

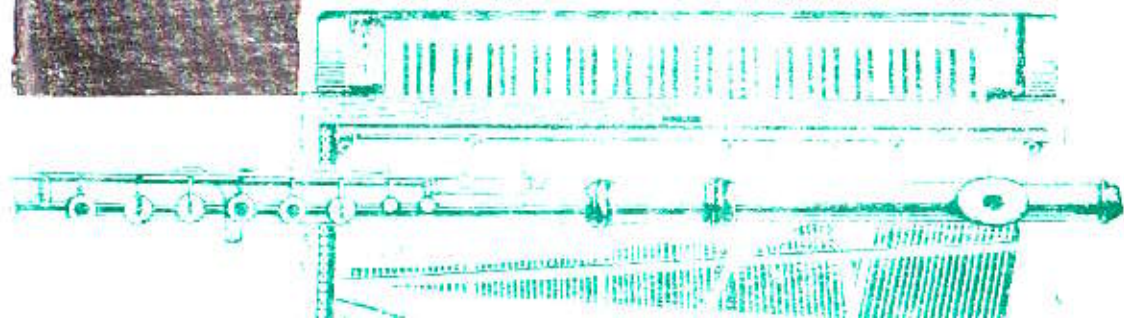
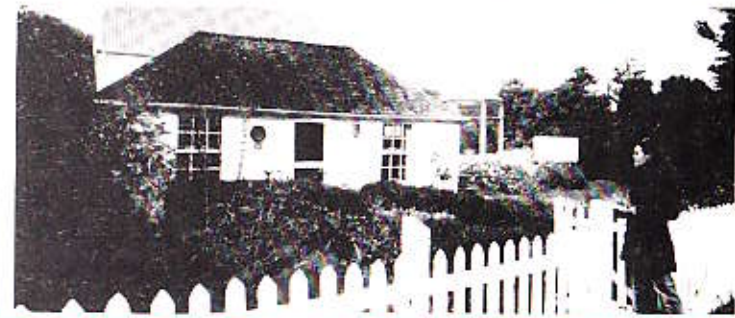


# PORT FAIRY

## SPRING MUSIC FESTIVAL

*Len Vorster, Artistic Director*  
*Friday 11 – Sunday 13 October 1996*  
*Port Fairy, Victoria*

### PROGRAM



## Chairman's Message . . .

*On behalf of the Committee of the Port Fairy Spring Music Festival, I welcome you to our seventh Festival. There is a feast of entertainment and a wonderful combination of international and local artists in store. It is an important event for our region and an opportunity for country residents to hear world class music.*

*This Festival is unique. There is such a wide variety of performances packed in to the weekend with something for everybody - classical music, jazz, drama, and a great selection of fringe events. Leave your car at home and enjoy the short walks between the venues, taking in a coffee or a glass of wine on the way!*

*We gratefully acknowledge the support of Arts Victoria, Vic Health, Yamaha and our other sponsors without whose backing the Festival would not happen and we thank them sincerely. For our part, we are continually trying to improve our offering and would welcome any suggestions from our patrons. Please let us know your views.*

*My thanks to Committee members and all our helpers - particularly the Port Fairy & Belfast Lions Club.*



Eda Ritchie  
Chairman

Festival Director: Michael Easton

Artistic Director: Len Vorster

Treasurer: Robert Towler

Secretary: Margot Woods

Committee: John Clue, Andrea Lowenthal, David McLean, Grahame Murphy,  
Kerrie Robertson, Jennifer Whitehead.

FRIDAY 11 OCTOBER

8.00-9.30pm, Cinema

## Ballet Cinematique

Sponsored by Yamaha

Commissioned by Port Fairy Spring Music Festival

Mark Annear, Ricardo Ella and Dancers of the Australian Ballet School

Miki Tsunoda, violin

Robert Schubert, clarinet

Len Vorster, piano

Michael Easton, piano

Mark Annear, choreography

Paul Kathner, design

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

CAST: Jodie Mosca, Marc Brew, Robert Jackson, Nicola Wade, Trevor Duggan, Zac Jones, Terasa Webster, Nubuo Fujino, Kit White

TRIO is a completely abstract work using Classical Ballet technique as its basis. Musicians and dancers perform in constantly changing combinations, each divisible by three. Milhaud was one of the most influential and significant members of the group of French composers known collectively as *les Six* but who, in fact, followed quite different paths once the heady days of the twenties were over and done.

