



**SOUVENIR
PROGRAM
— 1992 —**

October 16th, 17th and 18th

A message from the Chairman Port Fairy Spring Music Festival

The idea of organising a music festival in Port Fairy was conceived by Michael Easton and Len Vorster and, with the support of our sponsors, the first Spring Music Festival was held in 1990. This is the third Festival and it will build on the high standard of performance which was established in the first two years.

Our aim is to provide high quality musical entertainment for people in Port Fairy and the surrounding district. We hope to continue to build the Festival into an important musical event on the Victorian calendar and we are grateful to all our sponsors for making the Festival possible and for the support of the Port Fairy Borough Council and to the people who help in many ways.

The program caters for a wide variety of interests with classical and choral music, jazz, opera, drama, dance and art. It is an innovative program and we hope you all enjoy this feast of entertainment in beautiful Port Fairy.

EDA RITCHIE, Chairman

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Commonwealth Health Sponsorship benefits whole town

The Portland and District Community Health Centre is no stranger to the township of Port Fairy. This year's Port Fairy Spring Music Festival marks the third year running that the Health Centre have been the official health sponsor.

In the previous two years this has been successfully achieved. The promotion of a healthy message has occurred during the festival weekend.

This year however, the Community Health Centre is looking at having lasting impact and benefits for the town's folk and tourists of Port Fairy all throughout the year, with an emphasis on the festival weekend.

The "Healthy Choices Award Scheme" is aimed at introducing subtle changes into the food outlets of Port Fairy. Existing "Healthy Choices" and introduced "Healthy Choices" will be recognised via "Recognition of Excellence" Certificates and "Healthy Choices" flags which will be valid for one year. Food outlets will proudly display their certificates and flags to customers, whilst continuing to provide healthier, delicious food alternatives. Shopkeepers will need to renew and improve their standards for the following year, if they want to be recognised for excellence once again.

The "Healthy Choices Award" has developed as part of this year's Port Fairy Spring Music Festival, and encourages all food outlets including restaurants, take aways, bakeries, hotels, butchers, supermarkets and even fish and chip shops to provide their customers with the following:

- Healthy menu choices
- Smoke-free areas
- Customer service
- Good food hygiene
- Low alcohol alternatives

For the successful running of this campaign the Community Health Centre has called upon the local knowledge and expertise from the Borough of Port Fairy's Environmental Health Officer — Mr Bob Handby. Already having close liaison with local shopkeepers, Mr Handby has been instrumental in the introductory process of Health Centre staff and local food traders.

From the initial planning stage of the venture, shopkeepers, the Borough of Port Fairy and the Portland and District Community Health Centre have worked together to establish a program that will ensure that Port Fairy food outlets are recognised as some of the healthiest in the state.

Michael Easton

Michael Easton was born in Hertfordshire, England and educated at Alleyne's school. He later studied composition and piano at the Royal Academy of Music and worked with Sir Lennox Berkeley.

Michael migrated to Australia in 1982 to work with Allans music but commissions for new works became so demanding that he was able to retire from Allans and devote himself to a full time career in music.



He has written numerous works in many genre including five piano concerti, concertos for piccolo, marimba, clarinet and most recently a trumpet concerto for Geoff Payne and the Mozart Collection. He is a prolific writer of songs and in 1991 wrote a series of Cabaret Songs for Lauris Elms.

He is particularly well known for his operas, especially those aimed at a younger audience, all of which have enjoyed professional performances.

In 1989 he wrote "Beauty and the Beast" with Colin Duckworth for the V.S.O. Schools company and in 1990 two operas: "The Emperor's New Clothes" and "The Musician's of Bremen". With Alan Hopgood he wrote "Little Redinka" which had 300 performances across Victoria in 1991.

In January of this year his musical, with Alan Hopgood, on the Petrov defection case received its premiere at the Victorian Arts Centre for the 1992 Melbourne Summer Music Festival and a C.D. of this work is currently in production.

He scored many of the numbers on the best selling Anthony Warlow album "On The Boards", was a major contributor to a new album featuring Marina Prior and arranged a new C.D. single of music by Andrew Lloyd Webber for the Really Useful Group. He contributed music for the successful ABC children's show "Lift Off", wrote the music, with Yurri Woronshak, for Channel Seven's "Economy Class" and is currently writing the music for a mini series for London Films with Michael Atkinson. He has two further major film projects in preparation.

He is writing a musical based on the story of Le Petomane with Alan Morgan for U.K. production with director Peter Oysten. He has a full time duo piano team with Len Vorster and is a frequent pre-concert speaker for the Melbourne Symphony and Musica Viva.

GIL GORDON, BMW

A major sponsor of the festival, invites concert goers to experience life in the "presto" lane in one of their splendid BMW motor cars. Test drives are available to any driver attending the festival. Please contact Mr Roger Baker or one of his colleagues.



Len Vorster

Len Vorster migrated to Australia in 1983 and has since established himself as a leading pianist and accompanist. He has worked with many Australian and international artists and is frequently heard on ABC FM in both studio and live concert broadcasts of solo and chamber repertoire. He has performed at the Melbourne Spoleto Festival, Castlemaine Festival, and as concerto soloist with the Melbourne Musicians. He performs regularly with Lauris Elms, Rita Hunter and Frederick Shade. He has also worked with Margaret Haggart, Helen Noonan, Amanda Colliver, Helen Adams, Deborah Riedel and Peter Coleman-Wright. His work with instrumentalists include performances with Jane Peters, Deborah de Graaff, Dutch violinist Christian Bor, American violinist James Buswell, American flautist, Benita Boyd, and British flautist Trevor Wye. In August of this year he gave a recital with Monique Brynnell and Jon Weaving in Hong Kong.

In January 1992 he was musical director for the Easton/Hopgood musical *Petrov* at the Victorian Arts Centre, and in November this year will be musical director for Purcell's *Dido and Aeneas* at St Martin's Theatre. Since 1990 he has devised a series of staged recitals CELEBRATIONS for the Victorian Arts Centre. He has also released several commercial recordings of solo and duo-piano music with Michael Easton, and flute recitals with Frederick Shade.

Len Vorster is on the teaching staff of the Melba Memorial Conservatorium of Music, and accompanies a weekly singing masterclass at Melbourne University.

Times Ten

a decade of new Australian vocal music



composers - Alison Bauld, Michael Easton, Stuart Greenbaum,
Stephen Lalor, Vincent Plush, Alan Trugaskis
performers - Kate Paterson (soprano) Grant Smith (baritone)
Len Vorster (piano)
with Helen Williams (flute) Stephen Hughes ('colla)

Friday November 6th 8pm The C.U.B. Malthouse
with the assistance of Whistling in the Theatre,
Playbox and The C.U.B. Malthouse.

Brett Kelly

Brett Kelly began playing the trombone in a Newcastle brass band in 1969 and later studied with Reg Bishop and Baden McCarron at the Newcastle branch of the New South Wales State Conservatorium of Music. He graduated in 1979 having gained both the Teachers and Performers Diplomas.



In 1978 and 1979 he was Principal Trombone in the Australian Youth Orchestra and in 1980 was appointed Principal Trombone of the Elizabethan Sydney Orchestra, resident at the Sydney Opera House. In 1981 he won the N.S.W. State final at the A.B.C. Instrumental and Vocal Competition in the Wind and the Brass section. In late 1981 he was appointed Principal Trombone of the Melbourne Symphony Orchestra. At times he has performed as soloist with the M.S.O., Sydney Symphony Orchestra, Queensland Symphony Orchestra, Philharmonia of Melbourne and Melbourne Musicians.

From 1983 he was a member of the leading Australian Contemporary Music Ensemble "Flederman" which in 1985 represented Australia at "World Music Days" in Holland and in 1988 undertook a major Bicentennial tour of Europe.

Brett has studied conducting with the distinguished Austrian/Romanian conductor Robert Rosen and during July and August 1991 undertook advanced study with a number of prominent conductors and teachers in Europe; firstly in the Vienna Conservatory, then in Switzerland, Salzburg and finally in Czechoslovakia at a course with six prominent conductors including the Chief Conductor of the Czech Philharmonic, Juri Belohlavek. At the course in Switzerland Brett was chosen to conduct the South Bohemian Chamber Philharmonic (Czech) in a public concert which concluded the Mastercourse. During the Czechoslovakian course Brett conducted the Bohuslav Martinu Philharmonic in works ranging from Haydn to Bruckner and Tschaikovsky.

In 1989 Brett formed a Chamber Orchestra from among his colleagues in the M.S.O. known as The Mozart Collection. Renamed in 1992 as The Academy of Melbourne it is now presenting under Brett's direction, its third highly successful annual series of concerts in the Hawthorn Town Hall. In February 1991 Brett performed the Tomasi Trombone Concerto at the Myer Music Bowl and also conducted a concert involving the Mozart Serenade "Gran Partita" K.361 in the Myer Recital Series. In April 1991 Brett conducted the premier performance of two new Australian works at Melbourne's "Music in the Round" Festival.

In 1992, in addition to The Mozart Collection 1992, he will also conduct at the Port Fairy Spring Music Festival, the Australian New Music Festival and in August was invited to take part in the International Conductors Masterclass in Amsterdam. This most famous of conducting mastercourses is held with the Dutch Radio Symphony Orchestra and is directed by Maestro Hiroyuki Iwaki.



The Academy of Melbourne

Artistic Director — Brett Kelly*

Leader — Michael Kisin*

Violin — Michael Kisin*, Deborah Fox*, Robert MacIndoe*, Lorraine Hook*, Deborah Goodall*, Kirsty Bremner*, Rudolf Osadnik*, David Shafir*, Mary Allison* and Gerard van der Weide*

Viola — Trevor Jones*, Cindy Watkin* and Peter Juesch*

Cello — Sarah Morse*, Angela Sargeant* and Siobhan O'Saughnessy*

Bass — Steve Reeves*

Oboe — Vicki Philipson* and Eve Wellman*

Bassoon — Rolf Kuhlmann*

Horn — Graeme Evans* and Lisa Conlan*

Harpsichord — Roger Heagney*

Percussion — Robert Clarke*

* Appears courtesy of the Melbourne Symphony Orchestra and the Australian Broadcasting Corporation.

The Academy of Melbourne, formally known as The Mozart Collection Chamber Orchestra has, since formation in 1989 quickly established itself as one of Australia's finest Chamber Orchestras. Formed by its Artistic Director, Brett Kelly, from among his colleagues in the Melbourne Symphony Orchestra it boasts within its ranks many of Australia's finest musicians. Along with performing the works of Mozart, Haydn, Schubert and Beethoven with an orchestra and surroundings similar in dimension to those of the day, they also perform Australian compositions and major works from the Romantic and Twentieth Century repertoire. Performances by The Mozart Collection conducted by its founder Brett Kelly are characterised by a spirit and enthusiasm which continues to draw rapidly growing audiences.

Michael Kisin

Russian violinist Michael Kisin was born in Ryga, where he studied violin with professor Livont, a portege of David Oistrakh.

Having received his Bachelor of Music degree from the Conservatorium, Michael joined the Lithuanian Philharmonic Orchestra in 1970 and two years later he was appointed Assistant Concertmaster.

Since 1977 Michael has been playing in the first violin section of the Melbourne Symphony Orchestra and has been in demand for chamber music and solo performances. He has made multiple recordings for the ABC and performed for Musica Viva, Soirees Musicales, Music in the Round and Brahms festivals, both as a member of chamber groups (Trio Victoria, New Melbourne Trio) and as soloist.

As a member of the Melbourne Ensemble, in December 1983, he performed the Beethoven Triple Concerto with the Sapporo Symphony Orchestra (Japan).

In 1985 he was invited to lead the Sapporo Symphony Orchestra as a Guest Concertmaster. It was followed up by a two year engagement as Chief Concertmaster of the Sapporo Symphony Orchestra.

