



**SOUVENIR
PROGRAMME
1991**

October 11th, 12th and 13th

A Message from the Chairman Port Fairy Spring Music Festival

The idea of organising a Spring Music Festival in Port Fairy was conceived by Michael Easton (Festival Director) who, with Len Vorster, (Artistic Director) put together the programme for the Inaugural Port Fairy Spring Music Festival which was held in October last year.

It was very successful and in this, its second year, has been considerably expanded and the Port Fairy Spring Music Festival Committee are proud to present the programme which is described in this booklet. It is exciting and imaginative and brings wonderful artists to Port Fairy.

Our aim is to provide high quality musical entertainment for people in Port Fairy and the surrounding

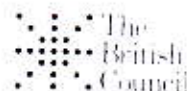
district. We hope to build the Festival into an important musical event in the Victorian calendar and earn a reputation for a well organised, enjoyable weekend of music. We are grateful to all our sponsors for making the Festival possible and for the support of the Port Fairy Borough Council and to all the people who have helped us in many ways.

The program caters for a very wide variety of interests with classical and choral music, jazz, opera, drama, dance and art work. There is an opera specially for children and a world premiere of Michael Hurd's play, *The Mozart Question*. It is, in all, a very innovative programme and we hope you enjoy the weekend.

EDA RITCHIE
Chairman



Portland
community
health centre



Consulate General of the



Federal Republic of Germany

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 continue its involvement with the Port Fairy Spring Music Festival.

Germany enjoys a rich cultural heritage and it is especially pleasing to see the work of Goethe celebrated in this year's Festival with the assistance of the Goethe Institute.

The Festival made a great impact on the cultural life of the Western District last year and this year's expanded programme of events will cover many more areas of artistic endeavour.

We wish the Festival well and look forward to our continuing joint promotion of the awareness of German culture in Australia.

Consulate General of the



Federal Republic of Germany

Portland & District Community Health Centre

- COMMUNITY HEALTH NURSES • NUTRITIONIST
- HEALTH PROMOTIONS OFFICER • SOCIAL WORKER
- TELECARE CO-ORDINATOR

Yes, it's on again - a feast of fine music and festivities as the Port Fairy Spring Music Festival swings into entertainment mode. This is the second year running that this beautiful seaside location is to be treated to a host of national and international musicians, and once again the Portland and District Community Health Centre is proud to be a major sponsor of the event.

During this event, it is the Health Centre's endeavour to convey an awareness message regarding lifestyle and nutrition - hence the theme, "*Good Music, Good Nutrition - For a Better Life.*"

There is no disputing that food is required by all of us to sustain life, but the enjoyment of food goes far beyond using food purely as a source of fuel and nutrients. When we consider the number of snacks and meals we eat each day, then it is no wonder that what we eat has a direct bearing on our general health, well being, image, and confidence levels. The benefits of a healthy lifestyle are numerous, not only will you feel good and look great, but you will also want to be more active and really enjoy what life has to offer - like some fine music, perhaps!

A healthy diet, which does not neglect the importance of regular, moderate exercise, can help lower high blood cholesterol levels, lower high blood pressure and even reduce the pain of arthritis and joint aches.

Switch on the television or radio, day or night, and before long the commercials advertising a "*wonder food*" present themselves. Open up a newspaper or magazine and similar glossy advertising of foods appear. Walk into a supermarket or corner store and the shelves are bursting with products aimed at influencing your food choice. With all the food choices presented to us, it is no wonder that we can find it difficult to dispel fad from fact, so here are a few ways you can ensure that you are doing your body a service and enjoying fine tastes as well. Firstly, eat a variety of foods - enjoy the varying tastes different foods have to offer, and don't cut out any particular food groups.

Have generous servings of fresh fruits and vegetables of the season. These are low in fat and kilojoules and provide plenty of fibre, vitamins, minerals and water - and will satisfy the appetite without enlarging the waistline.

Enjoy plenty of breads, cereals, pastas, and rice - wholegrain type especially. These foods can form the basis of any delicious meal or snack and contrary to popular belief are not fattening. Why not treat yourself with a famous Port Fairy "*Whalers' wholegrain loaf*" - a delicious grainy, crispy bread that would create a taste sensation with any accompaniment.

Include a moderate amount, but don't go overboard, with foods such as meats, dairy products, eggs, nuts, beans and seeds. These foods are important protein sources but can be high in fat. Where possible trim off all visible fat from the meat and cut back on fatty sausages and processed meats - try to use a low fat cooking method like grilling, baking or microwaving. Try some of the low fat dairy product varieties such as low fat milks, cheeses and yoghurts. They are all high in taste and calcium, but much lower in saturated fat, the type of fat that can raise cholesterol levels.

Finally, limit your intake of fats and oils, including butter, margarine and fried foods. Only very small amounts of these can lead to a great excess in your energy intake. The consequences of this are usually undesirable weight gain and the associated health risks. These types of foods are the most concentrated source of kilojoules in the diet and even small excesses of these can turn even the healthiest meal into "*junk food*".

By incorporating variety, moderation, imagination, common sense and a good dose of enjoyable exercise, we can all enjoy the benefits of a healthy lifestyle.

While in Port Fairy for the Spring Music Festival, grab an apple from one of our costumed staff members who will be visibly and actively promoting healthy eating.

*"GOOD MUSIC,
GOOD NUTRITION
FOR A BETTER LIFE."*

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PETROV—THE MUSICAL

English Eccentrics

Just two of the highlights from the Victorian Arts Centre Summer Music 1992 programme.

'Petrov—The Musical' is a premiere concert performance written by Alan Hopgood and Michael Easton, while 'English Eccentrics' is a Twilight Concert featuring the talents of Michael Easton and Len Vorster.

If you would like to know more about the 21 concerts plus discount offers, vouchers and competitions contained in our free booklet, mail the coupon below to:

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Summer Music 1992
100 St Kilda Road
MELBOURNE Vic 3004**

Victorian Arts Centre
summer *music*

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The Port Fairy Spring Music Festival

"The first Port Fairy Spring Music Festival, held last week end, was a great success" wrote Arts Editor of the Age Michael Shmith in October 1991. Music critic Kenneth Hince wrote that he hoped the festival would continue.

Happily the festival will continue and this year it will be bigger, brighter and cover many more areas of the performing arts including drama, dance and innovative art. We are particularly pleased to continue the involvement of the German government.

This year's artists include festival patron Lauris Elms, the brilliant American jazz singer Marion Montgomery with husband Laurie Holloway, an opera double bill, theatre and dance plus a wide range of accessible and interesting concerts, and British composer Michael Hurd as 'artist in residence.'

MARION MONTGOMERY AND LAURIE HOLLOWAY

Marion is one of the world's most distinguished vocal artists: a frequent performer on British and American TV, she was most recently seen by Australian audiences on the birthday tribute to Stephane Grappelli on ABC TV. London based audiences enjoy her many shows at Ronnie Scott's, the Ritz and Pizza on the Park while New York

audiences meet her in the most exclusive jazz lounges of the city.

Laurie Holloway will be known to many as the pianist for the Edna Everage TV shows and as a composer of many well known TV and Film themes. He is also an established composer of concert works including *Dream of Alice*, *Partita for Piano*, *Shoot for Brass Band* and two volumes of highly successful piano pieces entitled *Pop Preludes*.

As a pianist he has worked with such major figures as Jean-Pierre Rampal, Jimmy Galway and, of course, Marion Montgomery.

They are joined by Michael Hohnen, bass and Ted Vining, Drums.

LAURIS ELMS

Lauris Elms AM, OBE is Patron of the festival. She is regarded as one of Australia's most distinguished operatic and concert singers having made numerous appearances here and overseas.

Following her Covent Garden debut in Verdi's *A Masked Ball* she was engaged to sing in Gielgud's production of *The Trojans* under Kubelik. Over the years Miss Elms has performed with such distinguished conductors as Kempe, Pritchard, Leppard, Downes, Mehta, Mackerras and Groves.

She has numerous records to her credit including *Peter Grimsby* and *composer conducting*.

For her services to music Lauris Elms was awarded the O.B.E. and an Honorary Doctorate of Music (University of Sydney).

LEN VORSTER

Len Vorster moved to Australia in 1965 and has since established himself as one of Australia's leading pianists and accompanist to major performers.

His concert credits, both in Australia and overseas, link Len with some of the world's leading artists including Lauris Elms (with whom he is a frequent performer), Rita Hunter, Christiaan deGraaff and overseas artists James Buswell, Benita Bojarska, Wye and Christiaan Borcherding. He was the world premiere of Michael Hurd's *Five Preludes* of which he is the dedicatee. In July of this year he was the first pianist to record in the new 'Ultimo Centre' with Christiaan deGraaff.

Len will be featured in the 1992 Summer Music Festival as pianist in *'English Eccentrics'* and as director of *Petrov*, a new Australian musical.

MICHAEL EASTON

Michael Easton was born in Hertfordshire, U.K. and educated at Alleyne's School and later at

She has numerous recordings to her credit including *Peter Grimes* with the composer conducting.

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

LEN VORSTER

Len Vorster moved to Australia in 1983 and has since established himself as one of Australia's leading pianists and as an accompanist to major performers.

His concert credits, both in Australia and overseas, link Len with some of the world's leading artists including Lauris Elms (with whom he is a frequent performer), Rita Hunter, Deborah deGraaff and overseas artists including James Buswell, Benita Boyd, Trevor Wye and Christiaan Bor. He gave the world premiere of Michael Hurd's *Five Preludes* of which he is the dedicatee. In July of this year he was the first pianist to record in the ABC's new 'Ultimo Centre' with Deborah deGraaff.

Len will be featured in the Melbourne Summer Music Festival as pianist in 'English Eccentrics' and as musical director of *Petrov*, a major new Australian musical.

MICHAEL EASTON

Michael Easton was born in Hertfordshire, U.K. and educated firstly at Alleyne's School and later the Royal

Academy of Music. His interest in all forms of music lead to work in Film, TV, jazz arranging and composition as well as main stream concert work.

He migrated to Australia in 1982 and has since established himself as a busy composer with credits that include a major cantata for the Bi-Centenary and a choral symphony to celebrate the bravery of the men at the Gallipoli landing.