This brief four movement work, was written in 1936 just one year before *Scaramouche*, his most popular work, and inhabits a similar world. Milhaud extracted this suite from incidental music he wrote for Anouilh's play *Le Voyageur sans bagages*.

Maurice Ravel (1875 - 1937)

*Valses nobles et sentimentales* for solo piano  
Danced by Mark Annear and Ricardo Ella

*The Valses nobles et sentimentales* (1911) is a duet that ventures into the narrative. It recalls a romance, recollected by one dancer who is influenced by his memories of the second. The work has, it is said, given rise to this remark from Claude Debussy: "He has the most delicate ear that has ever existed!" The composer was aware that he was producing something exceptional. He wrote: "The title of *Valses*



## LUNCH

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During the Spring Music Festival

LUNCH is

'Open for dinner on  
Saturday night'

*bookings essential*

FOR BREAKFAST,  
LUNCH, DINNER,  
MORNING/AFTERNOON TEAS

'AGE' Good Food Guide and  
'Australian Gourmet Traveller' listed.

*nobles et sentimentales* fairly indicates my intention of composing a series of waltzes following the example of Schubert. The virtuosity which was basic to *Gaspard de la nuit* gives way to much clearer form of writing which renders the harmony more rigorous and brings out the depth of the music."

As far as its harmony is concerned it is, no doubt, along with the *Trois poemes de Stéphane Mallarmé* which followed two years later, the most advanced of Ravel's works. Beneath the modyne appearance of a simple "series of waltzes", of an inoffensive *divertissement* intended to please the so called cultivated classes - this is the impression given by the epigraph borrowed from Henri de Régnier ("the delicious and ever new pleasure of the useless occupation") there is hidden in these pieces an immense harmonic dynamic whose explosion stupefied and baffled the people at the time.

The suite of eight pieces is played without interruption, producing the greatest possible rhythmic diversity within the framework of the triple time of the waltz. The eighth is entitled *Epilogue*. It consists of a slow conclusion, dreamy and unreal, in which harmonic delicacy reaches its highest point.

Michael Easton (Born 1954) COCKTAIL SUITE for piano duet

*Rum Punch Rag*, Yoko Shida

*Whisky Sour Waltz*, Nicola Wade, Trevor Duggan

*Tequila Tango*, Terasa Webster, Marc Brew

*Martini Melody*, Kit White

*Schneider Cup Charleston*, Entire Cast

COCKTAIL SUITE moves back towards the abstract, but recalls the 1920's and the Palm Court in its music and choreography. A bright and breezy end to the opening performance of the 1996 Festival.

This work was written in 1980 and intended as incidental music to be played live on a moving train. Despite the best efforts of numerous performers it became impossible to reconcile the needs of the performers with the movement of the, elderly, train. By the time a suitable compromise had been arrived at the production company had exhausted its funds. Like Milhaud, Michael Easton extracted a suite from the film music and named each movement after a cocktail of which he is fond.

THE DANCERS PERFORMING IN TRIO AND COCKTAIL SUITE ARE STUDENTS OF THE AUSTRALIAN BALLET SCHOOL.