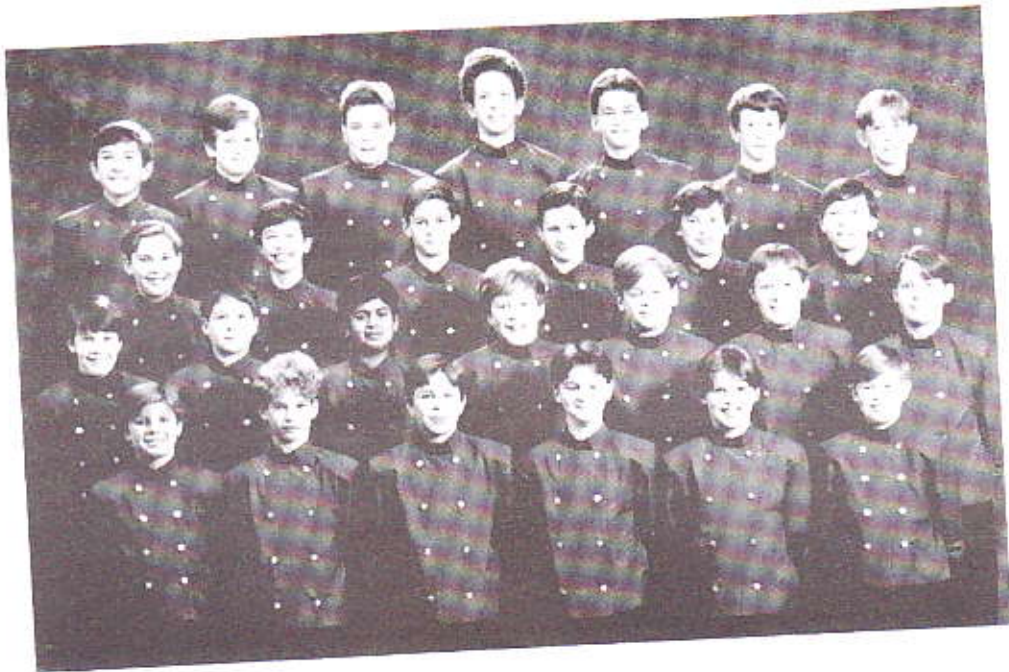
During his two years in Japan as Concertmaster, he performed solo concerts with the Symphonietta Chamber and Sapporo Symphony Orchestras. He also appeared as a member of various chamber groups and trios, both with Japanese and European musicians.

In 1990 Michael was appointed Principal Violin of the Melbourne Symphony Orchestra and is currently acting Associate Concertmaster.

Julie Torpy

In 1990 Julie completed a Bachelor of Arts in psychology at Deakin University, following this she decided to further her education in her primary interest area: music. Thus she commenced a Diploma of Music at the Melba Conservatorium in Melbourne where she was chosen by the school as a 1991/1992 recipient of the prestigious Robert Salzer Scholarship. She has performed at various concerts and competitions around Victoria, some most successfully including her selection as the senior vocalist with the most potential at this year's Warrnambool Eisteddford.





The Australian Boys' Choir

The Australian Boys' Choir is a national treasure. Over 50 years the non-profit-making, non-sectarian organisation has devoted its efforts to the pursuit and promotion of excellence in choral music, achieving this through musical education and training of boys for membership of the Choir and, lately, of young men for The Vocal Consort. In October 1939, the group which was to become the Australian Boys' Choir met to rehearse for the first time under the direction of Vincent J. Kelly. Since then, the Australian Boys' Choir has built a reputation for thorough musical education and quality performance which has established it as Australia's leading boys' choir, at home and overseas. The stability of the Institute is symbolised by the fact that there have been only four Directors of Music in over 50 years: the Founder, Vincent Kelly; Geoffrey Jones; Ian Harrison; and Noel Ancell, the present incumbent.

The Choir is the public expression of the Australian Boys' Choral Institute, a non-profit-making company, which exists to provide boys and young men with a high level of education in music. Many hundreds have benefitted from membership and many have taken music as a career. There are currently approximately 120 members of the Institute in training, 28 being members of the Australian Boys' Choir.

In addition to a taxing schedule at home and on tour in their own right, the boys have worked under many international conductors (in recent years these have included Zubin Mehta, Jorge Mester, Hiroyuki Iwaki, and John Hopkins), with great orchestras (including the Israel Philharmonic and the Melbourne Symphony Orchestra) and many of Australia's leading choirs.

While the best-known is the Australian Boys' Choir, the Institute fosters other performing groups. Of particular interest is The Vocal Consort, a young choir of male voices which

was formed in 1985 to complement the work of the boys, but also often performs alone. In combination with the boys, this constitutes the only secular choir of men and boys in the country and is thus the only choir able to give authentic performances of much of the choral repertoire, both sacred and secular.

Major works performed in recent years include the Faure and Durufle *Requiems*, Bernstein's *Chichester Psalms*, Mahler's *Third Symphony*, Handel's *Dettingen Te Deum*, a shortened version of Bach's *Christmas Oratorio* with soloists Lauris Elms and Glenn Winslade and shorter works from Byrd to Britten. The choirs are equally at home with sacred or secular music, and often introduce music of a lighter style into their programs. Contemporary music has been a particular interest, with first performances of several works to their credit. The operas for boy's voices — Britten's *The Golden Vanity* and Ian Cugley's *Sea Changes* have been presented both in Australia and overseas to critical and audience acclaim.

Critical recognition of both groups has been consistently appreciative. In Australia, where critics are often slow to notice the home-grown product, Institute concerts have regularly been praised in *The Age* — "Well-proportioned, balanced singing". Clive O'Connell, *The Australian* — "the forces and the contrasting timbres proved ideal in scale and balance for music covering 400 years". Harvey Mitchell, and many regional newspapers. The *New York Times* epitomised reaction abroad during the choirs' 1989 Golden Jubilee World Tour with such comments as "The performance was impressively polished, both dramatically and musically" and "[They] sang superbly . . . a rich, seamless blend". The choirs' 1991 tour of the west coast of the United States received similar accolades: "It was an exciting, auspicious, quality event." (Jack Neal, *Reno Gazette*); "a surprisingly esoteric and challenging program . . . technically dazzling" (Robert Young, *Glendale News-Press*); "The capacity audience enjoyed every second . . ." (Robert A. Masullo, *Sacramento Bee*).

The boys have been invited to tour the United States again in 1993, under the auspices of Columbia Artists Management, Inc (CAMI) the world's largest classical music management agency.

Mark Jones

made his professional debut on the Ray Martin Show when he was 17. Since then he has been very much in demand both as a singer and singer-pianist. As part of the cappella/comedy group "The Phones", Mark spent two years playing every kind of venue all around Australia. He has also worked regularly in musical theatre, making his debut in the highly acclaimed Anthill production of *Jacques Brel is Alive and Well and Living in Paris* and has also worked for the Victoria State Opera on its schools tour. During the last 12 months Mark has appeared in *The Magic Faraway Tree* at the Comedy Theatre and in a national tour of *Puff the Magic Dragon*. In June 1991 he sang in the Melbourne Symphony Orchestra's concert, *It's delovely* which was broadcast on 3LO.





Lauris Elms

Contralto Lauris Elms, Patron of the Festival, 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 Clemenza 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 of note include the original *Peter Grimes* of Decca under the baton of composer Benjamin Britten, baroque operas with Bonyngé and Sutherland, and for the ABC, Elgar's *Sea Pictures* and a recital of operatic arias. Most recently, she has recorded a recital of Lieder with Geoffrey Parsons for Polygram/ABC.

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).



Penny Leaper

At present studying at Melba Conservatorium, having just completed VCE/HSC in 1991. Has performed in numerous eisteddfods around Melbourne, Geelong and Ballarat.

Earlier this year performed in the final of the "Austral Salon Scholarship" and was fortunate enough to sing the role of "Olga" in the first scene of Tchaikovsky's opera "Eugene Onegin" at the January Bathurst summer school for singers. This is her first engagement for the Port Fairy Festival

Margaret Haggart

Melbourne-based Margaret Haggart made her professional debut in 1972, singing The Queen of the Night in *The Magic Flute* with Welsh National Opera.

She also sang principal roles in Opera North, Scottish Opera, B.B.C. TV. and Radio, Nancy Opera (France), Santiago Opera (Chile), and was a contract soprano with the English National Opera Company for four years.

Festival appearances include *Chester* and *Camden* in the U.K. and *Orange* in France.

Margaret also sang performances with Chelsea Opera and in The Albert Hall Prom. concerts.

She returned to Australia in 1984 and has appeared with the Victoria State Opera, State Opera of S.A. and W.A. Opera. She made her U.S.A. debut in 1985, and in 1986 appeared in The Spoleto Festivals in Charleston, Spoleto and Melbourne.

Her Australian opera performances in the past year include Mrs Goose in *Turn of the Screw*, Lady McBeth, The Witch in *Hansel and Gretel*, and the title roles of Lucrezia Borgia and Turandot.



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!

Frederick has been an avid supporter of contemporary music and has commissioned concertos from Barry McKimm and Michael Easton and hopes to program the McCabe *Flute Concerto* (written for Galway) in the near future. He still finds time to devote to teaching, editing, examining and serving on committees where he is generally regarded as a valuable forward thinker. Frederick Shade appears by courtesy of the A.B.C./M.S.O.



The Praetorius Wind Quintet

The Praetorius Wind Quintet was formed in 1979 and consists of members of the Melbourne Symphony Orchestra. They are: **Frederick Shade**, Flute; **Vicki Philipson**, Oboe; **Ian Morgan**, Clarinet; **Lisa Conlan**, French Horn; and **Gennady Slavsky**, Bassoon.

The Quintet has been in much demand, presenting broadcasts and recordings for the A.B.C., performing in metropolitan and country centres, taking part in M.S.O. Country Residencies and other Music Festivals such as Music in the Round.

Their repertoire is very extensive, covering music from the early Classical to the present day. It is also interested in the music of Australian composers, and has presented premier performances of compositions specially commissioned by the Quintet.



Vicki Philipson is currently Associate Principal Oboe with the Melbourne Symphony Orchestra, a position she has held since 1984. She began her studies at the Victorian College of Arts and following graduation in 1978, was appointed Principal Oboe of the Victorian State Orchestra. From 1980-84 Vicki furthered her studies in Germany with Hansjorg Schellenberger. Orchestral engagements included the Berlin Philharmonic Orchestra, the Berlin Symphony Orchestra and Principal oboe with the German Youth Orchestra. Vicki also teaches at the Victorian College of Arts and Melbourne University.



Ian Morgan (clarinet) is a member of the Melbourne Symphony Orchestra's Clarinet Section and appears by courtesy of the MSO. He graduated from the University of Melbourne's Faculty of Music with a Bachelor degree and a Master's degree in performance and is a past winner of the Instrumental Section of the ABC Concerto and Vocal Competition. Ian, who is now Chief Study Teacher in clarinet at the Faculty of Music, has been a regular performer with chamber music groups and is President of the Clarinet and Saxophone Society of Victoria.

Lisa Conlan is a freelance horn player based in Melbourne. Brought up in Port Fairy, Lisa moved to Melbourne in 1985 to pursue a career in music. She attended Melbourne University Faculty of Music and graduated in 1989 with a Bachelor of Music Degree.

In December of that year Lisa travelled to Europe and spent 12 months working and touring with orchestras, including the English Chamber Orchestra and the Northern Simfonia.

Lisa works regularly with the Melbourne Symphony Orchestra as well as the Australian Pops Orchestra, Rantos Collegium Chamber Orchestra and various smaller ensembles.

In combination with her busy playing schedule, Lisa also teaches part-time at Haileybury College and Wesley College.



Gennady Slavsky, born in Russia, studied Bassoon at the famous Moscow Conservatorium, and gave many recitals there. He was appointed Principal Bassoonist with the Moscow Philharmonic Orchestra, and took part in premiere performances of many contemporary works including those of Dmitri Shostakovich.

Since coming to Australia in 1976, he has been a member of the Melbourne Symphony Orchestra, and has acted as Associate Principal Bassoon in that orchestra. He has made several recordings for the A.B.C. with chamber groups such as the Melbourne Wind Soloists.



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Michael Brimer

Michael Brimer's extraordinarily broad musical knowledge enables a rare insight into the music he performs.

Few contemporary pianists have the breadth of experience and repertoire that is the outstanding feature of Michael Brimer's playing.

He has, in particular, lived and breathed with Beethoven and Schumann. All 32 Beethoven Sonatas with all the other major works by Beethoven have been played several times in recent years and in 1989 he played the complete piano music of Schumann in 10 live broadcast concerts. Both the Beethoven series in 1986 and the Schumann series in 1989 were voted the best series programs on Australian A.B.C.-FM by its listeners.

He is one of a select group of people who have played the legendary 85 minute Busoni Piano concerto and has also performed the four works for piano and orchestra by Tchaikovsky in a series with the Melbourne Symphony Orchestra.