He has written 8 operas all of which have enjoyed professional performance, numerous concerti including a piccolo concerto for Frederick Shade, a trumpet concerto for Geoffrey Payne and piano concertos for Ronald Farren-Price and Len Vorster. He is currently working on a serious opera concerning Mozart's death and a setting of the letters of Max Beerbohm. His stage musical, *Petrov*, written with Alan Hopgood premieres in Melbourne in 1992. As a music administrator he has organised 5 series of the Sidney Myer Free Concerts, tours for many major U.K. artists, regional tours of operas in Victoria and instigated the Sidney Myer Free Recital series at the Melba Hall. He is known to many for his pre-concert talks for the Melbourne Symphony and Musica Viva.

DEBORAH de GRAAFF

Since her success as winner of the 1983 ABC instrumental and vocal competition Deborah has advanced to an important position within the clarinet fraternity of Australia. Her

performances, both on radio and on the concert platform, are numerous and include concertos, chamber music and solo recitals. She has frequently performed the Francaix concerto and quintet and recently recorded in the Ultimo centre a programme of music with a 'touch of jazz' with pianist Len Vorster with whom she intends to tour New Zealand in 1992.

MARCO van PAGEE AND THE GEMINIANI CHAMBER ORCHESTRA

Marco is musical director and founder of the Geminiani Chamber Orchestra. He enjoyed an extensive career in his native Holland prior to moving to Australia where he has been a principal with the Elizabethan Theatre Trust and member of Ensemble I.

He is head of ensemble at the Victorian College of the Arts where Geminiani is the resident chamber orchestra.

Amongst its many performances highlights include the inaugural Port Fairy Festival in 1990, performances with Elizabeth Campbell, John McCabe and Reiner Hogerheyde all of which have earned superlative critical acclaim. Future plans include a tour of Russia in 1993.

FREDERICK SHADE

Frederick Shade is principal piccolo in the Melbourne Symphony. Since his early teens he has been a constant performer of major and unusual

works for the flute. He has performed, as a cycle, the complete Mozart sonatas with Len Vorster (with whom he has released three commercial recordings), the Bach and Handel sonatas and has many similar plans in progress. He is frequently heard as a concerto soloist, most recently at the Sidney Myer Music Bowl with the Melbourne Symphony and an audience of 18,000!

He has been an avid supporter of contemporary music and has commissioned concertos from Barry McKimm and Michael Easton and hopes to programme the McCabe flute concerto (written for Galway) in the near future.

Frederick Shade still finds time to devote to teaching, editing, examining and serving on committees where he is generally regarded as a valuable forward thinker. He has strong religious beliefs which he sees as an essential adjunct to his musical life. Frederick Shade appears by courtesy of the A.B.C.

MICHAEL HURD

Michael Hurd was born in Gloucestershire, England. Despite a strong love for music he did not pursue a formal musical education until he went to Oxford where he received tuition from Bernard Rose and Thomas Armstrong. He was a private student of Lennox Berkeley and has developed a style much influenced by Berkeley, Britten and composers of the

English School. He lives a composer and author and is divided between these two a life that has seen him in choirs in Ghana, composing in Riverland and ministering in Hong Kong. In many ways is father to the Port Fairy. He was staying with Michael Len Vorster when the idea first transpired. As a composer has written in all conceivable genres and has done much musical education of the average school child through his work than almost any of his contemporaries. He enjoys international travel as he attends performances. Port Fairy his large scale work *Music's Praise* will be performed by the Australian Broadcasting across the United States of America.

MAGGIE MILLER

Maggie is an honours graduate R.A.D.A. She has appeared with the M.T.C. where she won Actress award for her performance *Heiress*. She has many other credits including *The Mango Tree*, *Bushfire Moon* and *Pieta*.

Her TV. credits have made her hold 'face' with major roles in *The Sullivans*, *Prisoner*, *Police* and *All The Way*.

She has been a recipient of awards for her performance in *Homicide*.

English School. He lives as a free lance composer and author and his time is divided between these two spheres in a life that has seen him working with choirs in Ghana, composing in the Riverland and ministering to the musical in Hong Kong. In many ways Michael is father to the Port Fairy Festival for he was staying with Michael Easton and Len Vorster when the idea for a festival first transpired. As a composer Hurd has written in all conceivable traditional genres and has done more for the musical education of the average English school child through his 'pop cantatas,' than almost any of his contemporaries. He enjoys international recognition; as he attends performances in Port Fairy his large scale choral work *Music's Praise* will be performed by the Australian Boys Choir across the United States of America.

MAGGIE MILLAR

Maggie is an honours graduate of R.A.D.A. She has appeared extensively with the M.T.C. where she won a Best Actress award for her role in *The Heiress*. She has many film credits including *The Mango Tree*, *Phar Lap*, *Bushfire Moon* and *Pieta*.

Her TV. credits have made her a household 'face' with major roles in *Bellbird*, *The Sullivans*, *Prisoner*, *Possession* and *All The Way*.

She has been a recipient of Logie awards for her performances in *Homicide*.

ALAN HOPGOOD

Alan Hopgood has been one of Australia's leading playwrights since 1963, when his successful plays, *And the Big Men Fly*, *The Golden Legion of Cleaning Women* and *Private Yuk Objects* were presented by the M.T.C. He has since continued his successful career in film and television, winning Awgie awards for *The Cheerful Cuckold* and *The Bush Bunch* and writing several feature films, including *Alvin Purple*, as well as the documentaries *The Prophecies of Nostradamus* and *The Fountain of Youth*.

His acting career runs parallel with his writing, spending ten years with the M.T.C., six years as the popular 'Dr. Reed' in *Bellbird* as well as creating the popular characters 'Wally' in *Prisoner* and 'Jack Lassiter' in *Neighbours*.

As a librettist, his association with Michael Easton commenced with the successful children's opera *Little Redinka* which is currently touring for the Victorian State Opera and the concert performance of their musical *Petrov* will be staged in January 1991 as part of the *Summer Music Festival of Melbourne* at the Victorian Arts Centre.

BERNADO SOLER

Bernado is currently studying at the Melba Memorial Conservatorium. He began studies with Rosalio Ardeza and

Mario Rodriguez. He has performed extensively in Master Classes conducted by Condin, Walker, Wilson, Witozinsky and Kappel.

He has enjoyed enormous success in guitar competitions across the world including the Phillipines (where he was born), Indonesia and Australia.

He is a member of the Melbourne Guitar Ensemble. He performs at the Port Fairy Spring Music Festival by special invitation of the Festival's Artistic Director, Len Vorster who is a lecturer at the Melba Conservatorium.

DOUGLAS HEYWOOD

Douglas began his musical career at the age of five when he was accepted into the choir of the Anglican Church in Hamilton, Victoria. In 1962 he joined the National Theatre Opera school, working with them until 1969. Apart from his work in community music making he is lecturer in music curriculum studies at the University of Melbourne Institute of Education. He gave the world premiere of Michael Easton's Symphony No. 1: *Unsung Heroes*.

JOSEPH KINSELA

Joseph Kinsela grew up in Young, 160kms west of Canberra. The local Anglican Church provided his early taste of music, and his choral experience was enlarged at Young High School in operettas and musicals,

and later in the local choral society. He recently sang George Butterworth's *Songs of a Shropshire Lad* and Schubert *Lieder* for the ACT *Lieder Society*, and presented a programme from Charlemagne to Charles Ives at Goulbourn and Young, NSW. In June 1987, he sang the baritone solos in Faure's *Requiem* and Schubert's *Mass in G* for the Gisborne Music Society's Winter Concert, and performed as one of the many soloists in *The Pilgrim's Progress* (R. Vaughan Williams) for the Victorian Concert Choir, in the Melbourne Concert Hall in August.

WENDY JOSEPH

Wendy has directed many productions at La Mama including *In Camera*, *The Empire Builders*, *Morning Sacrifice* and *Request Concert*. In 1989 she wrote and directed *The Misery of Beauty* (based on the novel by Louis Nowra), at Theatreworks. As inaugural recipient of the Eva Czajor Memorial Award, Wendy travelled to London where she worked as assistant director on the English Shakespeare Company's production of *Coriolanus*. She has also worked as assistant director for the Victorian State Opera, *The Barber of Seville*, *Playbox/Belvoir St*, *Hate*, and *M.T.C.*, *The Importance of Being Earnest*. Her directing credits in the opera and music theatre field include *Gentleman's Island* and *The Obelisk* (La Mama) and *Little Redinka* for the V.S.O., currently touring schools in Victoria.

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If you had visited Allans over the years, you may have heard Dame Nellie Melba taking her first singing lessons, been served by Jack O'Hagan, or chatted to Sarah Bernhardt, Pavlova and Noel Coward.

Today, Allans is proud to be a sponsor of Port Fairy Spring Music Festival, and to offer you expert service and professional advice on all your musical requirements.

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GRAHAME MURPHY

Grahame is one of Melbourne's busiest directors working for the stage in plays and opera and staging major 'theme' concerts for the Melbourne Symphony Orchestra. He is a talented designer and set-builder who enjoys the challenge of small and unusual spaces. In a career that spans 35 years he has directed over 50 musicals and plays and in 1984 received the Edith Harrhy Award for his outstanding contribution to theatre.

ALISON RAE-JONES

Alison graduated from the Victorian College of the Arts with distinction in 1987. Since then she has appeared regularly as recitalist, in opera and on radio. She was a member of the VSO schools company for two years and is currently a VSO young artist. Alison appears by courtesy of the Victoria State Opera.

IAN COUSINS

Ian has been a principal baritone with the Victoria State Opera since 1975 and his many roles include both Don Alfonso and Guglielmo in *Così fan tutte*, Valentin in *Faust*, Figaro and Bartolo in *The Barber of Seville* and Zurga in *The Pearl Fishers*. This year he has performed the role of Count Almaviva in the *Marriage of Figaro* for the West Australian Opera and has other work pending with the Victoria State Opera. Recent concert performances have included Dreyfus's *Galgenlieder*, ABC's 'Mahler

in Vienna' Festival, 'A Morning at the Opera' with the Queensland Symphony Orchestra and Shostakovich's 14th Symphony with the Geminiani Chamber Orchestra and Rantos Collegium.

