haimovitz *cello*  
 Marilyn Richardson *soprano*  
 Dimitri Sgouros *piano*  
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LAURIS ELMS

AM, OBE



Contralto Lauris Elms is regarded as one of Australia's most distinguished operatic and concert singers having made many successful appearances both here and overseas. A scholarship took her to Paris to study with Dominique Modesti and two years later she won a prize in the Geneva International Competition. Following a Covent Garden debut in Verdi's "A MASKED BALL", she was engaged to sing in Gielgud's production of Berlioz's "THE TROJANS" conducted by Kubelik, and made numerous appearances with Joan Sutherland including the renowned Sutherland/Williamson tour. Over the years, Miss Elms has performed with such celebrated conductors as Kempe, Pritchard, Leppard, Sanderling, van Otterloo, Downes, Mehta, Sir Charles Mackerras and Sir Charles Groves.

Since returning to Australia, Lauris Elms has won acclaim for her many superb performances for the ABC, Musica Viva, and The Australian Opera as well as the various state opera companies. She has also made highly successful tours of Korea, Canada, New Zealand and China. Her opera roles include "IL TROVATORE", "DON CARLOS", "AIDA", "LA CLEMENZE DI TITO", "THE RAPE OF LUCRETIA", "IL TRITTICO", "ORFEO", "JULIUS CAESAR", "CARMEN" and "THE TROJANS".

In 1975, with Geoffrey Parsons, she gave the inaugural concert of the National Lieder Society of Australia. She has recorded Lieder with Geoffrey Parsons for the ABC, while other recordings include the original "PETER GRIMES" of Decca under the baton of composer Benjamin Britten, baroque operas with Bonyngge and Sutherland, and for the ABC, Elgar's "SEA PICTURES" and a recital of operatic arias.

For her services to music in Australia, Lauris Elms has been awarded the O.B.E., the A.M. and an Honorary Doctorate in Music (University of Sydney).

DEBORAH de GRAAFF



Deborah de Graaff is the 1983 winner of the ABC's Instrumental and Vocal Competition State and Commonwealth Finals. Deborah appeared performing the Clarinet Concerto of Jean Francaix with the Sydney Symphony Orchestra and the Western Australian Symphony Orchestra.

After studying clarinet with Donald Westlake and John St. George, Deborah graduated with a high distinction in the Bachelor of Music Degree at the N.S.W.

State Conservatorium of Music. She has participated in International Congresses overseas and represented Australia in Competitions in Munich and London. In 1987, Deborah was awarded a Queen Elizabeth II Silver Jubilee Scholarship.

While working orchestrally with the famed Australian Youth and Sydney Symphony Orchestras she extends her playing career into chamber music.

Recently, Deborah has recorded the Francaix Clarinet Quintet for the ABC, numerous live broadcasts for the Broadwalk and In Tempo ABC radio series and made chamber music, recital and concerto appearances.

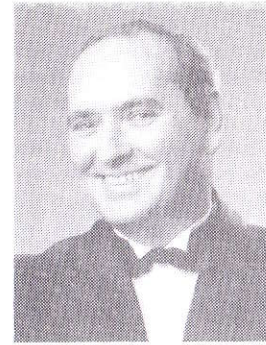
Deborah is also recognised as a gifted and innovative teacher and the success of her students, and her work with young musicians and tutoring of ensembles, has been enthusiastically received.

She has been the Secretary of Musicians for World Peace Inc., with concerts featuring flautist James Galway and violinists Igor and Valerie Oistrakh.

Deborah records for both the ABC and 2MBS FM radio and has appeared on film and television on several occasions. A record has been made of her work as founding member of the Amadeus Wind Players and another solo album featuring Deborah de Graaff with David Miller at the piano has recently been completed.

Deborah performs on the revolutionary new Buffet *Elite* Clarinet.

MICHAEL EASTON



Michael Easton was born in the U.K. and educated at Alleynes School and later at the Royal Academy of Music.

A student of Lennox Berkeley he learnt to write music with strong lines, harmonic inventiveness within a tonal framework and music in a range of styles. He has, amongst other things, produced 7 operas, a huge choral symphony dedicated to those Australians who fell at Gallipoli, a major work celebrating Australia's Bicentenary,

concerti and instrumental music and music for T.V., film and radio.