Until the end of 1988 Michael Brimer was Ormond Professor of Music at the University of Melbourne, a position he held for nine years. He decided to make a change in order to concentrate upon performing and development of other avenues of personal musical expression. While pursuing his academic career, which has included his appointment to three chairs of music, he was able to earn a major reputation on the concert platform.

Since 1988 Michael Brimer has been living in Bermagui, an exceptionally beautiful town on the far South Coast of New South Wales, well placed between Sydney, Canberra and Melbourne. He has been playing in Australia and Europe.

With his wife Judith he has started an annual series of subscription concerts in a large shed on their property. They are also involved with the Annual Four Winds Easter Concerts held in a wonderful outdoor amphitheatre, and all of the concerts present leading artists and are attracting increasing attention.

Michael Brimer has been giving organ recitals, writing on Beethoven and Schumann and composing.

He has adjudicated recently in Singapore and New Zealand.

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Team of Pianists

Maxwell Cooke entered the University of Melbourne at the age of 17 to study music and languages. This was during the war, and his studies were interrupted by service in the RAAF. Completing the music course after the war, he proceeded to Europe for further language and music studies in France and Austria. In 1951, he was invited by Professor Heinze (later Sir Bernard) to take up a teaching position at the University

Conservatorium, and he has been on the staff of the University of Melbourne ever since. He has held the positions of Acting and Associate Professor, and was Dean of the Faculty and Chairman of the Department for six years.

His career is involved with performance and teaching, and he has produced a number of publications on music and piano teaching. He has been President of the Victorian Music Teachers Association, and the Australian Society for Music Education, and was the inaugural President of the Australian Musicians Guild. For 10 years he broadcast weekly on radio 3AW, playing and talking about piano music. He now has, together with the *Team of Pianists* of which he is Director, a weekly program on radio 3MBS FM.

In the field of performance, Maxwell Cooke has played many times as soloist with the Melbourne Symphony Orchestra, the Astra Orchestra and others. In chamber music and accompanying, playing both piano and harpsichord, he has worked with local and overseas musicians including for example Beryl Kimber, Leonard Dommett, Brian Hansford, Arnost Bourek, Wilfred Lehman, Hannelore Miller and Susanne Lautenbacher. In 1968 he was Guest Professor at the Musikhochschule in Freiburg, Germany, and during 1972 and 1973 he taught in Bremen. In 1984 he toured Europe with nine members of the *Team of Pianists*, and again in 1990 five members of the Team visited Europe with him to give performances and workshops.

In 1986 he was a member of the adjudication panel at the Busoni International Piano Competition in Bolzano, Italy, and in 1988 he was invited to become a Fellow of the Australian College of Education. Since 1988, he has been Chairman of the Commission on the Education of the Professional Musician, this forming part of the International Society for Music Education.

Darryl Coote is Melbourne-based and has become established as one of the finest pianists of Australia's younger generation.

His piano studies were mainly with Max Cooke at the University of Melbourne (where he obtained both Bachelor's and Master's degrees), and with Kurt Bauer at the Musikhochschule in Hanover, Germany. He has won many prizes and scholarships, including

the Allan's Award for distinction in piano playing, the Hephzibah Menuhin Memorial Scholarship, a Queen Elizabeth Award; he was State winner of the Australian Broadcasting Corporation's Concerto Competition, and in a special highlight of his career he accompanied Sir Yehudi Menuhin in a concert of the Musical Society of Victoria.

Apart from being in demand as a soloist, his other performance activities include concertos with orchestra, piano duets with Max Cooke, two-piano music with Robert Chamberlain and chamber music with musicians from the Melbourne Symphony Orchestra.

As Artistic Co-ordinator and partner of the Melbourne-based *Team of Pianists*, he has taken part in all of the Team's recordings on the *Move* label, having also co-produced some of these. In addition, he is an active teacher, being a member of the piano staff at the University of Melbourne, as well as senior piano teacher at Peninsula Grammar School.

Robert Chamberlain grew up in Canberra and studied for Bachelors and Masters degrees in Music at the University of Melbourne under Max Cooke. A member of the Melbourne-based *Team of Pianists*, he studied also in Vienna with David Lutz and Igo Koch as a winner of the Apex/Robert Stolz Scholarship.

In 1991 he completed six months as a Resident Musician in the Winter Music Program at the Banff Centre for the Arts, Canada, where he coached with distinguished visiting artists, including John Perry, Peter Donohoe, Janos Starker and Lorand Fenyves and performed chamber music with other resident musicians from around the world.

He has performed in Canada, the USA, Vienna, as well as Australia, and maintains an active performing schedule, including broadcasts for the ABC, and concerts accompanying instrumentalists and singers. His performances of a wide range of music, both contemporary and traditional, appear on the *Team of Pianists'* four compact discs. He is a member of the part-time piano staff at the University of Melbourne School of Music, and in 1991 coordinated a two month teaching tour of Australia by Prof. David Lutz from the Konservatorium der Stadt Wien, Austria, funded by the Apex Fine Arts Trust.

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Miwako Abe

Miwako Abe was born in Japan and began playing the violin at the age of four. After graduating from the Toho Gakuen School of Music in Tokyo, she became a prize-winning graduate (AGSM) at London's Guildhall School of Music and was awarded the coveted Boise Foundation Scholarship for further study at the Mozarteum in Salzburg with the distinguished Hungarian violinist Sandor Vegh, who appointed her to be his Assistant during her tenure of the Scholarship. During this time Miss Abe appeared as soloist with the Mozarteum Summer Academy Orchestra at the Salzburg Festival and attended International Musicians' Seminars in Portugal, Switzerland and England. She was selected as participant in masterclass with Yehudi Menuhin, sponsored and televised by the BBC. Between 1974 and 1982 Miss Abe performed on many occasions both in Japan and in England where she appeared in concerts and in recordings with the Academy of St Martin-in-the-Fields and the English Chamber Orchestra. Critics in *The Times* and *The Daily Telegraph* wrote enthusiastically about her London debut in the Wigmore Hall.



Since she was invited to take up a position at the Canberra School of Music Miss Abe has gained an international reputation as teacher and performer. Her concert tours have taken her to 16 countries in four continents, including Spain, Austria, Poland, the Czech and Slovak Republic, Egypt, Israel, India, New Zealand, and several visits to Italy and Germany. In several of these countries she has conducted master-classes at schools of music and universities besides performing as soloist with orchestras and in recitals as well as appearing on radio and television. Miss Abe has performed at the Adelaide and Perth International Festivals in Australia, as well as at the Festival de Otono in Madrid, at Salzburg, and at the Sixth International Music Festival at Ankara in Turkey.

In Australia Miwako Abe is recognised as one of the country's leading artists and teachers. She appears regularly in the major cities and in broadcasts by the Australian Broadcasting Corporation. She has performed as soloist with several major orchestras and has recorded a number of contemporary Japanese compositions which form part of her extensive repertoire of works for the violin from baroque to the present day. In 1992 Miss Abe left the Canberra School of Music to take up the position as Senior Lecturer in Violin at the Victorian College of the Arts which is affiliated with the University of Melbourne.



Amanda Colliver

SOPRANO

Amanda Colliver graduated from the Victorian College of the Arts Opera Studio with distinction in 1982.

Amanda won The Star For Opera award in 1986; was a finalist in the 1990 Sun Aria, a semi-finalist in the 1991 Metropolitan Opera Awards and a finalist in the 1992 San Francisco Opera Pacific Voices Competition.

In 1990 Amanda performed the "Second Woman" in *Dido and Aeneas* for the Melbourne Chorale, and "Alain" in *The Childrens Crusade* for the Melbourne Philharmonic Choir. Her contemporary roles include "Tessa" in Australian composer Andrew Urens' *Tessa*, Michael Finnessey's *Bouffe* at the Victorian Arts Centre, and "Eloise" for a recording of Peter Tahourdin's *Abelard and Eloise*.

She participated in many productions for Victoria State Opera as a member of the chorus before joining their Young Artist Programme in 1991. Her roles in 1991 for Victoria State Opera included: "Fiordiligi", *Così Fan Tutte*; "High Priestess", *Aida*; "Leila", *Iolanthe* and the "Fifth Maid", *Elektra*. She also performed "Snowflake" in *Stardust*, a Christmas musical presented at the State Theatre.

Amanda's concert performances include Soloist in the *Messiah* for the Melbourne Philharmonic Choir in 1990, and in 1991, Soloist for *Morning Melodies* with the Melbourne Symphony Orchestra and Soloist for the *Sir Rupert Hamer Gala* with Victoria State Opera.

In 1992, Amanda has continued her association with Victoria State Opera, performing "Ida", *Die Fledermaus* in the ANZ Opera in the Bowl, at the Ballarat Festival singing the role of "Aminta", *Il Re Pastore*, and made her debut in the role of Violetta in the country tour of *La Traviata*. She was also the soloist in the *English Eccentrics* concert with Michael Easton and Len Vorster as part of the Victorian Arts Centre 1992 Summer Music Festival.

Further engagements in 1992 with Victoria State Opera have included the role of "Tebaldo", *Don Carlos*, and covering the roles of "Antonia", *The Tales of Hoffmann* and "Fiordiligi", *Così Fan Tutte*. Most recently Amanda has performed at a concert for the *Caulfield Grand Stand Opening and Spring Racing Carnival Media Launch*.

Helen No

SOPRANO

Helen began her career with the Victorian College of the Arts Opera Studio in 1982. She has performed on various national and international television including *Showcase*, *Bandstand* and *The Australian Broadcasting Corporation's* Australian Broadway tour of Vietnam.

On her return to Australia she proceeded to become a regular performer in the commenced form and subsequently res

Helen's versatility shows and concert scenes. Mady Muller is her One Woman Made Opera's premiere in conjunction with sellout audiences performance. This Alice Springs and has recently returned the Edinburgh Festival.

Another musical performance Radio to write the in which Helen a

Helen's film and Carson's Law, D. Taylor and the

Helen has recently and Poole's La The Cars That A performed Bacch for The Melbourne the world premiere including Oge's and Amber the

Helen Noonan

SOPRANO

Helen began her singing career in her teens as a member of *The Noonan Family Singers* performing on stage and on national television. Helen branched out as a solo performer on various television and radio variety shows including: *Showcase* (grand finalist); *In Melbourne Tonight*; *Bandstand* and *The Don Lane Show*. One of her more unusual engagements during this period was with The Australian Broadcasting Corporation Showband's concert tour of Vietnam in 1970.



On her return to Australia, Helen added an Arts degree to her Pharmacy degree and proceeded to become a graduate of the National Theatre Drama School. At this time she commenced formal voice training with Graham Clarke and her performing career was subsequently resumed with an emphasis on Music Theatre and Opera.

Helen's versatility in her craft has lead her to devise and perform her own highly successful shows and concerts. These concerts are of a cabaret style with an emphasis on "mad" scenes; *Madly Musical*; *Woman's Song* and *Poulenc/Cocteau Miniatures*. A particular highlight is her *One Woman Show, Recital* in which she plays "The Ghost of Opera". Chamber Made Opera's production of *Recital*, premiered in 1989, was written by Douglas Horton in conjunction with Helen, with music composed by David Chesworth. *Recital* played to sellout audiences throughout Australia with Helen receiving much critical acclaim for her performance. This piece subsequently toured Sydney, Brisbane, Tasmania, Regional Victoria, Alice Springs and to the Festival Centre in Adelaide in 1990 and 1991. This year, Helen has recently returned from performing *Recital* at the Caracas Festival and in August at the Edinburgh Festival.

Another musical play devised by Helen was *Peach Melba* where she commissioned Therese Radic to write the play script incorporating some of Melba's best known arias and songs, in which Helen acted and sang the role of "Dame Nellie".

Helen's film and television appearances include *I Can Jump Puddles*, *Prisoner*, *Skyways*, *Carson's Law*, *Division 4*, *Cornflakes For Tea*, *The Young Wife*, *Come Summer*, *Squizzy Taylor* and the starring role of Mango Clements in *Blame it on Burumba*.

Helen has recently performed in the Victorian Arts Centre Trust's *Morning Melodies* series and Poulenc's *La Voix Humaine*. Helen performed in Chamber Made Opera's production *The Cars That Ate Paris* and on return from her 1992 Edinburgh Festival engagements performed *Bachianas Brasileiras No. 5* for Soprano and Orchestra by Hector Villa-Lobos for The Melbourne International Festival of the Arts. Helen's future engagements include: the world premiere of Moya Henderson's *Wildcard*, Adrian Jack's *Sara and her Castanets* and John Cage's *The Wonderful Widow of Eighteen Springs* for the Sydney Spring Festival. In November this year, Helen opens in *The Phantom of the Opera* as Carlotta.