"Where dining's a pleasure"

## ROYAL OAK BISTRO

Guitar/Vocal

Alex Burlow performing Sat Lunch

Anime String Quartet

performing Sunday lunch

9 Bank Street, Port Fairy

TEL: 055 68 1018

10.00pm, St Patrick's Hall

## That Old Black Magic

Sponsored by Yamaha

Marion Montgomery and Laurie Holloway  
in a Johnny Mercer Tribute

Johnny Mercer (1909-1976) - One of the greatest lyricists of popular songs, son of a lawyer, found himself in real estate, moved on to a bit part actor and a singer with the Paul Whiteman Band. In 1933 came the break, lyrics for Hoagy Carmichael's "Lazybones" and thereafter he wrote for Harold Arlen, Henry Mancini, Jerome Kern and Arthur Schwartz, among others. As we hear the melodies of 'I'm an Old Cowhand', Blues in the Night', 'Too Marvellous for Words', 'One for my Baby', 'Laura' and 'Moon River', the words, too, stay in our minds - all by John H Mercer, Esq.

The list of famous composers for whose melodies Johnny Mercer provided superb lyrics reads like a 'Who's Who' of songwriters: 'You Must Have Been a Beautiful Baby' (Harry Warren, 1938), 'Day In Day Out' (Rube Bloom, 1939), 'And the Angels Sing' (Ziggy Elman, 1939), 'Fools Rush In' (Rube Bloom, 1939), 'Tangerine' (Victor Schertzinger, 1942), 'Skylark' (Hoagy Carmichael, 1942), 'Dearly Beloved' (Jerome Kern, 1942), 'You Were Never Lovelier' (Jerome Kern, 1942), 'I'm Old-Fashioned' (Jerome Kern, 1942), 'That Old Black Magic' (Harold Arlen, 1942), 'The GI Jive' (Johnny Mercer, 1944), 'How Little We Know' (Hoagy Carmichael, 1944), 'Dream' (Johnny Mercer, 1945), 'On the Atchinson, Topoka and the Santa Fe' (Harry Warren, Academy Award Winner, 1946), 'Come Rain or Shine' (Harold Arlen, 1946), 'In the Cool Cool Cool of the Evening' (Hoagy Carmichael, Academy Award Winner, 1951), 'The Days of Wine and Roses' (Henry Mancini, Academy Award Winner, 1962).

## SATURDAY 12 OCTOBER

10.00-11.00am, St Patrick's Church

### Elizabeth Wallfisch plays

#### Bach and his Circle

Johann Sebastian Bach (1685-1750)

Partita No. 1 BWV 1002 in B minor for solo violin

Allemanda - Double

Corrente - Double (Presto)

Sarabande - Double

Tempo di Borea - Double

Johann Paul von Westhoff (1656-1705)

Suite in D major for solo violin

Allemanda

Courante

Sarabande

Gigue

Johann Sebastian Bach

Sonata No. 2 BWV 1003 in A minor for solo violin

Grave

Fuga

Andante

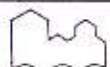
Allegro

Most of the surviving chamber music of Bach was composed during his years at Cothen, 1717-1723, and includes the sonatas and partitas for solo violin, the cello suites, The Well-tempered Clavier, the Brandenburg concertos and the violin concertos. The sonatas and partitas for solo violin, dated 1720, demonstrate Bach's intimate knowledge of the instrument. One of Bach's appointments as a young man at Weimar was Konzertmeister in addition to his role as organist. Whilst he played viola too because it gave him the feeling of being "in the midst of the harmony", it is his mastery of violin playing which is reflected in these works, together with his ability to bring dense counterpoint and harmony into play without an accompanying bass part.

In the nineteenth century Schumann and Mendelssohn, great admirers of Bach, added pianoforte accompaniments to the sonatas and partitas, probably to provide a dimension of grandeur for their contemporaries. The works were also regarded as a collection of études suitable for pedagogic use and it was only this century that the sonatas and partitas became established in concert performance repertoire. The number of movements in the partitas varies while the four movement sonatas are on the model of the Italian *sonata da chiesa*: slow, fast, slow, fast. In the *Partita* in B Minor each of the dances is followed by a "double". This is a type of variation where the outline of the melody is contained within florid passages: semi-quavers in the *Allemande* and *Corrente*; triplet quavers for the *Sarabande* and quavers for the *Tempo di Borea*. The solemn first movement of the A minor Sonata ranges between decorated monody and sometimes massive chords. The figure, extended and highly demanding is followed by an effective and lyrical Andante with a repeated note accompaniment. The last movement is a virtuosic and playful Allegro.