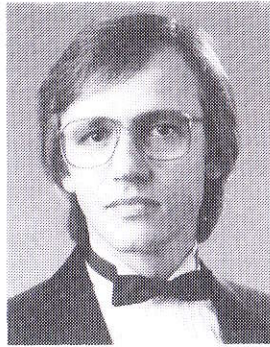
He is an accomplished pianist and is well known for his two piano performances with Len Vorster.

He is Director of the Port Fairy Festival and runs the annual Sidney Myer Free Concerts in Melbourne.

He migrated to Australia in 1982 to work with Allans Publishing and maintains a strong link with the British publisher, Novello and Co.

He is music critic of the Sunday Herald and presents numerous pre concert and radio talks. In his spare time he plays jazz, writes song lyrics, short stories and walks his dog in Port Fairy.

*"Good Music, Good Nutrition, for a better life."*

LEN VORSTER

Len Vorster after completing post-graduate studies with Lamar Crowson moved to Australia in 1983 and has since established himself as a leading accompanist. He has worked with many Australian and International artists for major festivals and recitals and is frequently heard on ABC FM in both studio and live concert broadcasts of solo and chamber repertoire. Most recently he has recorded Ravel's 'Valses nobles et sentimentales'.

He was selected to perform at the welcoming ceremony for Olivier Messiaen; he has performed in two Melbourne Spoleto Festivals and has toured Australia with leading British flautist, Trevor Wye, and cellist, Penelope Lynex.

He particularly enjoys working with singers and has performed with Lauris Elms, Rita Hunter, Deborah Riedel, Peter Coleman-Wright and Ian Cousins.

He has been the pianist for several ABC FM vocal series, including "English Eccentrics", "Les Six", "Twentieth Century Voice", and in 1985, a six-part series on English song presented by the British author and composer, Michael Hurd.

An active promoter of new Music in Australia, Len Vorster presented the Poulenc-Cocteau opera: La Voix Humaine and three operas by Michael Easton for ABC FM at the Victorian Arts Centre. His work with instrumentalists includes a regular duo with Frederick Shade; performances with Dutch violinist Christian Bor, American violinist James Buswell and American Flautist, Benita Boyd; and a number of commercial recordings in both classical and light music.

He presents a number of concerts including the highly successful series, 'Celebrations' which were broadcast nationally on ABC FM in 1989; this year, a new series is being presented at the Victorian Arts Centre.

Len Vorster is house editor of Allans Publishing and on the staff of the Melba Memorial Conservatorium.

MARCO van PAGEE

Marco was born in Middelburg, the Netherlands. Studied at the Royal Conservatorium in the Hague; violin with Davina van Wely and viola with Jurgen Kussmaul. Principal violinist with the Netherlands Radio Chamber Orchestra and founder of 'Forensenquintet'.

In Australia, principal violinist with the Elizabethan Theatre Trust Melbourne Orchestra; joined the international chambermusic group *Ensemble 1* in 1977 and toured with them throughout the world. He has made radio recordings, given recitals and solo concerts in Europe and Australia. Records by Deutsche Grammophone Gesellschaft, Grevillea Records, Australia and World Record Club.

He is founding member of Rantos Collegium.

LUCINDA MOON

Lucinda Moon began learning the violin at nine in Adelaide from Lyndall Hendrickson. In 1982, she studied with Swedish violinist Gunnar Grantz at the Adelaide College of Music.

In Melbourne, she completed her diploma of music with Nelli Shkolnikova and Marco van Pagee at the Victorian College of the Arts.

Currently, Lucinda is a freelance musician working with the Tasmanian Symphony Orchestra, Rantos Collegium and the Elysium Ensemble. She has appeared on ABC FM with the Geminiani Chamber Orchestra, of which she is a member.

Lucinda also teaches at the Victorian College of the Arts.



MAURICE MODESTI



Maurice Modesti, born in Sardegna, Italy, settled in Australia with his parents in 1976. He began playing the cello at age 15 whilst attending Monash High School. At 16, he was enrolled at the Victorian College of the Arts School and accepted as a pupil by Henry Wenig. He currently studies with cellist Ms. Miriam Morris.

Maurice has performed frequently for 3MBS Melbourne and the ABC in both solo and chamber music. He plays regularly with the Geminiani Chamber Orchestra, Rantos Collegium and the Australian Philharmonic Orchestra.