Irenie Cassimatis

While studying at Queensland University, where she graduated with a Bachelor of Arts and Diploma of Education, Irenie Cassimatis studied singing at Queensland Conservatorium of Music where she was a member of the Conservatorium Chorale and performed in several performances including the *Messiah* and *St Matthew Passion*. She subsequently travelled to Greece and studied at Athens National Conservatorium of Music. In 1976 she attended master music classes at the Mozarteum in Salzburg, studying with Rita Streich. After returning to

Australia she continued her studies in music whilst also performing in theatre. Musical performances include a Greek oratorio *Ethnegeresia* written by Venardos at the Victorian National Gallery as well as numerous recitals and concerts including performances of Greek operettas. Theatrical performances include appearances in *Medea*, at the Epidaurus Summer Festival in Melbourne which was shown on SBS Television; *The Journey* at the Universal Theatre in Melbourne; as well as performances at La Mama Theatre in Melbourne including appearances in the Piccolo Spoleto Festival in 1986. In 1987 she portrayed the role of the mother in Ritsos' *Epitaphios* at the Studio at the Victorian Arts Centre. Television appearances include the ABC series *The Bush Gang*, *Home*, and *Elena* in *The Young Wife*.

Whilst a member of the Australian Opera in 1987-88, Miss Cassimatis portrayed the role of Olga in the special bicentennial production of *The Merry Widow*.

In 1990 she took part in the production of *Carmen* at the Melbourne Tennis Centre and subsequently at the Sydney Entertainment Centre.

Miss Cassimatis has recently taken part in the Victorian State Opera production of *Tales of Hoffman*.

Alan Hopgood

Alan Hopgood has written plays and screenplays since 1962. His plays include *The Big Men Fly*, *The Private*, and *Private Yuk Obie*. He has since continued to write for television, winning Awards for *The Bush Band* and *The Bush Band*, including *Alvin Purple* and *Prophecies of Nostradamus*.

His acting career runs from 1962 as the popular "Dr. F" in *Prisoner* and "Jack" in *Jack*.

As a librettist, his association with the opera *Little Redinka* and the musical *Petrov* was in Melbourne at the Victorian State Opera.

Mark Ann

Melbourne-born Mark Ann was born in Gornham prior to going to the Victorian School of which he graduated. He was a member of The Dancer's Company and performed in the Ballet in 1981. His dancing career included the *Pansienne* and the *Ray's*. The Sentimental was his dancing career. He was on the Ballet Staff with The

Since 1980 Mark Ann has been a member of The Australian Ballet School. The He

Mark's experience includes Australian Ballet School, Dance at The W.A. The Australian Ballet and many other dancing schools. The W.A. Ballet School, New Zealand

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 10 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* for the Victorian State Opera and the concert performance of their musical *Petrov* was staged in January 1991 as part of the *Summer Music Festival of Melbourne* at the Victorian Arts Centre.

Mark Amear

Melbourne-born Mark trained with the late Kathleen Gorham prior to gaining admission to The Australian Ballet School of which he is a graduate. He was a member of The Dancer's Company in 1980 and joined The Australian Ballet in 1981, dancing many soloist and principal roles. These included the leading role of "Bim" in *Gaite Parisienne* and the created role of "Ginger Mick" in Robert Ray's *The Sentimental Bloke*. In 1985, while continuing his dancing career, Mark was appointed Assistant to The Ballet Staff with The Australian Ballet.



Since 1980 Mark has worked successfully as a choreographer for The Australian Ballet, The Australian Ballet School, The Royal New Zealand Ballet, The National Theatre Ballet School, The Heidelberg Ballet Ensemble, The W.A. Academy and The W.A. Ballet.

Mark's experience as a teacher is extensive. He is currently a senior teacher at The Australian Ballet School and prior to this, from 1989 to 1991, he was a Lecturer in Classical Dance at The W.A. Academy of Performing Arts. As a guest teacher he has worked for The Australian Ballet School, The National Theatre Ballet School, The Cecchetti Society, and many other dance schools around the country. He has also taught for The Australian Ballet, The W.A. Ballet, Chrissie Parrott Dance Collective, The Meryl Tankard Company, Royal New Zealand Ballet and from France, Compagnie Preljocaj.



George Fairfax

George Fairfax started his career as a freelance actor in theatre and in radio, including participation in the first season of the Melbourne Theatre Company. He then turned to production and spent some time in the mid-50s acting and directing in the United Kingdom. On returning to Australia, he became resident director at St Martin's Theatre during the '60s, picking up critics awards for direction and for acting.

As television came on the scene, he played leading roles in the first full length dramas on both 7 and 9 networks, had both sustaining and supporting roles in television series on all channels, appeared as interviewer on Channels 2 and 9, and added to his activities productions for other managements such as J.C. Williamsons.

In 1969 he curtailed much of his directing and acting when he was appointed Technical Adviser and later Chief Executive of the Victorian Arts Centre Building Committee. In 1980 he was appointed the first General Manager of the Victorian Arts Centre Trust.

As General Manager of the Arts Centre he was involved in arrangements for the production of thousands of events. This position also enabled him to maintain contact with direction, particularly of forms of musical theatre such as *Man of La Mancha*, *Facade* and *The Soldier's Tale*.

After 20 years at the Arts Centre he decided, in mid-1989 to return to his earlier career as actor and director. Over the past year he has acted on stage in *The Marriage of Figaro* for the M.T.C., and on television in *Embassy*, *The Flying Doctors* and *Phoenix*. Other recent activities were as director of the concert version of *Petrov* and as a consultant in London for the Arts Council of Great Britain.

George Fairfax was admitted as a Member of the Order of Australia in 1984. He is Chairman of the arts lobby group, Arts Action: Australia and has a regular radio spot featuring the arts with Randal MacDonald on 3LO.



Jonathan Morton

graduated from the Opera Studio at the Victorian College of the Arts in 1988. He performed with the Victorian State Opera Schools Company in 1987 and since then he has sung with the V.S.O. in their opera seasons. In 1987 he won the Warrnambool Aria. He has played the role of Ben in *The Telephone* for Melbourne Opera and *Pot-Pourri*. He has just returned from Vanuatu where he performed in concerts with *Pot-Pourri*, taking opera to that country for the first time.



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Grahame Murphy

A personal note from Festival Director, Michael J. Easton

No brief paragraph could do justice to Grahame Murphy and his work in invigorating Australian theatre at both professional and amateur level. In his 35 years involvement he has worked as director, designer, builder and as a consummate performer.

His direction credits run close to triple figures and in 1984 he was presented with the coveted Edith Harry Award for outstanding contribution to theatre in Melbourne.

My friendship with Grahame extends beyond my 10 years in Australia but since settling here I have come to know his work well through direction for many of my projects including a state-wide tour of "The Snow Queen".

Grahame is quick, inventive and hugely supportive. He has been involved with the Port Fairy Spring Music Festival since its inception and has directed, advised and performed with considerable flair. Perhaps my most whimsical recollection was when he was invited for a quiet weekend to Port Fairy as guest, not worker, and within minutes had helped change the lock and made an exquisite crown for a forthcoming production of mine!

It is with great pleasure that we appoint Grahame resident executive producer for the Port Fairy Spring Music Festival.

Ray Thorn

ELECTRONIC

Licentiate, Yamama M
Bachelor of Science
South Wales (1975)
acoustics, solid state

Recitalist throughout
performances in Ja
Singapore. Solo per
Brisbane, Adelaide an
place in City of Sydney
at exhibition concert. H
electronic organ record
organist" (1978, 1979)


Formed duo partnership
— many performances
Adelaide and Brisbane
Self-titled recording ser
and many commercia
Kaieidoscope.

Currently Lecturer in C
of Music. Conducted s
Australia: Guest lecture
1991). Examiner for A
Dandenong and other

Published articles in Lis
contributor of original co
World Magazine. Auth
and electronic keyboard
Member of initial recom
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Formerly National Direc
(Electrone organs and C
Australia

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by Henry Purcell

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Musical Director: Len Vucic
Lighting Design: Rachel Burke

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Presented in association with St Martin's Youth Arts Centre with funding from the Performing Arts Board of the Australia Council

Ray Thornley

ELECTRONIC ORGAN/KEYBOARDS

Licentiate, Yamaha Music Foundation — L.Y.M.F. (1983),
Bachelor of Science — B.Sc.(Eng) — University of New
South Wales (1975) Studies included electronic music,
acoustics, solid state physics.

Recitalist throughout Australasia since 1976. Concert
performances in Japan, U.S.A., New Zealand and
Singapore. Solo performances for television: Hobart,
Brisbane, Adelaide and regional stations. Awarded first
place in City of Sydney Eisteddfod, Open Electronic Organ section (1972); invited to perform
at exhibition concert. Has released eight solo recordings, one of which voted "most popular
electronic organ record in Australia" (Keyboard World 1980), and "most popular electronic
organist" (1978, 1979 and 1980).



Formed duo partnership (electronic organ and piano) with Tony Fenelon — "Black & White"
— many performances throughout Australia including Newcastle Conservatorium of Music,
Adelaide and Brisbane Town Halls and live national broadcast from Sydney Opera House.
Self-titled recording selected for C.D. release by A.B.C. Records — broadcast over all A.B.C.
and many commercial radio stations. One of "10 most requested albums" on A.B.C.
Kaleidoscope.

Currently Lecturer in Contemporary Keyboard Studies at Melba Memorial Conservatorium
of Music. Conducted seminars for Yamaha Music Foundation in Japan, Singapore and
Australia. Guest lecturer at Yamaha Music Foundation (Aust.) Teacher Conventions (1990,
1991). Examiner for A.M.E.B. and Y.M.F., adjudicator for City of Sydney Eisteddfod,
Dandenong and other eisteddfods.

Published articles in Listening Post (journal of Victorian Music Teachers Assoc.), regular
contributor of original compositions, arrangements and articles on performance to Keyboard
World Magazine. Author of introductory courses for electronic organ (Electone Prelude)
and electronic keyboard. Member of recommending committee for Yamaha Electone Course.
Member of initial recommending committee for development of industry based music course
— Box Hill TAFE.

Formerly National Director — Yamaha Music Foundation (Australia), Product Manager
(Electone organs and Clavinova electronic pianos) with marketing division of Yamaha Music
Australia.

Has founded own company (Opus One) to produce and market electronic music software.



Bernadette Conlon

Bernadette is 14 years old and comes from Dixie in South-Western Victoria.

Last year at Surfers Paradise, Bernadette won all the 12 Years and Under solo sections at the Australasian Accordion Championships, and at this year's Championships held in Christchurch, New Zealand, she repeated the feat in the 14 Years and Under sections.

She also won the Open Age Jazz Solo and was placed second in the Open Age Championship, competing against musicians up to 10 years her senior.

Bernadette is also unbeaten in her age group and Open Age Championships in all Eisteddfau in Victoria, featuring accordions, winning the last four Open Age Championships in succession.

Bernadette is in Year 8 at the Terang High School where she plays flute, clarinet and saxophone in various ensembles, orchestras in the Terang district.

She performed in the inaugural Australian Music for Youth Festival, the Dandenong Festival of Music and Art and numerous Accordion Concerts in Victoria, New South Wales, Queensland and New Zealand.

Her accomplishments at this early age are all the more remarkable when you consider Bernadette has less than one per cent sight and plays all her music by memory.

As this is the first appearance of a piano accordion at this festival, and as the piano accordion has only recently been added to the Australian Music Examination Board instrument list, Bernadette plans to play a wide variety of selections to demonstrate the versatility of the instrument.



Siro Battaglin

Siro is in his 2nd year of a Bachelor of Music at the University of Melbourne Conservatorium, majoring in piano with Alexander Semetsky, keyboard accompaniment with Len Vorster and Donald Thornton and composition. He currently plays for the Melbourne Youth Choir, and the Melbourne University School of Music Choir as well as singing in the Ensemble Gombert. Siro made his conducting debut with the Victorian Youth Symphony Orchestra in October 1991, and his considerable instrumental experience includes

playing violin, viola, cello, double bass and oboe. This year he was also a repetiteur at the Ronald Dowd Summer School for Singers, held at Bathurst in January. He was awarded the Bill Burrell Memorial Scholarship for accompaniment in July this year.