Bach was associated with Johann Paul von Westhoff, a composer and violinist at the Weimar court when Bach was appointed there. Bach probably would have been familiar with the Suite in D Major and Westhoff's Partitas also for unaccompanied violin. This suite, dated 1683, is said to be the earliest work in more than one movement for solo violin. Together with Biber and Walther, Westhoff was considered to be one of the leading violinists of his day.

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### 11.30am-12.30pm, Cinema Children's Hour with Nehama Patkin and Friends

Many of these young musicians are piano students of Nehama Patkin who happen to play two, and in some case three, different instruments. They are encouraged to explore different styles and to be creative. They are also given many opportunities to perform in professional situations. Many of them have already achieved great success whether as concerto soloists with orchestra or winning prizes in both music and academic competitions. They all share a common love of making music and take great delight in sharing their musical talents with others. Recent performances at the Victorian Arts Centre include appearances in Summer Live in January and a season of eight shows in May called 'A Musical Fantasy'. They hope you enjoy today's concert and leave with a smile and something to talk about.

1. Concerto No 12 in A, K414 - first movement  
Allegro - **Mozart**

Piano Soloist and conductor - Nehama Patkin  
2. Andante from the "Surprise" symphony -  
**Haydn**

The Orchestra

3. The Harmonious Blacksmith - **Handel**

Air and Variations

Hannah Sun - (7)

4. Concerto in D - second movement - **Haydn**

Larghetto

piano soloist - Sam Ng (11)

5. Carnival of Venice - theme and variations -  
**Genin**

Hannah Lane (12) - harp, Sofijah Lane (9) -  
flute

6. Sonata in C - Hob XVI:35 - first movement -  
**Haydn**

Allegro con brio for piano and strings arr.  
McSpadden

piano soloist - Madeline Bryner (9)

7. Etude in E - **Chopin**

piano solo - Martin Strauss (13)

8. Bach-a-Rock melody by J.S. Bach adapted  
by **Ruth Artman**

(with apologies to Bach)

9. Spanish Dance - piano duet **Hangeveld**

Leanne Lai (6), Geraldine Ng (10)

10. Paso Doble - piano trio and percussion -  
**Martin**

Olivia Angelatos (13) piano, Sophie Thomas  
(13) violin, Eve Silver (13) cello

11. Scherzo - without instruments - **Schinstine**  
The Group

12. Baby I Want It - **Kippel/Sugarman/Young**  
Ben Brown (10) dancer

13. My Baby Just Cares for Me - **Simone** (arr.  
H Silber)

Eve Silver (13) Jeremy Chin (14) trumpets,  
Priya Schubach (8) trombone, Iris Silver (13)

Rachael Roberts (13) Jeremy Jose (13) clarinets,  
Kate Robson (12) piano.

14. The Toy Symphony - first movement -  
**Leopold Mozart**

Allegro

for toy instruments and orchestra

#### The Musicians

Violins: Sophie Thomas (concert master), Olivia  
Angelatos, Eliana Camp, Elysia Camp, Jeremy  
Chin, Lee Howard, Hayden Jose, Geraldine Ng,  
Jane Patterson, Priya Schubach, Sanjay  
Schubach, Stefanie Strauss.

Violas: Lee Howard, Elysia Camp, Eliana Camp,  
Cellos: Eve Silver (leader), Christopher Howlett,  
Sofijah Lane, Kate Robson, Sarah Robson.