BRAD DALEY

After obtaining his Diploma of Music, with Honours at the University of Southern Queensland Brad Daley studied under a 12 month scholarship at the Queensland Conservatorium of Music. He is currently receiving complimentary coaching from the V.S.O. music staff and studying voice with Gary May.

Operatic roles include Kezal in *The Bartered Bride*, Guglielmo in *Così fan tutte*, the Count in *The Marriage of Figaro*, Yakuside in *Madame Butterfly*, and the second priest in *The Magic Flute*.

In 1990 Brad sang with the Queensland Lyric Opera Company on the Starburst Tour, and also toured in the role of Nert with the Victoria State Opera school's production of *Jogger Jimmy saves the Day*. Recently he performed in the role of Tiny in *The Obelisk* by Michael Easton and appeared as a soloist with the Melbourne Symphony Orchestra in *The Glitter Gang* by Malcolm Williamson.

He will be performing in a number of concerts for the V.S.O. and understudying the roles of BB Wolf and Henry Chasseur in *Redinka*.

TIMOTHY ROGE

For the past 3 years Timothy has worked extensively with the Victoria State Opera where he performed roles of Parpignol in *La Bohème*, Agenore in Mozart's *Il Re Pastore*. Timothy sang the role of Pizarro in the Australian Production of *Gentlemen's Island* at the State Theatre, Carlton. He also sang the role of Jack Frost in Hugh Halliday's *The Snow Queen* at the State Theatre. Timothy is a graduate of the Victorian College of the Arts and studies singing with Joan Hammond. He has received the company of *Phantom of the Opera*.

CHRISTINE FERRARI

Christine is a graduate of the Victorian College of the Arts, where she studied voice with Dame Joan Hammond.

In 1987, Christine sang at the Festival dei Due Mondi in Spoleto, appearing as lead soprano in the premiere production of *Le Nozze di Figaro* - a pastiche of Mozart's *Le Nozze di Figaro* singspiel, and sang in *Stoßzeit* (*Stimmung*) under the direction of Wolfgang Fromme.

1988 performances included *Le Nozze di Figaro* for the Victoria State Opera, a performance of works by Mendelssohn at Melba Hall in the presence of the composer, and Violetta in *La Traviata*. In 1991 Christine has performed *Clemenza di Tito* with The Victoria State Opera and is currently performing

TIMOTHY ROGERS

For the past 3 years Timothy has worked extensively with the Victoria State Opera where he performed the roles of Parpignol in *La Boheme* and Agenore in Mozart's *Il Re Pastore*. Timothy sang the role of Peter Grey in the Australian Premiere of *Gentlemen's Island* at La Mama Theatre, Carlton. He also sang the role of Jack Frost in Hugh Halliday's *Stardust* at the State Theatre. Timothy is a graduate of the Victorian College of the Arts and studies singing with Dame Joan Hammond. He has recently joined the company of *Phantom of the Opera*.

CHRISTINE FERRARO

Christine is a graduate of the Victorian College of the Arts, where she studied voice with Dame Joan Hammond.

In 1987, Christine sang at the Spoleto Festival dei Due Monde in Italy, appearing as lead soprano in the premiere production of *La Notte* - a pastiche of Mozart's lieder and singspiel, and sang in Stockhausen's *Stimmung* under the direction of Wolfgang Fromme.

1988 performances included concerts for the Victoria State Opera, a performance of works by Messiaen at Melba Hall in the presence of the composer, and Violetta in *La Traviata*. In 1991 Christine has performed in *La Clemenza di Tito* with The Australian Opera and is currently performing

Zerlina in *Don Giovanni* with the State Opera of South Australia. Later this year Christine will perform two Gershwin concerts with the Australian Pops Orchestra.

ROBERT RAY

Robert trained at the Scully Borovansky School, the Australian Ballet School and at the Cunningham Studio in New York. As a performer, he has danced with London Festival Ballet, The Dance Co (NSW), The West Australian Ballet, the Australian Opera and freelanced in several musicals, including *Charlie Girl* with Anna Neagle.

He joined the staff of The Australian Ballet School in 1979, where he teaches classical ballet and modern dance. As a choreographer he has created works for The Australian Ballet including the highly popular *Poems* and *The Sentimental Bloke* which the Company toured successfully to the USSR in 1988. Other works have been created for The Dancers Company, the West Australian Ballet and Royal New Zealand Ballet. He has created opera-ballets for The Australian Opera, The Canadian Opera, The Lyric Opera of Chicago, The San Francisco Opera and The Victoria State Opera, working with such singers as Dame Joan Sutherland, Maria Ewing, Shirley Verrett and Placido Domingo.

For The Australian Ballet School, he has created many works, including *The Nutcracker* and the highly acclaimed world premiere of Percy Grainger's

The Warriors for the School's Silver Jubilee Gala in 1989.

He choreographed the spectacular dance presentation for the opening of the new Melbourne Central complex.

ANTHONY POPE

Trumpeter Anthony Pope was born in Daylesford, Victoria, in 1970. At the age of ten he began playing the cornet in the Daylesford Brass Band. He later studied with Rob Smithies, Gordon Webb and Geoffrey Payne completing a Diploma of Music at the Victorian College of the Arts in 1990. He has performed with the Melbourne Symphony, Rantos Collegium and Geminiani Chamber Orchestra. He was principal trumpet of the Australian Youth Orchestra 1989-1990 and currently holds the position of second trumpet with the State Orchestra of Victoria.

Anthony appears by courtesy of the State Orchestra of Victoria.

BRIGID COLE-ADAMS INSTALLATION AT PORT FAIRY

The title will be *Underlay* sub-title, *Port Fairy Landscape*. The following is the general concept around which I'm working:

A Landscape is not a view, nor is it a place. It is a thing of layers, memories, history, dust and bones, over which waves of disturbance ebb and flow.

Each generation seeks to possess and redefine the surface: trampling, incorporating, imposing, obscuring but never totally obliterating the marks, scratches, mounds and indentations that hover beneath the patterns of underlay.

Underlay, a sculptural installation, draws on shapes and patterns of human presence that define the landscape at Port Fairy. Constructed over the two weeks prior to the festival the installation will not focus on a pre-determined final shape, but will be a landscape through which visitors can move.

BRIAN DUNLOP

There will be an exhibition of etchings and lithographs in the Borough Lunchrooms featuring the work of Brian Dunlop and other contemporary Australian artists. This event has been sponsored by the Australian Galleries.

The Lecture Hall, Sa

Darius Milhaud (1892-1974) Suite for Violin, Clarinet and Piano

Ouverture
Divertissement
Jeu
Introduction et Fin

Written in Paris in 1936 at a time when Milhaud had developed his style from the light-hearted excesses of the 1920s into an attractive tonal language that incorporated poly-tonality. It is to be said, however, that despite his many innovations he never lost his sense of humour nor his rustic Gallic charm. This little *Suite* which exploits the three instruments' versatility is a model of concision and one of his most successful chamber works in this combination.

Joanne Green, Violin
Deborah de Graaff, Clarinet
Len Vorster, Piano

Claude Debussy (1862-1918) Premiere Rhapsodie Clarinet and Piano

The *Rhapsodie* was written in 1891 as a competition piece for students of the Paris Conservatoire. Originally composed for clarinet and piano, the piano accompaniment was subsequently orchestrated. Dreamy and

The French Connection

Lecture Hall, Sackville Street • Friday 8.30 p.m.

Darius Milhaud (1892-1974)

Suite for Violin, Clarinet and Piano

Ouverture
Divertissement
Jeu
Introduction et Final

Written in Paris in 1936 at a time when Milhaud had developed his style from the light-hearted excesses of Les Six into an attractive tonal language that incorporated poly-tonality. It is true to say, however, that despite his technical innovations he never lost his sense of humour nor his rustic Gallic charm. This little *Suite* which explores the three instruments' versatility is also a model of concision and one of the few successful chamber works for this combination.

Joanne Green Violin
Deborah de Graaff Clarinet
Len Vorster Piano

Claude Debussy (1862-1918)

*Premiere Rhapsodie for
Clarinet and Piano*

The *Rhapsodie* was written in 1910 as a competition piece for students at the Paris Conservatoire. Originally composed for clarinet and piano, the piano accompaniment was subsequently orchestrated. Dreamy and playful

moods alternate in it with bewitching freedom and poetry whilst demanding tremendous virtuosity from the soloist.

Deborah de Graaff Clarinet
Len Vorster Piano

Francis Poulenc (1899-1963)

Sonata for Clarinet and Piano

Allegro Tristamente
Romanza
Allegro con fuoco

It is the festival's artistic director, Len Vorster's aim to programme the complete chamber works of Francis Poulenc. At the inaugural festival Poulenc's sextet for piano and winds was featured, and Len, in acknowledgment of Poulenc's admission that he was happiest and indeed most effective writing for winds, felt his most important wind sonata should be included in this year's festival. The clarinet sonata was completed by the composer only shortly before his death in 1963 and published posthumously. Written in memory of Arthur Honegger - who, with Poulenc and Milhaud, was a member of Les Six - the work brings together all of Poulenc's powers of charm and entertainment. Although the work has a generally optimistic tone, the slow movement is one of Poulenc's most impassioned

outpourings closely related to the religious music that so dominated his later years. Much of Poulenc's sadness after the 1930s was caused by the death of his very close friend Pierre-Octave Ferroud who at the age of 36 was killed in a car accident. Curiously when news came through to Poulenc he was about to visit the shrine of Rocamadour which contains a black wooden statue of the Virgin. According to the late Sir Lennox Berkeley, the clarinet sonata was considered by Poulenc one of his finest works.