David Kinse

The Sydney-born organist is an artist of distinction who has won him accolades from all over the world. Combining authenticity with a modern vitality, he aims to present fresh creations. This is a unique musical outlook. David Kinse has spent many times to play consistently. He edits old scores for the preservation of old organs, a constant demand as an organist. He is studying also with Max Muller, studying also with Max Muller. His music-making is large and varied. In Australia he has performed works of Max Reger. David Kinse is a festival which takes place

Brigid Cole-

The Golden Echo is an annual performance space for Brigid Cole-Adams. The performance space for the first time features 80 stands from solo flautist Frederic Bennett. The next piece (performed by Vicki Price) of bamboo and fabric. Brigid Cole-Adams's McCabe's January Song is geometric. Brigid Cole-Adams's Morgan, is geometric. Brigid Cole-Adams's Musgrave for horn and from the first three se

The installation was co-ordinated by the University, Warrnambool. Spring Festival, Jaina D. for the use of the Dr

David Kinsela

The Sydney-born organist and harpsichordist David Kinsela is an artist of distinction whose performances have brought him accolades from critics and connoisseurs alike. Combining authenticity of style with emotional warmth and vitality, he aims to present the works of old masters as fresh creations. This is achieved through a multi-faceted musical outlook. David Kinsela is among the first in modern times to play consistently with early techniques of fingering. He edits old scores for publication, and works for the preservation of old organs. (Having trained earlier in life as an engineer, he is now in constant demand as an organ consultant.) He spent five years in Basle under Eduard Muller, studying also with other leading European teachers. But the distinctive quality of his music-making is largely due to years of familiarisation with the clavichord. In both Europe and Australia he has presented notable concert cycles devoted, for example, to the 17th century (*Organ Landscapes*), to the organ sonatas of Bach and Mendelssohn, or to the works of Max Reger. David Kinsela is artistic director of Australia's national early music festival which takes place each October at Young, N.S.W.



Brigid Cole-Adams

The Golden Echo is an installation in four parts by sculptor Brigid Cole-Adams. Each section is designed as a performance space for a particular piece of music. The first, features 80 standing birds who await enlightenment from solo flautist Frederick Shade's rendition of *Six Tunes for the Instruction of Singing-birds* by Richard Rodney Bennett. The next piece, *Ariel*, for solo oboe by Schurmann (performed by Vicki Philipson) is set in a lyrical construction of bamboo and fabric. By contrast the third theme, for John McCabe's *January Sonata* for solo clarinet played by Ian Morgan, is geometric, and the final large wall construction for the *Golden Echo* by Theo Musgrave for horn and tape, performed by Lisa Conlan, will repeat themes and shapes from the first three sections of The Installation.



The Installation was constructed with assistance from students at the School of Art, Deakin University Warrnambool. For help with materials the artist wishes to thank the Port Fairy Spring Festival, Jalna Dairy Foods, Len Harman and John Vernon, Leo and Yvonne Paturzo for the use of the Drill Hall, Port Fairy, and Julie McErlain for use of her van.

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Albert Roussel
Divertissement

The French composer
After studies in
he composed
The score is
the piano with
in such a way

Jacques Offenbach
Trois Pièces

These pieces
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Gordon Van Den
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Divertimento

Lecture Hall — Friday at 8.15pm

Praetorius Wind Quintet

Albert Roussel (1869-1937)

Divertissement for wind quintet and piano Op. 6

The French composer Roussel abandoned a career in the navy at the age of 25 to study music. After studies with d'Indy he taught counterpoint at the Schola Cantorum, and it was there that he composed his *Divertissement* for the "Societe Moderne des Instruments a Vent" in 1906. The score anticipates much that was written in France in the 1920s and Roussel uses the piano with skill and economy, exploiting discreetly its percussive and harmonic possibilities in such a way that it does not alter the essential woodwind character of the ensemble.

Jacques Ibert (1890-1962)

Trois Pieces breves (1930) for wind quintet

These pieces, composed the same year as Ibert's *Divertissement*, may be regarded as his only non-orchestral work to enjoy really wide circulation. The first of the three pieces is an almost impossibly cheerful *Allegro* based on one of those naively ingratiating tunes that seem to compose themselves. The second, *Andante*, is a reflective duet for flute and clarinet, capped by a coda for the full ensemble. The final piece is the most extensively developed: a brief introduction leads to a clarinet tune with a buoyant accompaniment from the other instruments (*Allegro scherzando*), succeeded in turn by a waltz theme with which it alternates until the sunny conclusion.

Gordon Jacob (born 1895)

Four Old Tunes for flute, oboe, clarinet and bassoon

- | | |
|---------------------|---------------------------|
| (1) Bobby Shafto | (3) Tell mee, Daphne |
| (2) Golden Slumbers | (4) Charlie is my Darling |

Jacob studied with Stanford and Howells and in 1926 he joined the staff of the R.C.M. where he continued teaching until his retirement in 1966. One of his pupils was Malcolm Arnold. Jacob has been particularly drawn to wind instruments, for which he has written a number of concertos and chamber works.

Malcolm Arnold (born 1921)

Three Shanties for wind quintet Op. 4

- | | | |
|----------------------|-------------------------|--------------------|
| (1) Allegro con brio | (2) Allegretto semplice | (3) Allegro vivace |
|----------------------|-------------------------|--------------------|

Malcolm Arnold was a student of Gordon Jacob at the Royal College of Music and at the age of 21 became principal trumpet in the L.P.O. Later he became an independent composer, earning his living by writing film scores (including that for "Bridge over the River Kwai").

The *Three Shanties for Wind Quintet*, written in 1943, remain among the most played and best loved of all Arnold's entertainment works, and with good reason. In the outer movements, the tunes of *What shall we do with the drunken sailor*, and *Johnny come down to Hilo* are paraded in many guises: fugued, divided between instruments a la Webern, rhythmically transformed into tango or rumba. The central movement is grave and simple, the tune *Boney was a warrior* repeated unvaried five times over the lightest of accompaniments.

— HUGO COLE

Jean Francaix (born 1912)

L'Heure du Berger for wind quintet and piano

(1) Les vieux beaux (2) Pin-up girls (3) Les petits nerveux

Jean Francaix was born in Le Mans in 1912 and attended the local conservatory, of which his father was director. Subsequently he studied composition with Nadia Boulanger in Paris.

The Shepherd's Hour, written in 1970, is a work of complete expertise, the product of an artist who worships wind instruments and especially loves the 17th and 18th centuries.

Here we meet the "vieux beaux", with their hobbling harmonies, quavering volubly away with their senile winking and outdated manners.

The "pin-up girls", who are their descendants, show nothing but scorn for the instrument of Chopin, so it is silenced. They are then delighted with their military march to which, however, the composer's direction is appended: 'With spirit and stupidity'. Let the audience decide if the "petits nerveux" are likely to be any more worthy, and whether or not poor old humanity has any chance of improving.

— MICHEL FAURE

Frederick Shade Flute	Lisa Conlan Horn
Vicki Philipson Oboe	Gennady Slavsky Bassoon
Ian Morgan Clarinet	Len Vorster Piano

A Touch of Jazz
Star of the West Hotel — Friday 9.30pm
Guitar duo Martin Austin and Matt Fagan

Morning Recital

Lecture Hall — Saturday 10.00 - 10.50am
with *Miwako Abe (violin) and Len Vorster (piano)*

Ludwig van Beethoven (1770-1827)

Sonata for Piano and Violin in G major Op.30 No.3

(1) Allegro assai (2) Tempo di Minuetto (3) Allegro vivace

This Sonata was composed in 1802 and dedicated to Czar Alexander I of Russia. Joseph Szigeti wrote: "With the Eighth Sonata we are in the realm of a kind of conflict-less perfection where the proportion and sunny gaiety of the first movement, the stately beauty of the *Tempo di Minuetto*, and the good-humoured bounce of the concluding Rondo combine to give us one of the most harmonious works of the set."

The opening figure in the first movement, appearing in many guises, roaring in the bass, or whispering in the treble, is characteristic of points of excitement, such as flashing scales, or the passage of driving trills which opens the development. The second movement is one of transparent simplicity. The last movement is in the composer's markedly virtuosi vein and is full of fascinating humour. The composer, having used up his little theme in the formal rounds, plays tricks with it, such as throwing the rhythm out of place, or pausing upon a well-hammered G major to drop suddenly into a *pianissimo* in E-flat.

Germaine Tailleferre (1892-1983)

Sonatine for Violin and Piano

(1) Moderato (2) Andantino (3) Allegro, gaiement

This year we celebrate the centenary of the birth of Tailleferre. After her studies at the Paris Conservatoire with Ravel, she became a member of Les Six. However, her link with the group was short-lived. Like Ravel she bases her music on the remoter harmonies of the fundamental chord, but with a definite tonality more or less distantly connected with that of the upper or lower of these.

The Sonatine was written in March 1973 and is in a Poulencian style.

Manuel de Falla (1876-1946)

Suite populaire Espagnole for Violin and Piano (adapted for violin by Paul Kochanski)

(1) El Pano moruno (The Moorish Handkerchief) (2) Asturiana (3) Jota (4) Nana (5) Cancion (6) P...

Manuel de Falla...
of the folk music...
which she might...
of her music...
for violin and piano...
Although El Pano...
stem from popular...
Jota contain a...
much write to the...

Henryk Wieniawski *Polonaise Brillante*

Wieniawski, who w...
must have been a...
contemporary rep...
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could possibly im...

Cine

Stephen Oliver *The Key to the Zoo* (a story for narra...

Stephen Oliver wa...
specialising in ele...
commissioned by...
Festival on 18 Feb...

Joseph Horowitz *Captain Noah and* (narrator, singers...

Captain Noah wa...
The King's Singers...
work for children...

Manuel de Falla, one of the most outstanding of Spanish composers, was a keen student of the folk music of his country. When a Spanish singer sought his advice on folk songs which she might perform in Paris, Falla was so interested that he decided to arrange some for her himself. The songs were first performed in 1914 in Madrid. Six were later arranged for violin and piano by the Polish violinist Paul Kochanski.

Although *El pino moruno*, the sad *Asturiana* and the delicate little cradle song *Nana* all stem from popular Spanish songs, most of the other three movements, notably the dashing *Jota*, contain a considerable amount of pure Falla. Almost throughout, Falla does not so much write for the piano but cause the piano to simulate the guitar.

Henryk Wieniawski (1835-1880)

Polonaise Brillante Op.4

Wieniawski, who was born in Poland but spent most of his life in Paris and St Petersburg, must have been almost as dazzling a virtuoso violinist as Paganini, if we are to believe contemporary reports. Vieuxtemps, himself no mean violinist, held him in the greatest respect, and Joachim said in his memoirs that those who had not seen Wieniawski perform could possibly imagine the feats of his left hand.

The Key to the Zoo

Cinema — Saturday 11.15 - 12.00noon

Storytime for children

Stephen Oliver (1950-1992)

The Key to the Zoo (1980)

(a story for narrator, flute, oboe, bassoon and harpsichord)

Stephen Oliver was born in England in 1950 (and died earlier this year), studied at Oxford, specialising in electronic music. 'The Key to the Zoo', with words by Miles Kington, was commissioned by Sheba Sound and received its first public premiere at the Milton Keynes Festival on 15 February 1980.

Joseph Horowitz/Flanders

Captain Noah and his floating Zoo

(narrator, singers and electone)

'Captain Noah' was first performed on 19 January 1971 at the Queen Elizabeth Hall by the King's Singers. In 1976 it received the PRS Ivor Novello Award for the best British work for children and was made into a cartoon film by Granada TV.

Joseph Horovitz was born in Vienna in 1926 and emigrated to England in 1938. He studied music at New College, Oxford, while acting as an official lecturer in music appreciation to the Forces and giving piano recitals in army camps. After taking his MA and BMus degrees, he studied composition with Gordon Jacob at the Royal College of Music, where he won the Farrar Prize, and for a further year with Nadia Boulanger in Paris.

His activities have extended over a wide range of music, from *Son et Lumiere* productions in England and overseas to scores for theatre, radio, and over seventy TV plays and series.

"He is a composer of remarkable versatility, graceful wit and an enviable ability to communicate, whether in his refreshingly light or more serious styles." — Ernest Bradbury, *New Grove's Dictionary*.