Bass: Andrew Jarzebowski

Flutes: Edwina Chin, Sofijah Lane, Sarah

Patterson, Martin Strauss, Margaret Lee;  
Clarinets: Jeremy Jose, Rachael Roberts, Irit Silver  
Oboes: Glyn Roberts, Henry Silver  
Trumpets: Eve Silver, Jeremy Chin  
Trombone: Priya Schubach  
Piano: Glyn Roberts, Martin Strauss  
Percussion: Kate Robson, Irit Silver, Sarah Patterson, Glyn Roberts

#### The Toy Instrument Players

Trumpet: Hannah Lane  
Drum: Sofijah Lane  
Nightingale: Hannah Sun  
Cuckoo: Kate Robson  
Triangle: Geraldine Ng  
Ratchet: Stefanie Strauss  
Franz Joseph Haydn: Sam Ng

#### The Young Musicians of Excellence Choir

Olivia Angelatos, Emma Bland, James Bland, Madeline Bryner, Eliana Camp, Elysia Camp, Edwina Chin, Jeremy Chin, Ghylaine de Rosario, Christopher Howlett, Andrew Jarzebowski, Hayden Jose, Jeremy Jose, Leanne Lai, Hannah Lane, Sofijah Lane, Margaret Lee, Geraldine Ng, Jane Patterson, Sarah Patterson, Rachael Roberts, Kate Robson, Sarah Robson, Laura Robson, Priya Schubach, Sanjay Schubach, Eve Silver, Irit Silver, Stefanie Strauss, Hannah Sun, Sophie Thomas, Jessica Venables, Sophie Weiss.

#### 12.30-2.00pm LUNCH

2.00-3.15pm, Lecture Hall

### Ian Partridge sings

### Schubert's Winterreise

Sponsored by Paul Bram

Exclusive to the Port Fairy Spring Music Festival

Ian Partridge, tenor

Len Vorster, piano

Franz Schubert (1797-1828) *Winterreise*

A cycle of 24 songs to poems by Wilhelm Müller

Schubert composed his *Winterreise* cycle in 1827, completing the first part in February and the remainder in October. It was the second time he had turned to the poetry of Wilhelm Müller (1794-1827) for inspiration, the 20 songs that make up *Die schöne Müllerin* having been

composed in October-November 1823. But while the *Fair Maid of the Mill* cycle tells of troubled adolescent passions in relatively relaxed and sentimental terms, *The Winter Journey* is a tale of bleak despair, the lover lonely and rejected, his emotions frozen like the winter landscape itself. Whether it be the turning weather-cock (Song No. 2) to remind him of his beloved's fickle nature, or the sound of the post-horn that heralds no comforting letter (Song No. 13), or the last remaining leaf (Song No. 16) that mirrors his fading hope - everything he encounters on his journey is emblematic of his despair. Indeed, so much self-pity might easily have become monotonous, and even distasteful, had it not been for the purity of the musical feeling and the force and variety of Schubert's invention.

It is, inevitably perhaps, tempting to equate an emotional expression of such intensity with some personal tragedy endured by the composer himself. Yet, there is nothing specific in Schubert's brief life to indicate rejection on this scale. It is simply that, as an exceptionally sensitive artist, he could empathise with any human emotion, without necessarily having to experience it first-hand any more than Shakespeare had to commit murder in order to create Lady Macbeth. But as future events often

seem to cast long shadows before them, it is just possible that Schubert's portrait of emotional nullity does indeed reflect something of his own situation. Before the next year was out it was the proofs of this, perhaps the world's greatest song cycle, that he was to correct as he lay on his death bed.

(c) 1996 Michael Hurd

3.45-4.45pm, St Patrick's Hall

### Conversations With The King

David Chesworth

#### Badlands Suite (Based on fragments from Carl Orff Schulwerk: Musik für Kinder)

#### David Chesworth Ensemble

David Chesworth, Artistic Director/keyboards  
Hope Csutoros, violin  
Helen Mountfort, cello  
Darren Steffen, bass  
John McAll, piano  
Simon Myers, trombones  
Xenia Hanusiak, percussion  
Peter Neville, percussion  
Michael Hewes, Sound design and mixing  
Sonia Leber, General Manager

I have always enjoyed the notion of working in the gaps between styles and genres. I am told that my music is eclectic, always melodic, sometimes intriguingly hard to categorise and certainly different. As long as it appears to make a difference I'll keep doing it.