WIND QUINTET



MEREDITH ANN ROWE

Meredith studied with Jeffrey Crellin at the Victorian College of the Arts, graduating with a B.A. (Music) in 1986. She has won the Concerto Sections at the Dandenong, Ballarat South Street and the Musical Society of Victoria's Competitions, and named the Outstanding Instrumentalist for 1986 at Dandenong Eisteddford. Since then, Meredith has worked with the Melbourne and

Tasmanian Symphony Orchestras, the State Orchestra of Victoria and numerous professional freelance groups in Victoria. She is currently studying with Neil Stafford.

CATHERINE WAUGH

Catherine Waugh worked as first horn in the Expo City Marching Band, at Expo '88 in Brisbane and has worked as a casual musician with the Melbourne Symphony Orchestra and the Victorian State Orchestra. She presently plays with the Geminiani Chamber Orchestra and the Itchy Feet Pop Band.

CYNTHIA HOLSWORTH

Cynthia completed her degree at the Victorian College of the Arts in 1989, studying flute with Margaret Crawford. She has won various sections of the Dandenong, Bendigo and Ballarat Eisteddfords, won the Geelong Rotary Scholarship in 1984 and was champion of champions in the opera woodwind solos of the National Band Championships in 1990. Cynthia has casual work with the Australian Pop Orchestra and hopes to continue her studies in Europe in 1992.

ELISE MILLMAN

A student of Harold Evans, Elise is currently undertaking post-graduate studies at the Victorian College of the Arts, having obtained her Diploma of Arts in Music in 1989. She received the Jan Otterloo Award in 1989, to assist in overseas studies, which she plans to undertake in the Netherlands in 1991. Elise is an active member of the Geminiani Chamber Orchestra, has played with the Australian Youth Orchestra, Melbourne Symphony Orchestra and SOU, and is currently taking lessons with Gordon Skinner.

MICHELE LINDSAY

Michele, 19, is currently studying clarinet with Pamela Bloom whilst attending the Victorian College of the Arts. She is a clarinettist with the Geminiani Chamber Orchestra and has performed with the Australian Youth Chamber Orchestra. She has appeared as soloist with the Zelman Memorial Symphony Orchestra and plays with various ensembles throughout Melbourne.

### TONY GOULD

Tony Gould has a Bachelor of Music from Melbourne University majoring in piano and harmony, a Master of Arts from Monash University and is presently completing a Doctorate of Philosophy at La Trobe University researching the identity of Australian symphony orchestras. He is presently a Senior Lecturer at the Victorian College of the Arts where he lectures in aural perception, improvisation, keyboard musicianship and harmony.

Tony's tours include India, Sri Lanka and Singapore in 1982 for the Australian Foreign Affairs Cultural Exchange program and many touring performances in Australia. He has been guest soloist with the Melbourne Symphony Orchestra and the State Orchestra of Victoria.

Tony is well known both for his compositions and performances. His music is sensitive, imaginative and evocative, firmly based on traditional values converted to the music of today. Such wide influences of Bach, Mahler and Stravinsky, combined with those of Keith Jarrett and Bill Evans are apparent in his musical output.

### GRAEME LYALL

Graeme began as a brass player at the age of ten, but switched to reeds and studied with Frank Smith. Further studies in Sydney were with Raymond Hanson, Victor McMahon and Donald Westlake. He was a member of the TCN-9 Orchestra and the Daly-Wilson Big Band, travelled to Japan in 1970 as a member of Don Burrow's Septet.

In 1971, Graeme returned to Melbourne and joined a music production company. With the ABC Show Band (1974-77), and appointed MD for GTV-9 in 1977. He left BTV-9 in 1980 to work in educational music projects and returned to GTV-9 in 1981. Graeme formed the first Balwyn Youth Concert Band, with a second in 1983. He was MD for the Royal Gala Concert 1983, and the opening of the Sydney Entertainment Centre in the same year. In 1984, MD, conductor, and arranger for Olivia Newton-John's Australian segment in the Olympic Gala Concert emanating from ABC television in the US.

In 1984, Graeme was also teaching in the Jazz studies programme at the Victorian College of the Arts. Retired in 1986 and moved to

the Benalla district (Vic.) to work with young children in school and community programmes.

Although Graeme Lyall has been primarily a studio musician for most of his career, his prodigious talent established for him a jazz reputation which is scarcely equalled, and which is also a tribute to his mentor, Frank Smith. His work can be heard to effect on John Sangster's Lord of the Rings LPs.