Deborah de Graaff Clarinet
 Len Vorster Piano

Camille Saint-Saens (1835-1921)
Septet in E Flat Major,
op.65 for Trumpet, String Quintet
and Piano

Preamble: Allegro moderato
 Menuet: Tempo di minuetto moderato
 Intermede: Andante
 Gavotte et Final: Allegro non troppo

In 1881, by now a famous and well-established composer, Saint-Saens decided to contribute a work to the repertoire of a Parisian chamber music society called La Trompette. His offering was the septet, op.65. La Trompette had been founded in 1860 by some amateur musicians who were pupils at the Ecole Polytechnique. From 1875 onwards, it was able to engage the services of professional string quartets, and its gatherings began to assume some importance in Parisian

musical life. Taking a hint from the title of the society, Saint-Saens included a trumpet in the septet. Its combination with strings and piano set problems of tonal balance which Saint-Saens, ever a skilled musical craftsman, solved in his own manner, casting the work in the mould of a suite, intentionally archaic in style. Before the Gavotte et Final accelerates to its final *Animato*, the trumpet has a tattoo which one commentator professed to recognise as a regimental bugle call, but the trumpet writing throughout could hardly be more discreet.

FELIX APRAHAMIAN, 1989

Michael England Trumpet
 Joanne Green Violin
 Kylie Hume-Cook Violin
 Marco Van Pagee Viola
 Paul Dulfer Cello
 Alison Roy Double Bass
 Adam Przewlocki Piano



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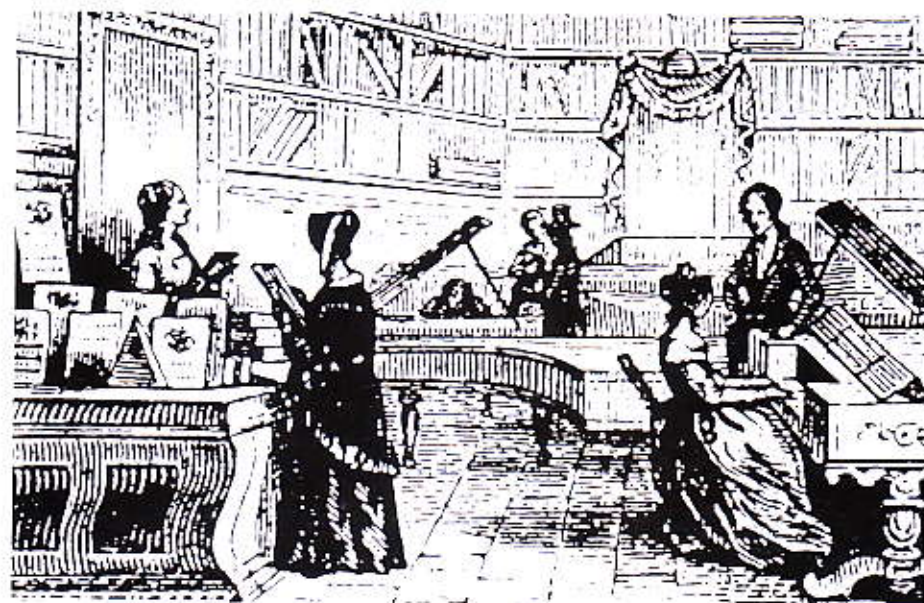
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A Touch of Jazz

Julia's Restaurant, Julia Percy Motel, Sackville Street

Friday 10.00 p.m.

Laurie Holloway is joined by Australian artists Michael Hohnen (bass) and Ted Vining (drums) with special guest artist Marion Montgomery in a late night, laid back collection of favourite standards. Laurie and Marion have flown to

Australia especially for the Port Fairy Spring Music Festival and the festival is indebted to Gill Gordon BMW and the British Council for making this possible. *Sponsored by Gill Gordon BMW Geelong and the British Council.*

Morning Music with Frederick Shade and Len Vorster

Julia's Restaurant, Julia Percy Motel, Sackville Street
Saturday 10.00 a.m.

This programme covers a broad range of music including Mozart, Michael Hurd (the festival's artist in residence), the world premiere of a new work by Australian composer Michael Bertram and a work by Laurence Holloway, all three of whom will be present at this recital.

For those who are late risers please note that coffee and cakes will be available!

Wolfgang Amadeus Mozart
(1756-1791)

Sonata for Flute and Piano in
F Major K 13

Allegro
Andante
Menuetto

In 1987 Frederick Shade and Len Vorster performed and recorded the complete Sonatas for Flute and Piano by Mozart. The Sonata in F major is the fourth of Six Sonatas that Mozart composed in London in the Autumn of 1764.

Michael Hurd (b. 19
Sonatina for Flute and

Allegro, molto moderato
Largo e tranquillo
Allegro giocoso

'I am really not sure when the Flute Sonatina. It must have been written in 1962, or thereabouts, for it was published in 1964. But its roots go back rather further than that. I seem to have written a version of the middle movement somewhere in the mid-1950s. The style is, I suppose, 'classical': that is to say, the structure of each movement goes back to eighteenth century practice. It does the clear-cut style of the eighteenth century material. The harmonies and textures, however, belong to our own time. In short, when I wrote it I was writing under the benign influence of the composer I had chosen to study - Lennox Berkeley.'

MICHAEL

John Lemmon
Distant Voices for Solo of

Australian flautist who worked with Nellie Melba and became her manager.

Michael Bertram (b. 19
Ten Variations for Flute and
op.10

A bitter-sweet idea, based on the dominant seventh, is subjected to

Michael Hurd (b. 1928)
Sonatina for Flute and Piano

Allegro, molto moderato
Largo e tranquillo
Allegro giocoso

'I am really not sure when I wrote the Flute Sonatina. It must have been in 1962, or thereabouts, for it was published in 1964. But its origins go back rather further than that, for I seem to have written a version of the middle movement somewhere in the mid-1950s. The style is, I suppose, 'neo-classical': that is to say, the formal structure of each movement harks back to eighteenth century practice, as does the clear-cut style of the thematic material. The harmonies and rhythms, however, belong to our own day. In short, when I wrote it I was happily under the benign influence of the composer I had chosen to study with - Lennox Berkeley.'

MICHAEL HURD

John Lemmone
Distant Voices for Solo of Flute

Australian flautist who worked as an associate with Nellie Melba and later became her manager.

Michael Bertram (b. 1935)
Ten Variations for Flute and Piano
op.10

A bitter-sweet idea, based on the dominant seventh, is subjected to a few

twists and tweaks which range from the febrile to the insouciant. The theme then returns to make clear it was all just a romantic game.

Michael's compositions have received a number of performances on radio and in concert. He hopes one day to write a thunderous piano concerto.

Laurence Holloway
Serenade for My Lady

Laurence Holloway hails from Oldham, a town in the north of England, which also gave the world Gracie Fields and William Walton. A precocious musical talent, he was regularly employed as a pianist from his early teens. *Serenade for My Lady* is a wistful nocturne utilising colourful jazz harmonies within a Gymnopedies - like structure.

Theobald Boehm (1794-1881)
Grande Polonaise for Flute and Piano
op.16

Boehm was a German flautist, goldsmith and iron-master whose inventiveness produced a revolutionary mechanism which is used today on the modern flute and clarinet. He wrote many pieces for the flute and included them in his own recitals.

The *Grande Polonaise* is typical of his style and demonstrates the superiority of the Boehm System as well as the virtuosity of the flautist.

Comic Opera for Kids - Little Redinka

The Cinema, Bank Street • Saturday 11.00 a.m. & 2.00 p.m.

Directed by Wendy Joseph with Jeannie Van De Velde, Antoinette Halloran, Michael Dalley, Timothy Keegan, Mary-Louise Santa with Musical Director Susan Porter.

Following on from the success of last year's opera for kids, *The Musicians of Bremen*, composer Michael Easton and writer Alan Hopgood have taken another of the Brothers Grimm tales: *Little Red Riding Hood*.

Commissioned by the Victoria State Opera Schools Company for their 1991 tour this opera will be seen by over 300 schools across the state. It has received excellent reviews and has been enthusiastically received by parents, teachers and the audience!

The story has been updated and concerns the daughter of a hotel keeper in Vanuatu who travels to Melbourne to see her grandmother. *En route* she becomes involved with a smooth talking crook, a bumbling French detective and a gruesome Granny who is not all she seems! Not to be missed in this fully staged production!

Note to parents: This production also contains a number of important messages for children presented in a lively and memorable style.

Suitable: Prep to Grade Six.

Sponsored by: The Portland Community Health Centre with funds provided by the Victorian health promotion Foundation.

The Mozart Question

Devised by Michael Hurd. Starring Maggie Millar,

Alan Hopgood and Michael Hurd.

The Court House, Gipps Street • Saturday 11.00 a.m.

This year we commemorate the two hundredth anniversary of Mozart's death, the details of which have long puzzled musicologists around the world.

In this short play British composer and author, Michael Hurd, explores the

circumstances of Mozart's death with reference to letters and other facts known at the time. This fascinating work receives its world premiere at the Port Fairy Spring Music Festival! Michael Hurd writes: 'Though Mozart had written more than

any ordinary composer might reasonably hope to have accomplished in a life that was twice as long as his, his death at the age of thirty-five must still be counted premature and a tragic loss to music. Rumours sprang up within weeks of his strangely secretive interment and soon became fuel for plays and stories that sought to find a sensational explanation for his death. By far the most popular was the theory that he had been poisoned by a rival composer, Antonio Salieri. This, we know, was quite untrue - though the recent film *Amadeus* chose not to think so. What is undeniable is that the events following his death are still difficult to explain away, and it is these questions that are touched upon in today's enquiry. In 1983, at the Brighton Festival, the author Francis

Carr staged a mock inquest into the circumstances surrounding Mozart's death, and turned the result into a book, *Mozart and Constanza* (John Murray, 1983) that raised the hackles of Mozart scholars, even though the questions he posed about Franz and Magdalena Hofdemel had been aired as early as 1841 in a novella by Leopold Schefer who, in turn, had recourse to newspaper reports at the time. Using Mozart's own letters, in the standard translation by Dr. Emily Anderson (Macmillan 1938 & 1966), together with the undisputed facts of Mozart's life, today's 'inquest' follows a similar line of enquiry. The verdict, whatever it may be, is, of course, yours to decide.'

MICHAEL HURD

The Musical Barbecue

Saturday 12 noon onwards

Look out for the centrally located marquee and come and enjoy a barbecue to the beat of Bach, or listen to local school children perform

Michael Hurd's *Jonah - Man Jazz* with the composer present! This event will run from approximately noon until the middle of the afternoon.