Mark Jones	Narrator	Gennady Slavsky	Bassoon
Fiona Chatwin & Keesha McLean	Sopranos	Ray Thornley	Electone
Julie Torpy & Penny Leaper	Mezzos	Siro Battaglin	Harpsichord
Frederick Shade	Flute	Grahame Murphy	Director
Vicki Philipson	Oboe		

Clavicytherium Recital

Court House — Saturday 11.15 - 12.00noon

introduced and performed by David Kinsela

The Clavicytherium in the Royal College of Music, London, c. 1480.

Robertsbridge Codex (c.1350)	a. Estample retrove b. <i>Flos Vernalis</i> (hymn to the virgin)
Conrad Paumann (1410-1473)	a. <i>En avois</i> b. <i>Mit ganzem Willen</i> c. <i>Wohin lass Voglein sorgen</i>
F. de la Torre (c.1500)	Aita
Heinrich Isaac (1450-1517)	a. <i>Tristitia vestra</i> (motet intabulated by Kotter) b. <i>Innsbruck, ich muss dich lassen</i> set by Ammerbach (1571), Ochsenkuhn (1558), Normiger (1598)
Paul Hofhaimer (1459-1537)	Carmen
Hans Kotter (c.1485-1541)	a. Fantasia in ut b. Harmonia in sol
Johannes Weck (c.1492-1536)	a. Spanieler Tanz b. Hoppertanz
Antonio Cabezon (1510-66)	Variations on the Song of the Cavalier
Thomas Tallis (1505-85)	<i>Fond Youth is a Bubble</i>
Hugh Aston (c.1485-1558)	My Lady Careys Dompe

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The Golden Echo

Drill Hall — Saturday 12.15 - 1.00pm

a contemporary sound installation by Brigid Cole-Adams

Richard Rodney Bennett (born 1936)

Six Tunes for the Instruction of Singing-birds for solo flute

(1) For the starling

(2) For the woodlark

(3) For the canary-bird

(4) For the garden bull-finch

(5) For the East India nightingale

(6) For the starling

Commissioned by Lady Margaret Douglas Home. First performed by Susan Milan at St Mary's Church, Burnham Market, on 15 August 1981.

Gerard Schurmann (born 1928)

Ariel for solo oboe

Schurmann, a British composer, was born in Java of Dutch parents. After an initial career as a concert pianist, he studied composition with Alan Rawsthorne. Like Richard Rodney Bennett he is now resident in the United States.

John McCabe (born 1939)

January Sonata for solo clarinet

Now in his fifties, John McCabe has an increasingly international reputation both as composer and pianist, and his dual career has taken him to many countries including Australia. In 1993 we welcome him as guest to the Festival as both pianist and composer.

Thea Musgrave (born 1928)

The Golden Echo I (1986) for horn and tape

Born in Edinburgh she studied at the University there and later with Nadia Boulanger. Commissioned by the International Horn Society for performance at a Horn Conference in Utah, USA, in June 1987.

Frederick Shade Flute

Vicki Philipson Oboe

Ian Morgan Clarinet

Lisa Conlan Horn

Mary

Le

Henry Purcell

Come ye so

What can we

No resistance

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In 1694, the a

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Five Songs, O

Margaret Haggart & Lauris Elms

Lecture Hall — Saturday 2.00 - 3.00pm

Len Vorster — piano

Henry Purcell (1659-1695)

Come, ye sons of art: Sound the trumpet

What can we poor females do?

No, resistance is but vain

In 1689 William of Orange ascended the throne of England, and Purcell, who was then 31 years old and had already been in the service of Charles II, was appointed Composer in Ordinary to the King's private music. One of his duties was to provide an ode every year to celebrate the birthday of William's wife, Queen Mary.

The duet "*Sound the trumpet*" is part of the ode *Come, ye sons of art* which was composed in 1694, the last and probably the finest of his six birthday odes for Queen Mary. Less than a year later Purcell was called upon to compose a funeral anthem for the young Queen, and within a few months, Purcell too was dead.

"*What can we poor females do?*" is an independent song (not part of an ode or incidental music to a play) written near the end of Purcell's life. It also exists in a solo version.

From the age of 10, when he became a chorister at the Chapel Royal, Purcell was almost continuously employed in the service of the Church and the Court. As the theatre was closely connected with the Court, it was natural that he should contribute largely to the dramatic music of his time, and in the last six years of his life he composed music for more than 40 stage works. "*No, resistance is but vain*" belongs to the incidental music Purcell wrote for *The Maid's Last Prayer, or Any Rather Than Fail*, a comedy by Thomas Southerne produced at Drury Lane in 1692/3. The song occurs at a 'Musick Meeting' at the house of Sir Symphony, a *fanatico per la musica*.

Johannes Brahms (1833-1897)

Five Songs, Op. 107 (sung by Lauris Elms)

- (1) An die Stolze (To the Haughty Maiden)
- (2) Salamander
- (3) Das Mädchen spricht (The Maiden Speaks)
- (4) Maienkätzchen (Pussy Willows)
- (5) Mädchenlied (A Maiden's Song)

As the high opus number indicates these five songs were composed at a late stage in Brahms' life — between 1886 and 1889, a time that has been called his "Indian Summer". He had realised his purpose and was content with his share in life. He had become reconciled to his existence as a bachelor since Clara Schumann, now in her 30th year of widowhood, would never consent to become more to him than a very dear and treasured friend. Yet the text of the "Five Songs Op. 107", carefully chosen among various poets, are still about love — five different aspects of it.

Guter Rat, Op. 75 No. 2

Walpurgisnacht, Op. 75 No. 4

Brahms' Opus 75 represents perhaps his greatest achievement in the duet genre, and perhaps of any composer in the 19th century in that form. Realistic drama is produced by the use of dialogue and the appropriate register for the singers: for mother and daughter (soprano and contralto) in the extract from *Des Knaben Wunderhorn* (The Youth's Magic Horn) and in *Walpurgisnacht*. These songs were Brahms' last vocal duet compositions and were published in 1878.

Michael Bertram (born 1935)

I will write to you (Three love songs)

sung by Margaret Haggart

(1) Oh lovers parted (2) I will write (3) Bird of paradise

These short songs, settings of poems by Rupert Brooke and Robert Graves, speak of three aspects of love: the melancholic, the ironic and the voluptuous. All three songs are thematically inter-related. Each is based very broadly on the key of A (A minor, A major and Ab major respectively), employs similar rhythmic patterns and makes some use of the falling third.

The work is further bound together by a related piano introduction and postlude. The short introduction sets a mood of underlying tension which returns in the postlude as the euphoria of the last song is splintered. Finally though we reach a quiet A minor chord from which the cycle began.

Each setting shares a diatonic base: that fertile quarry still containing unworked stones despite centuries of use.

Gabriel Faure (1845-1924)

Puisqu'ici-bas toute ame (Since in this world)

This song was written in 1863 but revised in 1873. Its text is by Victor Hugo and had inspired an earlier setting by Lalo. It was dedicated to the daughters of singer Pauline Viardot, one of whom, Marianne, Faure had dreamt of marrying.

Ernest Chausson

Le Nuit (Night)

Reveil (Awaken)

Chausson was first
encouraged by
his father to be
an amateur. The first
is a gentle song
and is a setting

Charles Gounod

Un cœur qui

This duet is a set
Segur and Gounod

Giochino Rossini

Le regard venez

Le pescie

Having completed
near 40 years he
is neither better
The first concerns
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"Callas — Th

A note from the

So many people
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this work for wh
appreciated and

Ernest Chausson (1855-1899)

La Nuit (Night)

Reveil (Awakening)

Chausson was born into a wealthy family and had few of the material struggles so often encountered by the creative artist. His life, however, was not an easy one suffering as he did from a heightened sense of self criticism that convinced him he was a musical amateur. The first of these songs reflects the happiness he found in his marriage and is a gentle rondel to a text by Theodore de Banville. The second duet dates from 1900 and is a setting of a poem by Honore de Balzac.

Charles Gounod (1818-1893)

D'un coeur qui t'aime

This duet is a setting of Racine's poem and dedicated to two young friends of Gounod, Segur and Goulaine.

Gioachino Rossini (1792-1868)

La regata veneziana (the Venetian regatta)

La pesca

Having completed William Tell in 1829 Rossini gave up composing for the stage. For the next 40 years he wrote many lighter pieces and the curious *Petite messe solennelle* which is neither petite or solemn plus a number of party pieces such as the duets we hear today. The first concerns the nervousness of young Venetian ladies watching their gondolier boyfriends race their boats and the second, to a text by Metastasio, is addressed to a lady named Nice.

Callas — the Woman

Cinema — Saturday 3.30 - 4.30pm

A new play by Alan Hopgood

Starring Irene Cassimatis as Callas, and Mark Jones

designed by Grahame Murphy

"Callas — The Woman"

A note from the playwright

So many people know as much, if not more, about the life of Maria Callas, than I do, that I decided to write something no-one could possibly know — because I've made it up. I make no apologies for that but I hope the more knowledgeable devotees will see this work for what it is — another form of tribute to her, which, I think she would have appreciated and enjoyed.

— ALAN HOPGOOD



Sou'west

presents

The Team of Pianists

Lecture Hall — Saturday 5.00 - 6.00pm

Australian piano music in conjunction

with the release of their new CD of Australian music.

Great Australian piano music from colonial days to today.

Robert Chamberlain	Sculthorpe	Rose Bay Quadrilles, Night Pieces
Darryl Coote	Benjamin	Scherzino
Darryl Coote & Max Cooke (Piano 4 Hands)	Benjamin	Jamaican Rhumba
	Stolz/Cooke	Fantasias on Melodies by Robert Stolz
	Michael Easton	Cocktail Suite
Sonny Chua	Chua	Scenes of Childhood, Episodes and Deviations on a well-known theme

Sculthorpe

Rose Bay Quadrilles

The *Rose Bay Quadrilles* are the work of the early Australian composer William Stanley. They are believed to have been commissioned by David Cooper to mark the occasion of the laying of the foundation stone of Woollahra House (Rose Bay) on 15 December 1856, and they were published five days later in an Australian album by J.R. Clarke of George Street. Frank Fowler, presumably the first editor, declared in his introduction to the album that all the music in it could be sent 'home (to England) as a specimen of what we can do out here at Botany Bay — as an index of our education, refinement, art-feeling'.

As the name implies, the *quadrille* is a kind of square dance, French in origin but fashionable in Europe and Australia by the 1820s, and often made out of the melodies of popular songs. Stanley's set of quadrilles is made up of five pieces, all in duple or compound-duple metre.

While not the first music to be written and printed in Australia (that honour goes to another set of quadrilles by a bandmaster, Reichenberg, in 1825, including pieces with such titles as *La Wootoomooloo* [sic], *La Illawarra*, *La Sydney* etc.), it seemed to Sculthorpe to be important to bring these early pieces of Australia's musical heritage to a wider audience. Accordingly, Sculthorpe made a practical performing edition of these works in 1989, merely correcting the many printing errors that mar the originals, and touching up some of Stanley's less-adept voice leading.

Sculthorpe

Night Pieces

Night is a free transcription (1988). Since Sculthorpe was 'to be a pianist' (his version in 1970) can be compared with a 1900s and some 1900s.

In 1971, Night was one of the scores of the series and one piece Stars'.

The opening bracket of 'dom' as its simplest a metamorphosis known instance, may make it be viewed as an end of the final piece Stars'.

Arthur Benjamin (1) **Scherzino**

Born in Sydney, Arthur having studied at the Royal College of Music in London, he was only 17 years old when he wrote his composition work being A Tale of Two Cities, a concerto, a concerto.

In London, Benjamin's reputation and work in writing in Australian Benjamin's music as and in his operas.

Scherzino for piano solo the 'far' of an elegant is indeed great fun. In his technique of a Toccata. Structure this is not strict.

Sculthorpe
Night Pieces

Night is a free transcription of part of Sculthorpe's next major orchestral work *Sun Music 1* (1965). Since Sculthorpe had originally intended the basic material for this section of *Sun Music 1* to be a piano piece, *Night* (which finally made its way onto paper in the piano version in 1970) can be seen as a belated realisation of his intentions. It is essentially identical with a 16-bar section of the orchestral work, with four bars added at the beginning, and some minor alterations.