### ALISON RAE JONES



Alison graduated with distinction from the Victorian College of the Arts where she studied with Brian Hansford. She has been a member of the Victoria State Opera's schools company for two years and has performed in the leading role in Michael Easton's operas, 'The Snow Queen' and 'Cinderella'. She is a frequent recitalist and broadcaster with pianist, Len Vorster. This year she reached the finals of the Melbourne Sun Aria.

### BRIAN HANSFORD

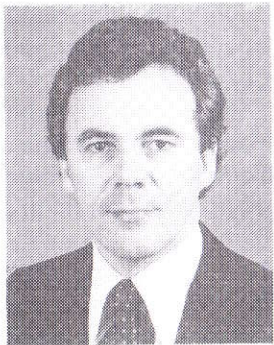


Brian Hansford's professional career began in Germany in 1959 when he accepted the offer of a contract with the Bavarian State Opera in Munich, following major competition successes in the 1957 Melbourne Sun Aria and the 1959 International Singing Wettbewerb of West Germany.

From 1962, Brian continued his career in Australia and New Zealand singing concerts and recitals in all the major cities of both countries, specialising in German Lieder. He has made over 150 broadcast recitals for the ABC and Radio New Zealand and sung leading roles in seven television opera productions. He was a regular principal singer with the Victorian State Opera throughout the 70's.

Brian Hansford was appointed Lecturer in Voice at the Victorian College of the Arts in 1974. At present, he is Acting Head of Voice and Opera and responsible for the development of some of our finest young singing talent.

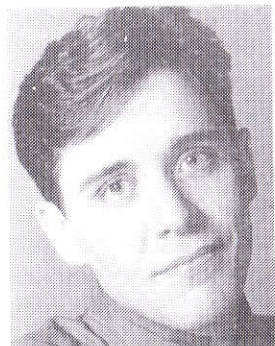
### IAN COUSINS



Ian Cousins received his musical education at the University of Melbourne and at the National Theatre Opera School. In 1973 and 1974, he was a judges' finalist on the Nine network's Showcase and appeared in the finals of the Melbourne and Sydney Sun Arias. In 1975, he appeared in the Pan Pacific finals of The Metropolitan Opera auditions held in Honolulu and was a Commonwealth finalist in the ABC Instrumental and Vocal Competition.

Since 1976, Ian has worked as a principal baritone with the Victoria State Opera. Some of the roles he has performed include Figaro in Rossini's 'Barber of Seville', Zurga in Bizet's 'The Pearl Fishers', Valentin in Gounod's 'Faust', and Malatesta in Donizetti's 'Don Pasquale'. Ian also appears as a regular soloist for the ABC in studio and concert recitals and for various choral organisations throughout Victoria.

### MARK JONES



Mark has been working in the music industry since 1985, when at the age of 17, he made his professional singing debut on "The Ray Martin Show". Subsequent appearances on this show and on "The Bert Newton Show" and "In Melbourne Today" have kept him much in demand on the Melbourne cabaret circuit as a singer/singer-pianist.

In 1987, Mark began a two year engagement with the popular capella/comedy group "The Phones" and venues played during his time with the group range from intimate cabaret spaces to major

concert venues such as Perth's Burswood Casino Showroom, The Adelaide Convention Centre and The Melbourne Concert Hall. The group also appeared regularly on television including all the major variety shows and a television highlight was performing in the 1987 "Carols by Candlelight" at the Sidney Myer Music Bowl.

Mark has also worked in Musical Theatre making his professional debut in 1986 in Anthill Theatre's highly acclaimed production of "Jacques Brel Is Alive and Well and Living in Paris". He worked with The Victorian State Opera for 12 months in 1989 on their schools opera programme as well as the premiere of a new work for children - "The Emperor's New Clothes" - which was broadcast on ABC FM.

Mark is currently preparing a commercial recording, writing a children's musical and is resident singer/pianist at one of Melbourne's top jazz venues, Dr. Jazz.

As well as appearing in "The Musicians of Bremen", Mark will present Jazz After Dark on Friday evening.

### NATALIE JONES



Natalie is currently studying at the Conservatorium of Music, Melbourne University in her 3rd year; majoring in voice. Her Melbourne theatre debut was made last year in the role of "Curegonole" in Whitehorse Musical Theatre's production of 'Candide'. A performance for which she won the Music Theatre Guild's Gladys Moncrieff Award for Most Outstanding Newcomer.

Earlier this year, she joined Festival Theatre Company to play "Anne" in their production of 'A Little Night Music'. Natalie has worked extensively in children's theatre throughout Melbourne and also enjoys singing professionally at a variety of venues.