Concert in the Court House

Bernardo Soler - Guitar

The Court House, Gipps Street • Saturday 2.00 p.m.

Bernardo Soler is a brilliant young guitarist from the Phillipines. He has an astonishing repertoire and has devised a beautiful programme of music from

the Baroque to music of the Americas and Australia.



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LAURIS ELMS



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MICHAEL HURD



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*Miss Montgomery performs by kind permission
of the Port Fairy Spring Music Festival.*



Fernando Sor (1778-1839)
Variations on a Theme of Mozart
op.9

Sor was a famous Spanish guitarist and is best known for more than 65 compositions for that instrument. He acknowledged his debt to Haydn and Mozart in matters of style and his method has been called 'easily the most remarkable book on guitar technique ever written.'

George Dreyfus (b.1928)
There is Something of
Don Quixote in All of Us

In 1990 George Dreyfus wrote his piece for solo guitar at the request of the pianist Len Vorster for inclusion in a Don Quixote Concert which he was organising in the George Fairfax Studio of The Victorian Arts Centre.

Augustin Barrios (1885-1944)
El Ultimo Canto
Vals # 4

Paraguayan guitarist Barrios, compared by critics with Segovia as an interpreter and with Paganini as a virtuoso, composed over 100 works. He is thought to be the first classical guitarist to have made gramophone records (1910) and to have played a complete Bach Suite (Lute Suite no.1). He was also the first Latin-American guitarist of stature to be heard in Europe and was perhaps best known in his day for his elaborate manner of dress.

Yuquijiro Yocoh
Theme and Variations on the
Japanese Folk Song 'Sakura'

One aspect of the guitar's versatility as an instrument is its natural affinity with other plucked string instruments, such as the Western European lute, the Japanese koto, the Indian sitar and many other relatives from South America to the East. *Sakura* is a traditional Japanese tune. Yocoh's Variations retain the simplicity and stillness typical of Japanese music; there are no superfluous notes and one is constantly drawn to the sound of the plucked strings dying away and sounding again.

JOHN WILLIAMS

Heitor Villa-Lobos (1887-1959)
Choros Typico

Villa Lobos was self taught in music apart from his cello studies which he began under his father but later studied with Benno Niederberger at the National Institute of Music in Rio de Janeiro. His middle period was marked by a number of works featuring South American themes such as in the *Choros* we hear today. It forms part of the 14 *Choros* written between 1920 and 1929.

York
Sunburst

This work is a 'programme' piece describing the vivid colours of the sun seen through rain.

Opera for Kids - Little Redinka

Repeat Performance in the Cinema, Bank Street • 2.00 p.m.

Lauris Elms & Len Vorster

A Programme of English Music

Lecture Hall, Sackville Street • Saturday 3.00 p.m.

Henry Purcell (1658-1695)
Music for a While
from Oedipus

The Oedipus tragedy by Dryden and Lee was first produced in 1678, but it is almost certain that Purcell's music was written for a later revival, probably that of 1692. In Act III there is a big incantation scene which includes this air:

Since from
My Dear Astraea's Sight
from Dioclesian

Downes in his *Roscius Anglicanus* describes the first performance in 1690: 'The Prophetess, or Dioclesian, an opera wrote by Mr. Betterton, being set out with costly scenes, machines, and clothes, the vocal and instrumental musick done by Mr. Purcell, and dances by Mr. Priest; it gratified the expectation of Court and City, and got the author great reputation.' In the course of this complicated story of war and intrigue Maximinian, nephew of the victorious Diocles, falls in love with the princess Aurelia, who is betrothed to Diocles. This song, performed by a

hidden singer behind the scenes, expresses Maximinian's unuttered thoughts while he stands gazing at the Princess.

Love Quickly is Pall'd
from Timon of Athens

Purcell wrote an overture, a set of act tunes, and a masque in Act I. This song is sung by a Bacchanal in the masque.

Benjamin Britten (1913-1976)
A Charm of Lullabies op.41

A cradle song. . . . William Blake
The Highland balou. Robert Burns
Sephestia's lullaby. Robert Greene
A charm. . . . Thomas Randolph
The nurse's song. . . John Phillip

A Charm of Lullabies, op.41, was completed at Aldeburgh in December 1947. It was written for and is dedicated to Nancy Evans, the first Nancy in Britten's opera *Albert Herring*, and first performed by her (with Felix de Nobel) at The Hague, Holland, on 3 January 1948. The cycle gathers together with typical ingenuity a wide range of slumber songs,

surprisingly diverse in character and tempi. One extreme is represented by the cool, serene, luminous and Lucretia-like setting of Blake's 'A Cradle Song,' which opens the cycle, another by the setting of 'A Charm,' which does not so much rock us as shake us - furioso - to sleep. However, the last song of all, which appropriately enough belongs to a Nurse, returns us to a calmer mood and to the more traditional gestures and rhythms of the lullaby, though here very freshly and delicately treated.

DONALD MITCHELL 1981

Gerald Finzi (1901-1956)
Let us Garlands Bring op. 18
(Shakespeare)

Come Away, Come Away, Death
Who is Silvia
Fear No More the Heat O' The Sun
O Mistress Mine
It was a Lover and His Lass

After a private education, Gerald Finzi studied composition with Ernest Farrar and Edward Bairstow. *Let us Garlands Bring* was written over a long period, beginning in 1929 ('Fear no more') and ending in 1942 ('O mistress mine'). The whole cycle was first performed 12 October 1942 [49 years ago to the day] at a National Gallery concert as a tribute to Ralph Vaughan Williams 'on his birthday.'

MICHAEL HURD

Michael Easton (b. 1954)
Sun, Fun and Other
Disappointments

Song of a Night-club Proprietress
Harvest Hymn
In a Bath Tea-Shop
How to get on in Society

G.K. Chesterton once said 'Funny is the opposite of not funny, and of nothing else. Whether a man chooses to tell the truth in long sentences or in short jokes is a problem analogous to whether he chooses to tell the truth in French or in German. The two qualities of fun and seriousness are no more comparable than black and triangular.'

No other statement could more completely summarise my artistic outlook! I am blessed with a sense of humour and an almost naive belief that I write what I wish and that should suffice.

My response is, like that of Chesterton's, that I am communicating a message but in the packaging that I find most appropriate.

In this song cycle I have set four poems by John Betjeman (a poet who is now desperately unfashionable) and each poem contains an observation on the frailty of the human spirit. This

somewhat macabre ingredient is always delivered in a suitably tasteful manner.

In the first song a bibulous ex belle reminisces about the fun she had in her youth but is rudely awakened from her revelry when she realises she is old and tired and terrified, and tight!

In a Bath Tea shop we see a dear old lady with more 'bread' than beauty blissfully unaware that the attractive young suitor with whom she sits is actually inventing ways of separating her from her cash!

We are forever being harangued about the havoc we are reeking upon the planet. This is nothing new, pollution

was not discovered by perspicacious politicians as this song proves! I am very fond of this poem because it does attempt to show the other 'side of the coin' in the green debate!

The finale is in a much lighter vein, this time we meet a member of the bourgeoisie desperately trying to impress with the trappings of taste whilst revealing her complete lack of it at every turn!

Poems © John Murray, London

MICHAEL EASTON

Music for Massed Voices

The Camberwell Chorale with soloist,

Joseph Kinsela (Baritone), Conductor Douglas Heywood

with Thomas and Joan Heywood piano.

The Cinema, Bank Street • Saturday 4.30 p.m.

J.S. Bach (1685-1750)
Jesu, Priceless Treasure,
BWV 227 (Excerpts)

- 1: JESU, PRICELESS TREASURE
- 2: IN THINE ARM I REST
- 3: HENCE WITH EARTHLY
TREASURE
- 4: JESU, PRICELESS TREASURE

Jesu, priceless treasure is the third of Bach's six motets for unaccompanied

chorus. It is the only one in five parts.

Motets represent a small fraction of Bach's output. They were all written during his time at St. Thomas', Leipzig between 1723 and 1746 and all on special commission—this one being for the funeral of Frau Reese in 1723.

A hymn by Johann Franck is set to the well known tune by Crüger in each of the four excerpts performed today.

Michael Hurd (1898-1972)
Genesis

Although I had known of a magnificent sequence of poems ever since they were published in a volume entitled *For the Poets* and had always intended to buy them, it was not until I received a commission from Lindley and the St Peter's Leeds, that I felt able to

Charles Villiers Stanford
Songs of the Sea to
Henry Newhall

DRAKES'S DR
OUTWARD BO
DEVON, O DEVON,
AND RAIN
HOMEWARD BO
THE OLD SUP

Sir Charles Villiers Stanford was a force in British music from the 19th century up to his death in 1930. His ashes are buried in Westminster Abbey next to those of Purcell.

Coc

Julia's Restaura

Over drinks and nibbles a hilarious setting of *Mrs. Beecham* by artist in residence Mich

Set for narrator and ladies the work is full of merry du

Michael Hurd (b. 1928)
Genesis

Although I had known Geoffrey Hill's magnificent sequence of five poems ever since they were published in 1959 in a volume entitled *For the Unfallen*, and had always intended to find music for them, it was not until 1987, when I received a commission from Simon Lindley and the St Peter's Singers of Leeds, that I felt able to tackle them.

Charles Villiers Stanford (1852-1924)
Songs of the Sea to Poems of Henry Newbolt

DRAKES'S DRUM
OUTWARD BOUND
DEVON, O DEVON, IN WIND
AND RAIN
HOMEWARD BOUND
THE OLD SUPERB

Sir Charles Villiers Stanford was a major force in British music from the late 19th century up to his death in 1924. His ashes are buried in Westminster Abbey next to those of Purcell. *Songs of the*

Sea was written in 1904 for the Leeds Festival and is generally regarded as one of his finest works. The rousing character of the last song in many ways echoes the unbounded energy of the man!

Richard Rodney Bennett (b. 1936)
Nonsense

OF PYGMIES, PALMS AND PIRATES
AUNTS AND UNCLES
LEAN SIDEWAYS ON THE WIND
OH HERE IT IS AND THERE IT IS
HOW FLY THE BIRDS OF HEAVEN
THE MEN IN BOWLER HATS

This work is a setting of six poems by Mervyn Peake. It was first performed as part of the Chester Summer Festival in 1984. It illustrates Bennett's brilliant ability to imitate composers of whom he is fond especially in the Lord Berners-like waltz and the Delius pastiche in 'Lean sideways on the wind.'