In 1971, *Night* was joined by four new pieces to make up the set of five *Night Pieces*. The score of the set is inscribed with a *haiku* by Masaoka Shiki (1867-1902): *The moon one circle/Stars numberless/Sky dark green.*

The opening bracket of three pieces demonstrates Sculthorpe's harmonic and rhythmic idiom at its simplest and purest. These miniatures are based on a Japanese concept of metamorphosis known as *setsugekka* (literally, "snow, moon and flowers"): moonlight, for instance, may make flowers look like snow, and vice versa; while the moon itself may be viewed as an enormous snowflake or a giant white flower. Although it comes after *Night*, the final piece *Stars* is more clearly related to *Snow, Moon and Flowers*.

Arthur Benjamin (1893-1960)
Scherzino

Born in Sydney, Arthur Benjamin actually spent little of his working life in Australia. After having studied at the Royal College of Music in London, he was appointed as Professor of Piano at the New South Wales Conservatorium of Music: a position he held for two years only, before returning to the Royal College of Music to teach on the staff there. His composition work turned increasingly toward opera: he wrote four, the most well-known being *A Tale of Two Cities* (1949-50); although he also composed orchestral works, a violin concerto, a concertino for piano, and in the later years he wrote much music for films.

In London, Benjamin helped organise concerts at Australia House, to help promote the reputations and works of several Australian composers.

Writing in *Australian Composition in the Twentieth Century*, Margaret Seares describes Benjamin's music as "... that of an elegant stylist, revealing a flair for orchestral writing and, in his operas, a strong sense of theatre".

Scherzino for piano solo was composed in 1936, and although short, certainly does display the "flair of an elegant stylist". The title literally translates as "little joke", and the piece is indeed great fun. Demanding sprightly finger work and strong control of the jaunty rhythms, it is technically challenging, and in this respect could be likened to an Etude or a Toccata. Structurally the piece bears some resemblance to Ternary (ABA) form, although this is not strict.

Arthur Benjamin (1893-1960)

Jamaican Rumba

Jamaican Rumba is perhaps Benjamin's most famous piece, and was also composed in the 1930s. It has been arranged for several formats: here for piano duet, by Joan Trimble. The title is self-explanatory, the piece being an entertaining miniature Jamaican Rumba. There is little melodic invention, although the fragmentary tunes are quite catchy: the main compositional devices the composer uses to propel the work forward being the bright rhythms, and the added-note harmonies such as sixths and sevenths.

— *Notes* DARRYL COOTE, 1992

Robert Stolz/Max Cooke

Fantasias for Piano Duet

on Robert Stolz Melodies arranged by Max Cooke

This set of three pieces for four hands at one piano were arranged as a special gift to 'Enzi' Stolz, Robert's last wife, when she was to visit Australia in 1985. Robert Stolz was a prolific composer of operettas and of film music, and a well known European conductor. He is perhaps best known in the Anglo-Saxon world for having written part of the score for the *White Horse Inn*. He lived for nearly a century, and some of his melodies are regarded as folk songs in the German speaking world. Three, including one from the *White Horse Inn*, have been taken for these Fantasias. *IN WIEN, WO DER WEIN UND DER WALZER BLUHT* is a typical Vienna love song with references to the Walz and the Danube. The second, *AUF DER DEIDE BLUHN DIE LETZTEN ROSEN* introduces the idea of autumn, with all its feelings of nostalgia for livelier days, whether referring to the autumn season or to the autumn of a person's life is for the listener to decide. The melody is sensitive and heart-felt. *MEIN LIEBESLIED MUSS EIN WALTZER SEIN* is from the *White Horse Inn*. The embellishments and ornaments introduced into the duet version give an added sparkle and vitality to the piano presentation.

Michael J. Easton

Cocktail Suite

This music was written as incidental music to a film about a railway train. It was first scored for wind quintet but the movement of the train ruined the artists' intonation so various other combinations were explored culminating in the form we hear today: that of a piano duet.

The five movements are all named after cocktails as the film was set in the train's club car!

- Rum Punch Rag
- Whisky Sour Waltz
- Tequila Tango
- Martini Melody
- Schneider Cup Charleston

Sonny Chua (born 1950)
Scenes of Childhood

Death by pasta. This is a typical scene from the film. It is a typical scene from the film. It is a typical scene from the film.

An ideological extension of the film. It is a typical scene from the film. It is a typical scene from the film. It is a typical scene from the film.

Episode No. 1 'Institution'

This early work of the film. It is a typical scene from the film. It is a typical scene from the film. It is a typical scene from the film.

Episode No. 2 'The Day'

This episode emanates from the film. It is a typical scene from the film. It is a typical scene from the film.

Theme and twelve variations

Inspired by the film. It is a typical scene from the film. It is a typical scene from the film. It is a typical scene from the film.

Bernadette Conlon
Piano/Accordion

Bernadette will be performing this piece. It is a typical scene from the film. It is a typical scene from the film.

On Sunday Bernadette will be performing this piece. It is a typical scene from the film. It is a typical scene from the film.

Sonny Chua (born 1967)

Scenes of Childhood (selections) 1991-1992

Death by pasta, midnight snack, dungeon master, around the world in 2 minutes . . . or less: this is a typical selection from the anthology of dreams and experiences of today's "child", upon which Sonny Chua's scenes of childhood is based.

An ideological extension of Schumann's *Kinderszenen*, scenes of childhood was composed to stimulate the imagination and inspire joy in learning and playing the piano. Contrasting moods, characters and styles, each piece presents a new challenge for technique, interpretation and performance — in a contemporary context. Their immediate appeal belies their basis on traditional technique and forms (tarantella, nocturne, rondo, etc.). In spite of its ostensible virtuosity, this is music that is easy to teach and learn and, hopefully above all, is great fun to play and exciting to listen to.

Episode No. 1 "study of time and colour" 1987

This early work of the composer explores and blends *traditional and non-traditional* sounds of the pianoforte. In contrast to the bright and fun pieces from the scenes of childhood, this study recreates a recurring childhood nightmare, using some of the more unusual (and perhaps even 'unreal') timbre of the piano in narrative and symbolic terms. Surreal visions of blinding lights and unsurmountable obstacles are paralleled in the music with ephemeral play of upper harmonics and dark aggressive sounds. The violence and frustration relentlessly keep the tension unresolved even at the end of the piece.

Episode No. 2 "dance, dance: dance" 1989

This episode emancipates the innate spirit of youth in humanity, celebrating in its essence of movement, happiness and life.

Theme and twelve deviations 1990

Inspired by this time-honoured "melody", itself a symbol of timelessness, universal thought, and spiritual and world unity, this set of 12 variations presents an educational exponent; each is built on a different key of the chromatic scale, and explores a different facet of piano technique and of cultural quirks.

Bernadette Conlan

Piano Accordion

Bernadette will be playing on Saturday evening in various locations around Port Fairy culminating in a performance on the steps of the Lecture Hall prior to the Opera Double Bill.

On Sunday Bernadette will play between 12 noon and 2pm at LUNCH in Bank Street.

Opera Double Bill

Lecture Hall — Saturday 8.15 - 10.00pm

The Telephone by Gian-Carlo Menotti

Amanda Colliver soprano Siro Battaglin piano
Jonathan Morton baritone Grahame Murphy director

The decision to present Menotti's opera buffa, *The Telephone*, was not because this opera and its companion piece tonight, *La Voix Humaine*, both involve the use of a telephone, but because the Menotti opera was written as a curtain raiser to his dark, eerie work, *The Medium*, for the 1947-48 production at the Ethel Barrymore Theatre on Broadway which ran for 211 performances.

Menotti's gift is best summarised by Hitchcock: "He combined the theatrical sense of a popular playwright and Pucciniesque musical vocabulary with an Italianate love of liquid language and a humane interest in characters as real human beings: the result was opera more accessible than anyone else's at the time".

This opera is a simple tale based upon the love of a man for a woman and the woman's love for the telephone!

The Human Voice by Francis Poulenc to a play by Jean Cocteau

Helen Noonan soprano Len Vorster piano George Fairfax director

Poulenc was a member of Les Six and was instrumental in promoting a movement that wished to write music for the "man in the street".

From his earliest forays into composition his light side was tempered by a sense of melancholy and a deep desire to set works of the leading poets and writers of his time.

After the second world war as his colleagues such as Honegger and Milhaud moved into different worlds both physically and musically, Poulenc remained in France and developed the one gift of which he knew he was a master: the gift of melody.

The Human Voix was written late in his life at a time when he was feeling increasingly out of step with the movements of his surroundings and when personal tragedy and financial privation loomed like an ominous cloud in his life.

The Human Voix is a setting of the play by Jean Cocteau. It is a dark work in which a woman deserted by her lover speaks to him via the telephone for the last time. The audience hears only her side of the conversation, and as the minutes pass her despair intensifies

as she realises that her lover is not speaking from his own home and comes to the conclusion that his new love is with him.

To add to her frustration the pair are frequently interrupted by crossed lines and wrong numbers as she tries, without success, to rekindle the love that once was between them.

It is Cocteau's most widely known work and perhaps Poulenc's most lyrical opera.

Len Vorster was the first person to record the work in its vocal piano version and has since championed the work at the Victorian Arts Centre. Although it exists in a version for voice and orchestra the composer preferred the piano/vocal score as heard tonight.

Phantom of the Orchestra

Saturday 10.30 - 11.30pm

Rhapsody in Red (Melbourne's hottest vocal trio!)

Join these rhapsodic ladies with Brian Stacey (piano), musical director of the Phantom of the Opera, with Stephen Amos and members of the Phantom orchestra as they take flight from Melbourne to perform a variety of top numbers from the great shows.

Michael Brimer Piano Recital

Lecture Hall — Sunday 10.30 - 11.30am

*Works by great performer-composers including:
Clara Schumann, Liszt, Clementi, Busoni & Michael Brimer*

Michael Brimer	Sonata	(1988)
Leopold Godowsky	<i>Alt Wien and Requiem</i>	(1919)
Sergei Rachmaninoff	(1) <i>Melodie op.3 no.3</i>	(1892)
Franz Liszt	(2) <i>Fourth Mephisto Waltz</i>	(1885)
Clara Schumann	<i>Romance op.21 no.1</i>	(1855)
Carl Czerny	<i>Song Without Words op.795 no.1</i>	(1848)
Franz Liszt	<i>Apres une lecture du Dante</i> (Fantasia quasi Sonata)	(by 1849)

Michael Brimer (born 1933)

Sonata (1988)

This sonata has two movements and a coda which are continuous. The main idea, stated after a short introduction provides most of the material for the work which uses elements of "sonata form" coupled with the technique of theme transformation.

Leopold Godowsky (1870-1938)

Two pieces from Triakontameron (1919)

(1) Alt Wien

(2) Requiem 1914-1918

Triakontameron is a collection of 30 pieces in triple time, in all kinds of moods. The first of these two pieces, *Old Vienna*, is a rather sad, nostalgic look at pre-World War I Vienna, the city which in the four years immediately preceding the outbreak of the war, was the home of the brilliant Polish-born pianist and teacher who is still regarded by many as the greatest pianist who ever lived. Under the title of the piece Godowsky quotes "Whose Yesterdays look backwards with a Smile through tears". He had already become an American citizen, and so returned to the United States. *Requiem (1914-1918)* reflects Godowsky's thoughts on the war and also his feelings for his adopted country.

Sergei Rachmaninoff (1873-1943)

(1) Melodie op. 3 no. 3 (1892)

Rachmaninoff was 19 years old when he composed his *Morceaux de Fantaisie*. Of the five pieces in the set the best known is undoubtedly the Prelude in C sharp minor, but the lyrical *Melodie* is absolutely typical, in a different mood, both pieces being extraordinarily well-controlled and personal expressions in the established Russian late-Romantic idiom.

Franz Liszt (1811-1886)

(2) Fourth Mephisto Waltz (1885)

Liszt's *Fourth Mephisto Waltz* (sometimes known as *Bagatelle without tonality*) is one of his last compositions. Discovered only about 30 years ago, it is a forward-looking, experimental piece which manages to avoid the establishment of any particular key through a very sophisticated chromaticism. Sketches exist for a "middle section" which Liszt intended inserting into the work.

Clara Schumann

Romance op 21 no 1

Clara Schumann

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Carl Czerny (1795-1856)

Song without Words

Czerny was a pupil

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Franz Liszt (1811-1886)

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Clara Schumann (1819-1896)

Romance op. 21 no. 1 (1855)

Clara Schumann's compositions, mostly for the piano, consist of those published under 23 opus numbers between 1830 and 1856, and a handful of unpublished works. Most of the earlier music, composed during her teen-prodigy years is flashy and superficial, but the music composed after her marriage to Robert is a totally different matter. She received much coaching from him and obviously absorbed his style.