PETER EYERS



Peter is most enthusiastic about 'making an Ass' of himself in this production of "The Bremmen Town Musicians". Like the donkey, he loves an audience.

Based in Ballarat, his work there includes performances in 'Merrily We Roll Along', 'Chicago', 'Noises Off', 'Murder in the Cathedral', and 'Brighton Beach Memoirs'. His performance as Hines, in Ballarat Lyric Theatre's 'The Pjama Game', earned him a Victorian Music Theatre Guild award for

Best Supporting Actor in 1987.

In July, he directed Ballarat National Theatre's production of David Williamson's 'Travelling North' and is currently directing the pantomime - 'Cinderella'. He recently completed a school holiday season of the pantomime - 'Little Miss Muffet' - playing Dame Crockpot.

Peter is a regular performer at Sovereign Hill's Victoria Theatre and is featured in various television commercials on BTV6.

TOM CULLEN



Tom has been involved in singing for many years with a scholarship to St. Mary's Cathedral Choir. With the Choir, Tom has travelled overseas to Germany, Canada, and the U.S. as well as interstate. He has been involved in television and radio work doing both solo and ensemble singing.

Tom has appeared in various plays and musicals. In 1989, he gained the role of Magaldi in a Wagga Wagga production of 'Evita'.

He currently sings with the St. Paul's Cathedral Choir.

JUSTINE ANN GOSS

Justine is currently completing her second year of the Degree course at the Victorian College of the Arts, studying singing with Dame Joan Hammond.

She has worked extensively as an actress and is now concentrating on an operatic career. Next year, she will leave Melbourne to continue her studies in Italy.

JASON BILLINGS



Jason, although only 18, has combined numerous acting and singing assignments with a career in modelling.

His television appearances have included roles in 'Neighbours', 'Flying Doctors', 'Skirts', and 'Embassy', as well as movies such as 'Spotswood' and 'Young Flynn', and several commercials.

He has also to his credit, stage appearances including lead roles in 'Grease', 'Pirates of Penzance', 'Full of Air', 'The Rocky Horror Picture Show', and Michael Easton's 'Emperor's New Clothes'.

GRAHAME MURPHY

Grahame has been involved in theatre for over 35 years as a director, designer and performer.

He has directed over 50 musical productions as well as numerous straight plays, and in 1984 was presented with the Edith Harry Award for his outstanding contribution to theatre in Melbourne.

Earlier this year, Grahame directed "Carousel" for CLOC Musical Theatre, "Mack and Mabel" - a 25 year anniversary production for the Lyric Theatre in Leongatha, and "Horror" - a special family concert at the Melbourne Concert Hall for the Melbourne Symphony Orchestra. He is currently working on a production of "Iolanthe" for the Gilbert & Sullivan Society of Victoria.

## ROSA SCAFFIDI

Rosa began studying piano at the age of four. Played for various musical productions as well as taking on lead roles. Has played in various bands ranging in styles from traditional jazz to pop. Member of the Geelong Concert Band for three years playing percussion, keyboards and singing. Worked with local theatre companies, accompanying and arranging. Currently working at Stagecoach Theatre Restaurant as pianist, composer and arranger. Studying for final year at Melba Memorial Conservatorium of Music, majoring in piano with Allan Fraser. Studied composition with Michael J. Easton, and has recently composed her first Piano Sonata. Resident of Belmont, Geelong.

## THE GEMINIANI CHAMBER ORCHESTRA



The Geminiani Chamber Orchestra was established in 1984 and, since 1989, has been the resident Chamber Orchestra of the Victorian College of the Arts. The aim of the Orchestra is to provide orchestral training to secondary and tertiary music students at the highest possible level. Its members study not only

the chamber orchestra repertoire, but are also involved in specialised ensemble groups and solo performance. Members of the orchestra are chosen primarily from the student body of the Victorian College of the Arts and Melbourne University.

### 1987

Spoletto Festival Melbourne; performance during the National Conference of Australian String Teachers' Association; concert for the Victorian Arts Centre in the Melbourne Concert Hall; ABC and 3MBS broadcasting; the 1987 concert series at the Toorak Uniting Church.

### 1988

The orchestra invited to perform in Brisbane as part of the International Festival of Youth Orchestras; joint concert with Rantos Collegium; ABC broadcast Waltons 'Facade'.