Sponsored by: Novello and Co. Ltd.
(Music Publishers).

Cocktail Hour Concert

Mrs. Beeton's Book,

Julia's Restaurant, Julia Percy Motel, Sackville Street

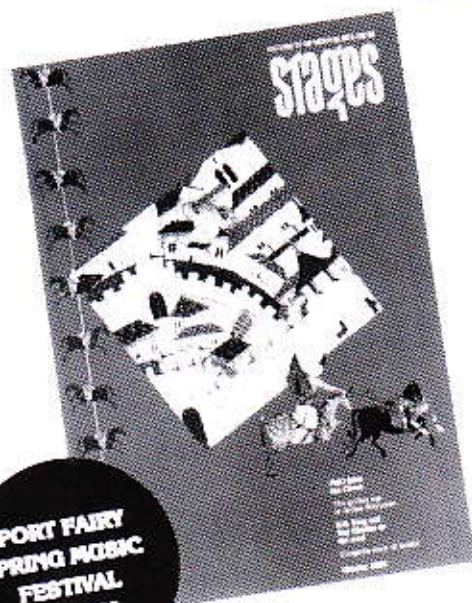
Saturday 6.30 p.m.

Over drinks and nibbles enjoy the hilarious setting of *Mrs. Beeton's Book* by artist in residence Michael Hurd.

Set for narrator and ladies voices this work is full of merry quips, bright

tunes and Victorian 'good manners.' Festival Chairman, Mrs. Eda Ritchie, assumes the mantle of Mrs. Beeton! Refreshments available. There is a copy of *Mrs. Beeton's Book* of household management in the Port Fairy Library.

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Galaxy TV Lecture Hall

GENTLEMAN'S ISLAND
Horowitz and Gordon
W.S. Gilbert with Ian C
Timothy Rogers. Directed
Joseph with a set by Graha
after a design by Paul Ne

Joseph Horowitz was born
1926 and emigrated to Eng
He read music and literatu
College, Oxford. He later
the Royal College of Musi
and with Nadia Boulanger
is perhaps best known for hi
including *Partners in Cr*
Rumpole of the Bailey

Gentleman's Island, written
a comedy about well
Englishmen; After being sh
two English gentlemen reach
island, but since they have
introduced, they ought no
to each other. Listening to
thinking out loud, they
mutual acquaintance in Rob
spurred on by a curious mal
of gastronomic delights betw
adopted areas of the island,
that formal etiquette has bee
and communication and co
are permissible. Some mo
Robinson appears as the
rescue party made up from
a passing ship bound, perhaps
Fairy. Looking to their po

Gala Opera Double Bill

Two English Comic Operas

Lecture Hall, Sackville Street • 8.00 p.m.

GENTLEMAN'S ISLAND by Joseph Horovitz and Gordon Snell after W.S.Gilbert with Ian Cousins and Timothy Rogers. Directed by Wendy Joseph with a set by Grahame Murphy after a design by Paul Newcombe.

Joseph Horovitz was born in Vienna in 1926 and emigrated to England in 1938. He read music and literature at New College, Oxford. He later studied at the Royal College of Music, London, and with Nadia Boulanger in Paris. He is perhaps best known for his TV. music including *Partners in Crime* and *Rumpole of the Bailey*.

Gentleman's Island, written in 1958, is a comedy about well mannered Englishmen: After being shipwrecked, two English gentlemen reach the same island, but since they have not been introduced, they ought not to speak to each other. Listening to each other thinking out loud, they discover a mutual acquaintance in Robinson and spurred on by a curious maldistribution of gastronomic delights between their adopted areas of the island, they agree that formal etiquette has been satisfied and communication and co operation are permissible. Some months later Robinson appears as the leader of a rescue party made up from convicts on a passing ship bound, perhaps, for Port Fairy. Looking to their positions in

English life, both men refuse the offer of rescue by criminals. Further, they immediately play down their contact with Robinson, snub each other and return to their separate territories on the island happy to die in well-bred peace!

THE BEAR by William Walton and Paul Dehn after Chekhov with Ian Cousins, Brad Daley and Alison Rae-Jones. Designed and directed by Grahame Murphy.

Walton, a major figure in British music, came to the world's attention after the success of *Facade*, an entertainment for narrator and chamber ensemble to poems of Edith Sitwell. He went on to produce two brilliant symphonies, the oratorio *Belshazzar's Feast* and concerti for cello, violin and a concertante work for piano and orchestra. His music is rhythmically scintillating and his orchestration, much like that of Ravel's, shimmers. In this comic opera, which Walton described as an extravaganza, there are many sly 'digs' at Walton's musical 'friends.'

The plot of *The Bear* is skeletal. Popova, a pretty widow affectedly faithful to her late and alas promiscuous husband, is confronted by Smirnov, one of her husband's more boorish creditors. They quarrel to a point

where each aims a loaded pistol at the other. Neither can fire. They have both fallen helplessly in love. The three characters in the opera are familiar 19th century Russian types: the outwardly genteel but inwardly passionate Popova, the outwardly brutish but inwardly sentimental

Smirnov, and the outwardly servile but inwardly seething old manservant, Luka, whose frustrations foreshadow the Revolution.

Sponsored by the Portland Community Health Centre with funds provided by the Victorian Health Promotion Foundation.

Celebrity Concert

***Starring Marion Montgomery and the Laurie Holloway Trio.
The Cinema, Bank Street • Saturday 10.30 p.m.***

'Marion Montgomery is considered to be one of the most outstanding song stylists of our day' wrote the Los Angeles Herald Examiner and later, the Guardian (U.K.) wrote, 'Miss Montgomery was superb. She is the real thing.'

These accolades are the norm for this most sophisticated performer. But how does one describe her? Jazz singer, cabaret artist, rock, pop, soul or blues. It's all there and Miss Montgomery

moves imperceptibly from one mood to the other totally captivating her audience.

With husband Laurie Holloway and top Australian artists Michael Hohnen and Ted Vining this show will be the ideal way to complete a Saturday evening. Complimentary refreshments at interval.

Sponsored by Gill Gordon BMW Geelong and the British Council.

Celebrating Spring

Lecture Hall, Sackville Street • Sunday 11.00 a.m.

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

Christine Ferraro.....Soprano
Brad Daley.....Baritone
Deborah de Graaff.....Clarinet
Len Vorster.....Piano

Geoffrey Bush (b. 1920)
It Was a Lover and His Lass
(William Shakespeare) - Baritone

Now the Lusty Spring is Seen
(John Fletcher) - Soprano

English composer Geoffrey Bush is a champion of late Victorian composers,

and is well-known for his songs. He remarked on his preference for songs of the past 'whose modernity makes them timeless' adding 'the problem in writing songs is to find the right words.' John Bush is supposed to have collaborated with Shakespeare, notably in *As You Like It* (1599) and *Twelfth Night* (1601). Both songs were written in the 1950s.



SIR ARTHUR BLISS

Sir Arthur Bliss (1891-1975)
Pastoral for Clarinet and Piano

This year we celebrate the centenary of the birth of former Master of the Queen's Music, Sir Arthur Bliss. His *Pastoral for Clarinet and Piano* was written either in December 1916 or January 1917 during his army service which saw him wounded in action and, like Kennard, killed. It was published in 1980. *Pastoral* is one of Bliss's surviving works.

and is well-known for his songs. He has remarked on his preference for poems of the past 'whose modernity of feeling make them timeless' adding 'the chief problem in writing songs is to discover the right words.' John Fletcher is supposed to have collaborated briefly with Shakespeare, notably on Henry VIII. Both songs were written in the 1950s.



SIR ARTHUR BLISS

Sir Arthur Bliss (1891-1975)
Pastoral for Clarinet and Piano

This year we celebrate the centenary of the birth of former Master of the Queen's Music, Sir Arthur Bliss. Bliss's *Pastoral* for clarinet and piano was written either in December 1916 or January 1917 during his arduous military service which saw him severely wounded in action and his brother, Kennard, killed. It was published only in 1980. *Pastoral* is one of Bliss's earliest surviving works.

Two Nursery Rhymes

The Ragwort
The Dandelion

These delightful poems by Frances Cornford were set by Bliss in 1920. The Ragwort is performed by soprano, clarinet and piano, and The Dandelion is for soprano and clarinet only. Bliss was the pianist in the first performance in 1921, with Gladys Moger (soprano) and Frederick Thurston (clarinet).

Malcolm Williamson (b. 1931)
The Flowers
(Robert Louis Stevenson)

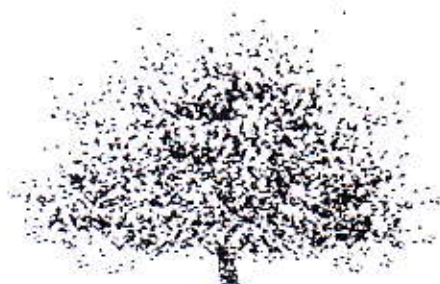
Another 'nursery song' this time by Australian - born and current Master of Queen's Music, Malcolm Williamson, who celebrates his sixtieth birthday this year. *The Flowers* is part of *From a Child's Garden* which was commissioned by the Cardiff Festival of 20th Century Music, and was first performed by Robert Tear and John Ogdon on 24 April 1968. Stevenson wrote the poem in 1885.

Michael Easton (b. 1954)
Dans Le Bois
(Gerard de Nerval) - Soprano

This delightful poem evokes nature's everlasting replenishment. Little birds are born, little birds grow old, but as they do so yet more little birds are born all because of what happens in the privacy of the woods in Springtime!