I'm supported by a talented ensemble of musicians who share a common interest in contemporary music's diversity of style and practice, and who are comfortable working with both fully notated and improvisational techniques.

The music that comprises *Conversations With The King* is partly derived from musical ideas developed in my opera *Lacuna* (libretto Douglas Horton, produced by Chamber Made Opera) written in 1992. The opera depicts various battles between different forms of power and government that have shaped the modern world - religious, militaristic, monarchistic and

bureaucratic. For the composer, this is rich territory as each of these systems of power has generated its own "fictional musical culture." *Conversations With The King* explores these coded styles of music.

The work is the result of a number of different compositional strategies, some of which are very old, such as the employment of modes and ancient isorhythmic techniques of colour and *talea* (non synchronous repeated melodic and rhythmic patterns). This is contrasted with a more broad-stroked, instinctive and "secular" musical style which might be suggestive of a folk music tradition.

*Badlands Suite* is based on fragments from the Carl Orff's *Das Schulwerk*, a five volume collection of music for children with an emphasis on the use of tuned percussion instruments. Orff encourages musicians to expand the possibilities of the musical ideas through development and improvisation. I was attracted to the idea of developing a work from these simple rhythms and reiterated short motifs.

(c) 1996 David Chesworth

5.15-6.15pm, Cinema

### Top Hat, White Tie and Tails

Devised and directed by Howard Neil  
Graham Bennett, Musical Director  
Artists include Jan Russ, Margaret Haggart, Carol Shelbourn, Carrie Barr, Steve Ritchie and Michael Sharmon, Sam Haines, Michael Dalley.  
Narrator, Alan Hoppood  
Stage Manager, John Shelbourn  
Thanks to Keith Watson for his assistance with the music

This performance is dedicated to our memory of George Fairfax.

After the enormous success a couple of years ago of his Festival salute to the magic of the music hall, vaudeville and variety: *Voraciously Vocal*, for this year's Festival, Howard Neil turns his attention to The Golden Age of the Hollywood Musical, in this all-talking, all-dancing, all-singing tribute to the Hollywood films of the '30s and '40s. Enjoy all your favourites, in a swiftly paced hour of many of the 20th Century's most memorable songs.

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6.15-8.00pm DINNER

8.00-9.15pm, Lecture Hall

## Opera double-bill

Simon Hopkinson, director

Arabella Teniswood, piano

Paul Kathner, Designer

Kindly supported by the Victoria State Opera

## Samuel Barber - A Hand of Bridge

David, a florid businessman - **Geoffrey Chard**  
Geraldine, his middle-aged wife - **Margaret Haggart**

Bill, a lawyer - **Martin Muir**

Sally, his wife - **Kathryn Grey**

American composer Samuel Barber's biting witty little opera (it's just nine minutes long), to a text by his companion and fellow-composer, Gian-Carlo Menotti, was commissioned by Menotti for his 1959 Festival of two Worlds in Spoleto, Italy.

*A Hand Of Bridge*, which predates *Vanessa* (although it was produced afterwards), can be regarded as a study in levels of consciousness. Two couples are playing bridge and during the game the thoughts of one character or another are amusingly brought to the surface. Less has been said by many longer operas.

## Antony Hopkins - Three's Company

Mr Three, a prosperous and efficient managing director - **Geoffrey Chard**

Mr Love, a charming, naive and inefficient partner - **Martin Muir**

Miss Honey, a bewitching secretary - **Jeannie Van de Velde**

One of eight one-act operas by British composer, conductor and broadcaster, Antony Hopkins, *Three's Company* - to a libretto by Michael Flanders of the great Flanders and Swan duo - was premiered in 1953 by the Intimate Opera Company, which he directed, prior to a London opening two years later. It is set in a London office with a typist for its heroine; its witty libretto matched by music of Offenbachian verve

and fluency, with patter-songs, waltzes and ensembles.