### 1989

Tour N.S.W. and Canberra, national broadcast; 'Creation of the World' Milhaud; Opera Season-George Fairfax Studio- Victorian Arts Centre; National Christmas Broadcast Concert, ABC.

## MEMBERS OF GEMINIANI

### VIOLINS

Lucille Chambers  
Nadine Delbridge  
Joanne Green  
Michael Gul  
Anne Harvey  
Kylie Hume-Cook  
Meaghan Johnston  
Eluira Kirkbride  
Lucinda Moon  
Anna McAlister  
Elizabeth Sherratt  
Suzanne Simpson  
Yolande Stratford  
Matthew Tomkins  
Rosemary Walsh  
Sarah Wells

### VIOLAS

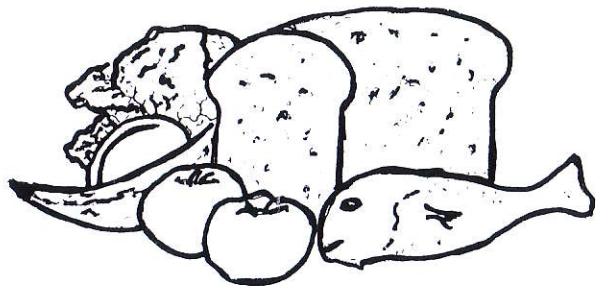
Sean Bishop  
Peter Bucknell  
Elizabeth Corby  
Karen Ivanyi  
Jennifer Thomas

### VIOLONCELLI

Elisabeth Anderson  
Keren Bruce  
Rohan De Korte  
Pippi Gardner  
Michaela Graham  
Elizabeth Ingham  
Maurice Modesti



## GOOD NUTRITION



Most of us are aware of the perils of too much fat, salt and sugar in the diet, however, many are not aware of the importance of increasing the amount of fruit, vegetables, grain and fish in the diet.

In Australia, a lack of food is generally not a problem, however, having such varied and abundant food choices constantly presented to us, proper nutritional practices sometimes fall by the wayside.

Unbalanced nutrition ranks with smoking and high alcohol consumption as one of the three major risk factors for premature deaths in Australia. There are numerous diseases associated with improper nutritional habits, including obesity, cardiovascular diseases, diabetes, some cancers, high blood pressure, constipation, anaemia and dental caries. Not only are these threatening for the sufferer, but they also greatly affect productive years and quality of life, and are a burden on society in terms of increasing health care costs.

The benefits of increasing the fruit and vegetable content of the daily diet are numerous. Not only do they contribute significantly to our vitamin and mineral requirements, but add greatly to the fibre content. Fibre is only found in plant foods (not fruit juices though!) and is important in maintaining regularity. Certain fibres may also be helpful in lowering blood cholesterol levels, and preventing some cancers. Because fibre absorbs many times its own weight in water, it adds greatly to the bulk of a meal, and creates a feeling of fullness without the kilojoules.

With Summer just around the corner, it is time to shed our Winter bulk, so instead of grabbing a chocolate bar or doughnut for a snack, be tempted by an apple, banana, carrot or peach; you'll begin to feel better and it doesn't cost as much.

Cereal grain foods such as wholegrain breads, wholemeal rice and pastas, Weetbix, oats and foods made with wholemeal flour, wholegrains and unprocessed brans are also valuable sources of

fibre and should be eaten regularly. There are many different varieties of wholegrain foods - most with a more familiar refined, processed counterpart. If we look more closely at the supermarket shelves and labelling, or ask in the shops, we will find these wholegrain products and - surprise, surprise, they taste even better.

In a seaside community, with such a strong fishing industry, an outsider might expect that seafood is a staple in the diets of many Port Fairy residents. It is, however, quite impossible to take this resource for granted, consequently, not eating enough fish. Medical and health professionals have recognised the association between increased fish consumption and decreased incidence of cardiovascular diseases, due to the properties of Omega - 3 fatty acids found in fish oils. Ideally, at least one to two serves of fish per week is desirable, but one must be aware of the method used in cooking. To avoid excess fat intake, grilling, steaming or baking of fish is preferable, but if you do plan to fry the fish, consider using the Canola-monounsaturated oil brands. People often overlook fish because of a lack of creative cooking ideas, but it is quick, easy, versatile and tasty - so give it a go.

Keep an eye out for the walking pears and Benny Banana at the Port Fairy Spring Festival, 12th-14th October. Enjoy the music. Enjoy the food!

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**Portland Community Health Centre**

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