GEMINIANI CHAMBER ORCHESTRA

PRESENTS



‘YARRA GRANGE’
RUSSIAN TOUR 1993
FUNDRAISING CONCERT

COLDSTREAM, DECEMBER 1, 1991, 2.30 PM

Built as a gentleman's country residence in the 1860's, with extensive additions, including balconies completed by Arthur Phillips in the 1920's, and nestled in the middle of the Yarra Valley Vineyards just an hour's drive from Melbourne, is beautiful 'Yarra Grange'. Listed on the Historic Gardens Register, this magnificent property is the setting for our major fund-raising concert for the year. This splendid afternoon of music will include Mendelssohn's 'Scottish' Symphony and works by Mozart, Strauss, Bizet, Offenbach and more. Soprano Lynore McWhirter will present selections from *Die Fledermaus* and the music of Andrew Lloyd Webber and the

programme will be hosted by well-known Melbourne personality, Jocelyn Terry. Try a glass of Geminiani's specially bottled wines, or just bring your picnic basket and join us for an afternoon of wonderful music in a truly magnificent setting.

The Geminiani Chamber Orchestra has been invited to tour Russia in February 1993, and proceeds from this fund-raising concert will go towards the trip.

Tickets are only \$20, including your programme, and are available by phoning (03) 889 2951.

Payment by cheque, money order or use your Bankcard/Mastercard/Visacard.

*Camille Saint-Saens (b. 1835)
Pastorale (Andre Desrochers)
Soprano & Baritone*

This charming duet was first performed in 1855, and as in Easton's song 'a thousand secret delights of little birds' in Spring!

*Michael Hurd (b. 1935)
The Day's After Tomorrow
World Premier
(Paul Dehn) - Baritone*

The Awakening
The Sad Lover
Night Song
Song for a Sleeping
Bird of Spring

These settings of poems by Michael Hurd were completed on 18 March 1991 in answer to an invitation from Easton to write something for the second Port Fairy Spring Music Festival. Paul Dehn, who was well known as a film critic and broadcaster, came into prominence as the author of several fine film scripts and an extremely effective opera librettist. Sir William Walton [The Borderline, Lennox Berkeley, A Marriage Engagement]. He published several small volumes of poetry which have now been more or less forgotten. I first tried to set some of his poems to music in 1948, and he was kind enough not to laugh at my efforts. I realise were rather laughable. I hope that I have now done what in my view are singularly good poems.

MICHAEL HURD

Camille Saint-Saens (1835-1921)
Pastorale (André Destouches)
Soprano & Baritone

This charming duet was written in 1855, and as in Easton's song, it reveals 'a thousand secret delights' of 'tender little birds' in Spring!

Michael Hurd (b. 1928)
The Day's Alarm
World Premiere
(Paul Dehn) - Baritone

The Awakening
The Sad Lover
Night Song
Song for a Sleeper
Bird of Spring

These settings of poems by Paul Dehn were completed on 18 May 1991, in answer to an invitation from Michael Easton to write something for the second Port Fairy Spring Music Festival. Paul Dehn, who was well known as a film critic and broadcaster, also came into prominence as the author of several fine film scripts and a series of extremely effective opera libretti for Sir William Walton [The Bear] and Sir Lennox Berkeley [A Dinner Engagement]. He published only two small volumes of poetry which, alas, have now been more or less forgotten. I first tried to set some of his poems to music in 1948, and he was kind enough not to laugh at what I now realise were rather laughable efforts. I hope that I have now done justice to what in my view are singularly beautiful poems.

MICHAEL HURD

Franz Schubert (1797-1828)
Der Hirt Auf Dem Felsen
(Müller and von Chezy)
Soprano, Clarinet and Piano

The Shepherd on the Rock may well be the last song that Schubert wrote, though it is not possible to be certain of this (*Der Taubenpost* may have been written after it). It was composed in October 1828, a few weeks before the composer died. It is a very long song, really a scena, and was intended as a display piece for the Berlin soprano Anna Milder-Hauptmann. The text is derived from two poems by different poets. The first four stanzas are from *Der Berghirt* by *Wilhelm Müller*; the remainder is by *Wilhelmine von Chezy* for whose play *Rosamunde* Schubert wrote his famous incidental music.

Robert Schumann (1810-1856)

SO WAHR DIE SONNE SCHEINET
op.37 No.12 (Friedrich Rückert)
Soprano & Baritone

SCHÖN BLÜMELEIN
op.43 No.3 (Robert Reinick)
Soprano & Baritone

For the texts of his songs, Schumann usually selected poems by authors of talent and established reputation. Throughout his career he was particularly drawn to the poetry of Friedrich Rückert. Following his five Rückert settings for *Myrthen*, he embarked on a Rückert project

together with his wife Clara: he composed nine songs and she three for their *Zwölf Gedichte aus Rückerts Liebesfrühling*, op.37. The piano accompaniment to *Schön Blümelein* evokes the effervescent freshness and beauty of Spring.

Ned Rorem (b. 1923)
Rain in Spring
 (Paul Goodman) - Baritone

Rorem left America in 1949 after winning a Fulbright scholarship to study with Honegger in Paris. Dedicated to Henri Hell (Poulenc's biographer), this song was written in Paris on 7 June 1949. After moving to Morocco, he returned to Paris where his personal charm and sometimes outrageous behaviour won him acceptance in the cultural milieu headed by Poulenc, Auric and Cocteau. A Pulitzer prize-winner, his book *Settling the Score* is destined to become a classic of music literature. Here Rorem refers to poet Goodman as his 'Manhattan Goethe.'

Mythology: A Dance Spectacular

Cinema, Bank Street • Sunday 12 noon

Earlier this year this programme was presented at the Victorian Arts Centre and was a huge success. Devised by Len Vorster, with choreography by Robert Ray, dancers from the Australian Ballet School highlight some of the great mythological figures.

Frederick Shade.....Flute

Charles Ives (1874-1954)
Spring Song
 (Harmony Twichell) - Soprano

American composer Charles Ives composed this little song on 14 August 1907 to words by Twichell. Ives and Twichell were married by her father on 9 June 1908.

Cole Porter (1891-1964)
I Love You
 (arr. Michael Easton) - Baritone,
 Soprano, Clarinet and Piano

With its climax "It's Spring again," this song - with words and music by Porter - is a true celebration, not only of the Porter Centenary, but also of love songs and "music divine". This song was the hit number from his Broadway show *Mexican Hayride* (1944).

Vicki Philipson.....Oboe
Bernardo Soler.....Guitar

The programme will be introduced by well known broadcaster and presenter Jocelyne Terry who will present the stories of the mythological figures

The music performed in this

programme is Debussy: *S*
 flute, Britten: *Six Metamo*
 Ovid for solo oboe, Satie:

A G **Lecture Hall**

Goethe inspired many o
 composers but what was
 man and why did he c
 thinking minds of Europe
 this lecture recital pr
 conjunction with the Co

S **Featuring the Ge** **Lauris Elms (c**

CO **St. Patrick's Hall**

Petite Suite.....
 Concertino for Trumpe
 Les Nuits d'Ete op.7

INTERVAL

Symphony No.3 in A: Sc

Claude Debussy (18
Petite Suite

En Bateau
 Cortège
 Menuet
 Ballet

Although comparatively
 knew of Debussy when he

programme is Debussy: *Syrinx* for solo flute, Britten: *Six Metamorphosis after Ovid* for solo oboe, Satie: *Gymnopedic*

for flute and guitar, Musgrave: *Orfeo I* for flute and pre-recorded tape.

A Goethe Retrospective

Lecture Hall, Sackville Street • Sunday 1 p.m.

Goethe inspired many of the greatest composers but what was he like as a man and why did he captivate the thinking minds of Europe? Find out in this lecture recital presented in conjunction with the Consul General

of Germany and the Goethe Institute with Michael Hurd, presenter, Ian Cousins, baritone, and Len Vorster, piano, featuring the complete Goethe settings by Beethoven.

Festival Finale

Sunday Symphony Concert

Featuring the Geminiani Chamber Orchestra with soloists

Lauris Elms (contralto), Anthony Pope (trumpet) and

conductor: Marco van Pagee

St. Patrick's Hall, Williams Street • Sunday 2.30 p.m.

Petite Suite.....Debussy
Concertino for Trumpet...Easton
Les Nuits d'Ete op.7.....Berlioz

INTERVAL

Symphony No.3 in A: Scottish op.56

Claude Debussy (1862-1918)
Petite Suite

En Bateau
Cortege
Menuet
Ballet

Although comparatively few people knew of Debussy when he wrote the

Petite Suite in 1888 at the age of twenty six, those who did considered him a musician of great promise. In 1884 he had won the coveted Prix de Rome, which signified official recognition of his creative talent.

The success of the *Petite Suite* published in 1889, explains the manifold arrangements made of it. The most widely circulated abroad is the orchestral arrangement by Henri-Paul Busser (b.1872), a student of Widor, Gounod and Franck, who made a brilliant career as organist, composer, teacher at the Conservatoire, and conductor at the Opera. Debussy, who

had the highest professional regard for Busser, authorised him to orchestrate the *Petite Suite* as well as the symphonic suite *Printemps* (written in Rome between 1886 and 1887). The style of the orchestration approaches that of the mature Debussy. Busser's orchestral setting of the *Petite Suite* - with its display of delicate pastels, arresting mixture of colours, and restrained use of percussion instruments for rhythmical accentuation - is a superb achievement. If it were not for Busser's name on the title page, no one would assume that Debussy had not penned the score.

All four movements are patterned after the three-sectional dance forms in which an opening section is followed by a rhythmically and harmonically contrasting portion, the piece concluded by a precise or modified repetition of the first part. For example, the gentle opening of 'En bateau' has the quality of a barcarolle and is followed by a passage characterized by resolute dactyls. In the brilliant 'Corège,' syncopation provides the contrasting element in the middle section. The 'Menuet' is not a rustic type associated with Alpine peasants, but has a delicately refined quality that is typically French. 'Ballet,' the title of the last piece, simply means 'dance.' Actually two types of dances are represented here, one in duple time and one a waltz. Yet the chief melody of the former is combined in $\frac{3}{4}$ time with the waltz in the coda, where all instrumental means are effectively

utilized for the sonorous conclusion.

Michael Easton (b. 1954)
Concertino for Trumpet

Vif
Alla Bach
Rondo

This work was written for Geoffrey Payne and the Mozart Collection in 1991. It is a bright work that sets out to display the many moods of the trumpet.