The Romance op. 21 no. 1 was composed as a substitute for the first of three Romances written a few years earlier. She wrote in her diary that she was very sad when she wrote it. If the April 1855 date is correct then her husband had been in the asylum for a year already, during which time she had not seen him. Her ambivalent feelings are reflected in the fact that two autographs of this piece exist — one headed "To my dear husband" and the other "To my dear friend Johannes" (Brahms).

Carl Czerny (1791-1857)

Song without Words op. 795 no. 1 (1848)

Czerny was a pupil of Beethoven and a teacher of Liszt. In spite of an enormous output of compositions he is remembered now for only a few didactic works. This Song without Words is a lyrical piece which shows an awareness of the work of Field and Chopin.

Franz Liszt (1811-1886)

Après une lecture du Dante (by 1849)

(Fantasia quasi Sonata)

"After the reading of Dante", the largest of all Liszt's character pieces is the last work in the second set of the composer's "Years of Pilgrimage" series, composed between 1837 and 1849 and published in 1858. It is the work which, perhaps more than any other gave rise to the conception of supernatural and diabolical elements in Liszt's piano playing. (Paganini's violin playing was similarly regarded.) Its subject would, of course, have helped to achieve this. The work, for all its particular literary association, is in fact in "sonata form" but with the first subject omitted from the recapitulation. Liszt's expressive use of an enormous range of keyboard effects conjures up vividly the cries and torments of the souls in Dante's *Inferno* and apparently begins with a musical expression of the words inscribed on the gateway of Hell "Abandon every hope, you that enter". There are reflections of the Purgatory and Paradise sections of the Divine Comedy as well, and Liszt's transformation of theme technique is used to the full. Liszt came back to the Divine Comedy in 1855-6 for his "Dante" symphony.

Club 'Les Six'

Cinema — Sunday 12.00 - 1.00pm

*A dance program celebrating the cafe life in Paris in the '20s,
and celebrating the centenaries
of three of the LES SIX composers
(Milhaud, Honegger and Tailleferre).*

This will be performed by the Australian Ballet School.

Featuring the music of
Milhaud, Honegger, Tailleferre, Poulenc, Durey and Auric

Devised by Len Vorster
 Choreographed by Mark Annear
 Presented by Michael Easton
 Featuring Frederick Shade (flute), Len Vorster (piano)
 and Dancers of The Australian Ballet School
 Director Gailene Stock

Program

Georges Auric Overture (piano duet)
 Francis Poulenc Rustique (piano duet)
 Arthur Honegger Dance de Chevre (solo flute)
 Francis Poulenc Presto giocoso (flute and piano)
 Louis Durey Lent et soutenu (flute and piano)
 Auric, Durey, Honegger, Milhaud, Poulenc, Tailleferre Album des Six (piano solo)
 Milhaud Le Boeuf sur le toit (piano duet)

LE BOEUF SUR LE TOIT

Cast

Barman Joel Smith
 Negro Boxer Josef Vesely
 Piccaninny Billiard Player Kylie Sutton
 Fashionable Lady Felicia Palanca-Taylor
 Red-Headed Lady Rachael Read
 Gentleman in Evening Dress Max Robinson
 Bookmaker Adrian Van Winkelhof
 Policeman Derek Morey

Australian Boys Choir
Catholic Church — Sunday 2.00 - 3.00pm
Choral Music of the Sea

Noel Ancell, Conductor

Karen Vincent, Piano

In almost every culture, the sea holds a fascination which has frequently been expressed through the arts. The colour, the movement, the mystery of marine creatures both human and inhuman — all find a place in musical and verbal, as well as visual, works of art. Above all, however, the danger associated with the sea in its many moods has proven irresistible, both to artists and adventurers.

Today's program begins with some examples of religious response. The psalmist alludes to the privilege of those who "see the works of the Lord" as they "go down to the sea in ships", while more romantic texts about the perils of the deep receive typically Victorian musical treatment. J.B. Dyke's famous tune *Melita* (for those in peril on the sea) is given a face-lift by the descant Benjamin Britten used in *Noye's Fludde* at the end of a terrifying storm.

A more humanist view is presented in Aulis Sallinen's *Songs from the Sea*, with words paraphrased from the Finnish by Michael Hurd. The four movements: *Sea Prayer; Shipshape; Sea Danger and Ballad* — explore the potential for personal tragedy in ocean travel.

In *Songs of Sea and Shore*, Michael Hurd sets texts by Walter de la Mare (whose name alone has that nautical ring). We perform for you the five sea songs: *The Silver Penny; The Old Sailor; Araby; The Picture; and London River* — which mix hints of the supernatural with plain English whimsy.

Colin Brumby's *Songs of the Sea* is a bigger collection of songs, whose relevance to our theme is sometimes obscure. But in today's selection the mood ranges from the historian's meditation to the balladist's humour.

The program concludes with a miscellany of short pieces, exploring the moods of the sea itself (Peter Sculthorpe's *Sea Chant*), the mystery of myth (Michael Head's *Ships of Arcady*) and those exotic creatures of the sailor's imagination which filled his dreams and some of his songs.

Sacred Music

- Psalm 107: They that go down to the sea in ships* . . . W. Turner & T. Attwood
- Fierce was the wild billow* English Traditional tune (Arr Noel Ansell)
- Lord, the wind and sea obey thee* 14th century German tune (Arr Noel Ansell)
- Eternal Father, strong to save* J.B. Dykes

- Songs from the Sea** Aulis Sallinen
(Words paraphrased from the Finnish by Michael Hurd)
Sea Prayer . . . *Shipshape* . . . *Sea Danger* . . . *Ballad*

- Sea Songs** Michael Hurd
(Words by Walter de la Mare)
The Silver Penny . . . *The Old Sailor* . . . *Araby* . . . *The Picture* . . . *London River*

- Songs of the Sea** Colin Brumby
Ships of old renown Words by Norah Holland
- The Sailor's Consolation* Words by T. Dibdin
- To Sea! To Sea!* Words by T.L. Beddoes
- El Capitan-General* Words by C.G. Leland
- His heart was true to Pol* Words by F.C. Burnand

Art-songs, Shanties and Ballads

- Sea Chant* Peter Sculthorpe
- Ships of Arcady* Michael Head
- The Mermaid* arr. David Swale
- The Eddystone Light* arr. Noel Ansell

**Orchestral Concert with
The Academy of Melbourne**
St. John's Church — Sunday 3.30 - 5.00pm
Conductor: Brett Kelly

- Wolfgang Amadeus Mozart Eine Kleine Nachtmusik
- Herbert Howells Suite for Strings
- George Frideric Handel O Lovely Peace (Judas Maccabaeus)
- Wolfgang Amadeus Mozart A perdona al primo affetto (La Clemenza di Tito)
- Michael Easton Piccolo Concerto (Frederick Shade)
- Wolfgang Amadeus Mozart Symphony No 29 in A, K.201

Wolfgang Amadeus Mozart (1756-1791)

Eine Kleine Nachtmusik, K. 525

Allegro, Romance – Andante

Menuetto: Allegretto

Rondo: Allegro

Mozart's Austria was renowned for its temperate summers and the frequent outdoor entertainments at which music was an essential ingredient.

Most often the music performed was a serenade, a hybrid of the baroque suite, classical symphony and the virtuoso concerto.

It is not known for which occasion this work was written but quite probably it was composed for a cash payment as were many of the works from the 1780s as he prepared for the premiere of *Don Giovanni* in Prague in October 1787.

It was not a happy time for Mozart: his father had recently died and financial problems had prompted a move to a modest apartment close to the cathedral. Ill health had prevented Mozart from appearing publicly for some months of the year.

This work is possibly Mozart's most famous composition and yet the work we hear today is incomplete. As was the norm with the serenade the original had two minuets and trio. The first minuet is lost, possibly removed by Mozart, but its absence has done little to detract from the popularity of the work!

Herbert Howells (1892-1983)

Suite for Strings in three movements

Howells was a modest, thoughtful musician who did little to bring his music to the public's attention. Indeed his most celebrated work, *Hymnus Paradisi* and that on which it was based, the *Requiem*, were denied public exposure at the composer's request.

He was one of a group of composers who were born in the west of England and who owed much to the organist of Gloucester cathedral, Brewer, who was also to be a supporter of the composer, Ivor Gurney.

The death of his son Michael troubled Howells greatly and many works, including *Hymnus Paradisi*, were inspired by this tragic event.

Howells was clearly interested in Vaughan Williams' work with British folk song but rarely used it as a compositional resource. Instead he favoured the early church modes and the pentatonic scale as raw materials imbuing them with a unique harmonic sense the dissonance of which was to upset the critics at the time of his first piano concerto.

Learned articles have been written concerning the influence of such disparate characters as Elgar, Walton, Bartok and Hindemith but many think it fairer to say that Howells had his own style as is so clearly seen in this *Suite for Strings* written for the Reginald Jaques Orchestra in 1942.

George Frideric Handel (1685-1759)

O Lovely Peace

(with Margaret Haggart and Lauris Elms)

This duet from Handel's Judas Maccabaeus is one of his most celebrated works. It was a hastily concocted work to compliment the victory at Culloden by the Duke of Cumberland. Handel frequently enlarged the work by adding movements from other works and it was a feature of his regular oratorio performances during Lent.

Although Handel was later to comment on his reservations about the work, it was Handel's most popular composition during his life time.

Wolfgang Amadeus Mozart (1756-1791)

A perdona al primo affetto from La Clemenza di Tito

(with Margaret Haggart and Lauris Elms)

For many years Mozart scholars were apt to dismiss La Clemenza di Tito as an opera written in haste and with little thought from its composer.

It is true that it was written at speed to fulfil a ceremonial occasion but there are no signs to indicate Mozart's lack of enthusiasm for the project.

Serious opera was important to Mozart and there are many features within this work that demonstrate Mozart's desire to reflect the story with appropriate music as in this duet that comes from Act One of the opera:

INTERVAL

Michael Easton (born 1954)

Piccolo Concerto

(with Frederick Shade)

This work is one of a number of "entertainment" concerti written by Easton for specific soloists. This work was written for today's soloist and is designed as a show piece for the piccolo. It was commissioned by Frederick Shade who has been a major force in commissioning works from Australian composers.

The work is in three movements. The first comprises of two themes quite opposite in nature but closely related in their architecture. The second theme is a romantic, tonal tune for which the composer makes no apology!

The slow movement is an extended duet for piccolo and cello in which the tonal centre moves between major and minor in much the same way as the opening section of Walton's violin concerto a work much loved by Easton.

The finale is a romp and sections of it are marked "with humour" to guard against any pretentious interpretations or misguided attempts to fathom the work's inspiration. It is quite simply, a piece to be enjoyed by performer and, hopefully, the audience.

Wolfgang Ama

Symphony No. 2

Allegro Moderato

Andante

Menuetto

Allegro con spiro

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Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 29 in A, K. 201

Allegro Moderato

Andante

Menuetto

Allegro con spirito

Mozart was only 18 when he wrote this symphony, described by Einstein as "belonging to Mozart's finest creations".

There is no doubt that the maturity of construction, of thematic material and balance are in advance of such a young person and far outstrips symphonies then popular in Vienna of the time by composers such as Gluck, Salieri and Dittersdorf.

When one considers that to the classical composer the symphony was an appetiser for the "important" music that followed it is not surprising that such ingenious works as Mozart's early symphonies caused consternation amongst the staid music lovers of the time.

In every movement there is something unexpected which propels the music forward and prevents any feeling of the music "sitting down".

The first theme is based on a rising figure on the first four notes of the scale. Not startling in itself but given a magical quality by the insertion of octave leaps, colourful articulation and a choral like accompaniment.

Note, too, how Mozart frequently overlaps the themes thus producing a sense of two themes running concurrently. This is evident in the transition passage of the first movement and in the main theme of the noble minuet.

The andante that precedes the minuet is a beautifully worked out movement in which both major themes are closely inter-related, a feature of Mozart's work in which the final bars of one theme generate an entirely "new" theme.

The finale is a boisterous romp in the hunting time of 6/8. Even in this movement Mozart can not resist the temptation to construct his material from extant ideas and the octave leap of this theme is but an impressive variation of the music with which the work opened.

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*The Port Fairy Spring Music Festival is grateful to the following
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