Mr Love left his business to his son and to Mr Three, his senior clerk. Mr Three, an efficient businessman, is in charge until the naive and inefficient Mr Love develops more business acumen. The bewitching Miss Honey is engaged as the new secretary, and Mr Love immediately falls for her. Mr Three, not to be outdone, uses his prosperity and senior position to turn the tables, and Miss Honey and he go off for a "trial" week together, leaving a suicidal Mr Love off more than he can chew and on his return he too is suicidal. It emerges that profits have doubled during Mr Three's absence, so Mr Love, who has done nothing, stakes his claim to seniority and Miss Honey reverts to her first man.

10.00pm, Cinema

## Marion Montgomery and Laurie Holloway plus the Peter Jones Trio

The Peter Jones Trio join singer Marion Montgomery and pianist Laurie Holloway for an evening of jazz favourites.

10pm, *Star of the West*

## Andrew White

at the Star of the West

Singer - Songwriter

Andrew has supported artists such as Clannad and Michelle Shocked: See him solo for this one off performance.

## SUNDAY 13 OCTOBER

11.00am-12noon, Lecture Hall

## Paternity

A Courtroom Drama with Music

By **Michael Easton** and **Michael Strong**

Thanks to Port Fairy Theatre Group Inc

Musical Director, **Jerzy Kozlowski**

Cast

Narrator, **Alan Hoggood**

Lorna O'Brien, **Kathryn Grey**

Toby Bright, **Martin Muir**

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Miles Banter QC, Manfred Pohlenz  
Tom Sampson, Richard O'Shaughnessy  
Felicity Sampson, Anna-Lee Robertson

Theo Sampson, Robin Ritchie

Tipstaff, Jerzy Kozlowski

Judge Butcher, James Tait

Molly Brown, Wendy Grose

Michael, Leon Upton

Policeman, Michael Savory

Paternity

Join the librettist, Victorian Country Court Judge, Michael Strong and composer, Michael Easton, in a workshop performance of extracts from a new music drama, set in a courtroom and featuring a paternity suit based in Victoria's Western District in the 1950's.

In 1959, the citizens of Warrnambool would happily have disowned Lorna O'Brien. Her years on the stage and an affair with a Melbourne political figure had earned her quite a reputation! Then home she came, her career in tatters, and took up with Tom Sampson, only son of the wealthiest man on the Shipwreck Coast. What a scandal! Warrnambool was a-titter! Then, suddenly, she was gone. There was mention of a baby - whose baby?

Five years passed. The gossip subsided. Tom married. The Sampson's prospered.

Then she reappeared with a vengeance, a terrible secret and a mission. A paternity suit! The Sampson family was no soft target: surely she would be sent packing! The scene was set for a battle royal before his Honour Judge Butcher at the Warrnambool Court of General Sessions! But no one could have anticipated the extraordinary course this case would take! Warrnambool would never be quite the same again!

(c) 1996 M.J. Strong

11.00am - 12.15pm, Cinema

## Donna Coleman performs Charles Ives

Sponsored by Yamaha

Mardi McSullea (flute)

Charles Ives (1874-1954)

Piano Sonata No 2

Concord Mass 1840-60

Emerson  
Hawthorne  
The Alcotts  
Thoreau

A veritable milestone in the pianistic repertory, the Sonata is characterised by monumental physical, philosophical, and aesthetic difficulties: a gargantuan, often mosaic, formal structure; dense contrapuntal textures and massive, dissonant chords giving way to frenetic ragtime passages; an ethereal melody accompanied by a felt-covered board depressing a dozen keys at once; quotations of hymntunes, folksongs, minstrel tunes, marches, patriotic songs; evocations of mist rising over Walden Pond at dawn; Henry David Thoreau taking up his flute to serenade the sunset. The Sonata's musical expression is drawn brilliantly close to the American Transcendentalist philosophy and literature that are its direct and stated inspiration, providing a profoundly moving, if not overwhelming, effect upon the listener.