It was inspired by an idea I had for a black and white film without voices. The setting is an old chateau in the Loire valley that is being used as a school. In the first movement we see children rushing up and down stairs in preparation for a coach trip into the country. The slow movement concerns one child who, perhaps because of some injury, is left behind. He sits at the window staring at a rain drop as it slowly descends the steamy glass. The movement ends in a mood of desolate loneliness. But all is well as in the last movement the lone child hears the distant Klaxon horn of the bus and soon he is reunited with his friends and his life is warm once more!

Hector Berlioz (1803-1869)
Les Nuits d'Ete op.7

Villanelle
Le Spectre De La Rose
Sur Les Lagunes
L'Absence
Au Cimetiere

Les Nuits d'Ete, a setting of lyrics from Theophile Gautier's *de la mort*, was completed (with piano accompaniment) in 1841. Berlioz orchestrated the work in 1845. It is in this version that it is first performed. It is known that Berlioz was not confident in writing for voice, in fact most of his songs are for piano or three versions, the ones he directed towards large ensembles. Gautier wrote: 'Berlioz realised a romantic musical idea, the fusion of old moulds, and the substitution of new forms for unvarying rhythms; the melody itself establishes itself as a series of variations over the romance.'

The cycle has an architectural quality in that the first three songs are about travel, 'L'Absence' (probably the most beautiful of Berlioz's melodies) is a plea for a loved one to return from a journey. The other three songs are lamentations: a dying rose, the bereaved saint, a churchyard dove. The tone is one of lost and unrequited love, yearning for the past.

Felix Mendelssohn-Barnard (1809-1847)

SYMPHONY No 3
(Scottish op.56)

Introduction: Allegro
Scherzo assai vivace
Adagio contabile
Allegro guerriero: Finale

Les Nuits d'Ete, a setting of six poems from Theophile Gautier's *La comedie de la mort*, was completed (with piano accompaniment) in 1841. In 1856 Berlioz orchestrated the work, and it is in this version that it is most often performed. It is known that Berlioz was not confident in writing for the piano; in fact most of his songs appear in two or three versions, the changes always directed towards large resources. Gautier wrote: 'Berlioz represents the romantic musical idea, the breaking up of old moulds, and the substitution of new forms for unvaried square rhythms; the melodie now firmly establishes itself as a serious art-form over the romance.'

The cycle has an underlying architecture in that the first and last songs are about travel: the fourth '*L'Absence*' (probably the most famous of Berlioz's melodies) is a plea for a loved one to return from a voyage. The other three songs are lamentations: the dying rose, the bereaved sailor, and the churchyard dove. The total picture is one of lost and unrequited love, and a yearning for the past.

Felix Mendelssohn-Bartholdy
(1809-1847)

SYMPHONY No.3 IN A
(Scottish op.56)

Introduction: Allegro agitato

Scherzo assai vivace

Adagio contabile

Allegro guerriero: Finale maestoso

First performance March 3, 1842,
Leipzig, by the Gewandhaus Orchestra.

Certain recollections of the Hebrides remind us that parts of the 'Scottish' Symphony had been conceived many years before.

There are elements here of a tonal idiom which Mendelssohn had outgrown in 1842. To this idiom belong the chromatic passages. In the whole of the 1st movement we breathe the heavy thick air of the Scottish Highland mist, accordingly it is massively orchestrated and darkly coloured.

The 2nd movement in contrast reminds us of gay folkdances of the Scots with their bagpipes. The theme is pentatonic, like Gaelic folksongs, and it moves in a spirited and lively fashion. The movement is in sonata form, which is rare for scherzi.

The 3rd movement could have been inspired by Beethoven's harp quartet, reminiscences of whose slow movement are clearly evident (pizzicato accompaniment of the recitative-like violin passage). Mendelssohn was a great admirer of Beethoven's music.

The 4th movement is one of his finest symphonic finales. The thematic material consists of a powerful, turbulent, principal idea, a transitional motif in eight notes, which is later developed contrapuntally, and a sharply profiled second theme.

A black and white graphic illustration of a couple in formal attire dancing. The man is wearing a tuxedo and a white scarf, and the woman is wearing a dark dress and a large earring. In the background, other couples are silhouetted against a light background. To the right, the word "Mietta's" is written in a cursive font inside a circle. Below the circle, the word "Supper" is written in a bold, serif font. Underneath "Supper", the text "Two courses \$15.00" is written. At the bottom right, the contact information "Telephone: 654 2366" and "Mietta's: 7 Alfred Place, Melbourne." is provided.

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Eileen Mentiplay
Anna McAlister
Suzanne Ng
Johanna O'Connor
Nichole Ogeil
Padraic Savage
Suzanne Simpson
Yolande Stratford
Rosemary Walsh
Sarah Wells
Malcolm Yuen

VIOLAS

Peter Bucknell
Elizabeth Corby
Olivia Dandens
Clare Hall
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Genevieve Code
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Sylvia Hosking
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PORT

Patron: Lauris Elms AM
Chairman: Eda Rico
Festival Director: Michael
Artistic Director: Len
Committee: Michele B
Andrea Lowenthal, David

Brigid Cole-Adams Installation can be viewed at the Drill Hall, Bank Street and the display of work by contemporary artists can be viewed at the Borough Lunch Rooms.

Fine Music and The Show Business Book Shop will have a comprehensive range of related books, music and scores of a limited edition of Michael Hurd's song cycle *The Day's Alarm* in a facsimile of the composer's manuscript which he will gladly autograph!

On presentation of the souvenir programme customers will receive a 20% discount.

The book shop is situated in the Court House in Gipps Street where the festival notice board is.

The Port Fairy Spring Music Festival is grateful to the following for their generous assistance in the planning and funding of the festival:

- PORTLAND COMMUNITY HEALTH CENTRE with funds provided by the
 - VICTORIAN HEALTH PROMOTION FOUNDATION
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Please note: Details correct at time of printing. Programmes, Venues and Artists subject to change without notice. Refunds NOT available but exchange of tickets available where possible

PORT FAIRY SPRING MUSIC FESTIVAL

Patron: Lauris Elms AM, OBE
Chairman: Eda Ritchie
Festival Director: Michael Easton
Artistic Director: Len Vorster
Committee: Michele Billings,
Andrea Lowenthal, David MacLean

James Tippett, Robert Towler,
Margot Woods
Festival Co-ordinator: Gay Hopgood
*The festival gratefully acknowledges
the kind support of the people and
businesses of Port Fairy.*

SUNDAY OPERA

MER de GLACE

The Australian Opera's world premiere production of Richard Meale's Mer de Glace is on ABC-FM Stereo Sunday October 27 at 8.00pm.

The libretto by David Malouf is based on the complex relationships between Shelley, Byron, Mary Shelley and Claire Clairmont.

Michael Harrison talks with Richard Meale and members of the cast at 7.05pm.

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Stephen Snelleman and Paul Petran bring you the best of folk and traditional music from all over the world in Music Deli on ABC-FM Stereo Friday at 8.00pm.

Hear highlights from this year's interceltic Lorient Festival, held in Brittany, on October 18 and 25.

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SUE HOWARD

SUE HOWARD

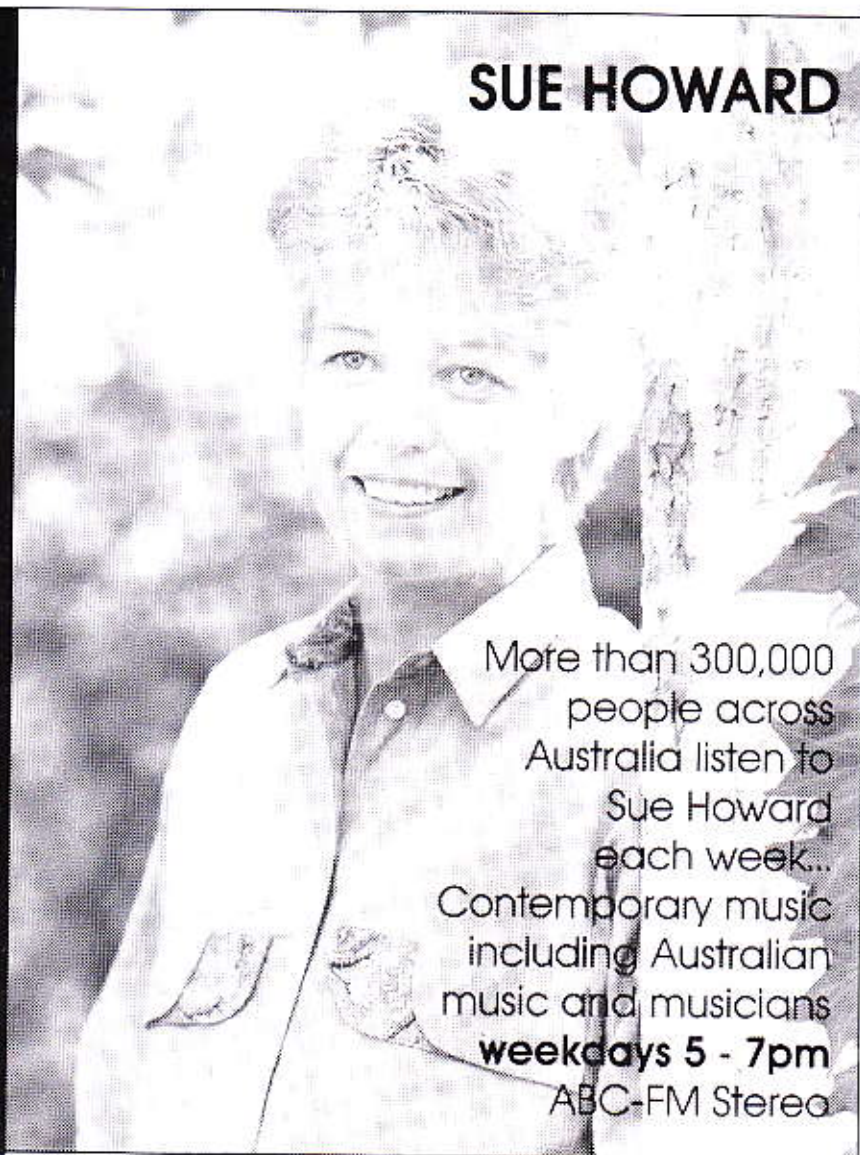
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