'An essay of lofty thought and feeling...elevating and greatly beautiful' was a contemporary's assessment of Ives' masterwork. The Sonata's movements are named after four authors, all of whom were resident in the village of Concord, Massachusetts, from 1840-60: Ralph Waldo

Emerson, Nathaniel Hawthorne, Louisa May Alcott and Henry David Thoreau. While the Sonata was composed between 1911-1915, and privately printed in 1920, its first performance was delayed until 1939. The *Concord Sonatas* is a tour de force, demanding a virtuosic pianist like American Donna Coleman, whose recent CD recording of this extraordinary work has been internationally acclaimed.

## 12.15 - 2.00pm LUNCH

2.00-3.00, Lecture Hall

### Snow Dreams

Flute and Guitar Recital

Featuring **Mardi McSullea** (flute) and **Peter Constant** (guitar)

**Michael Atkinson** (electronics)

Carl Nielsen (1865-1931) - 5 Piano Pieces Op.3

Folk Melody  
Humoresque  
Arabesque  
Mignon  
Elf Dance

Carl Nielsen, Denmark's most famous composer, known mainly for his large scale symphonic and choral works, displays in these short piano pieces a simple, attractively melodic language written in 1890. The work was adapted recently for flute and guitar by the Larsen/Sommer duo.

Phillip Houghton - From *The Dreaming* (flute and guitar)

Cave Painting  
Wildflower  
Gecko

Phillip Houghton is both an artist and composer, and is resident in the far north of Australia. His work as an artist influences his compositional style and much of his music is inspired by the beauties of the Australian landscape.

Mark Pollard - Just a moment (guitar solo)  
Australian composer Mark Pollard is head of composition at the Victorian College of the Arts. He has been a featured composer in previous

Festivals.

"Just a moment..." was written in March 1996 for Peter Constant. It is a miniature piece displaying an advanced form of Pollard's current "minimalistic" compositional style. The work is based on recurring motivic cells which exploit the guitar's natural open-string resonances.

Antonio Lauro - Valse Criollo (guitar solo)  
Antonio Lauro (1917-1986), Venezuelan guitarist and composer, well known for his attractive guitar miniatures which mostly draw on the "joropo", the national rhythm which stems from the Venezuelan harp. *Valse Criollo* (waltz no. 3) typically explores 3/4, 6/8 ambiguity and contains Lauro's most famous melody.

Heitor Villa-Lobos - Distribution of the flowers (flute and guitar)

Heitor Villa-Lobos, Brazil's greatest composer, and one of the most prolific composers this century. Villa-Lobos became well known for using Brazilian native and popular forms in classical compositions. A guitarist himself, Villa-Lobos wrote some of the most frequently performed classical guitar music in the repertoire, though "Distribution of the Flowers" is his only work for guitar and flute. The piece uses (Brazilian) Indian modes in expansive solo melodies while a primitive guitar part implies the ritual beating of tribal drums.

Thea Musgrave - Orfeo I (flute and pre-recorded tape)

Scenario

1. Orfeo laments
2. Orfeo crosses the river Styx
3. Orfeo calms the Furies
4. Orfeo searches amongst the Shades
5. Orfeo hears Euridice's pleas
6. Orfeo is attacked by the Bacchantes

Orfeo I is originally a ballet for solo male dancer; the dancer takes the part of Orfeo, as does the solo flute. All other elements are represented by the pre-recorded sounds. Orfeo's journey to the Underworld exists only in his imagination. The flautist is to some extent Orfeo's *alter ego*.

Thea Musgrave: It is a measure of her determination that she managed to establish

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herself as a composer and conductor at the time when it was still considered an uncommon profession for a woman.

She has always been keen to extend the conventional boundaries of music and has always been keenly aware of spatial acoustic possibilities, as in this work.

Joan Tower (1938)

*Snow Dreams* (1983) for flute and guitar

With the writing of *Snow Dreams* the composer entered into a relationship with flautist Carol Wincenc and guitarist Sharon Ishin that has produced other fine concert works - *Clocks* for solo guitar (1985) and *Concerto for Flute and Orchestra* (1989). In dedicating *Snow Dreams* to them, Tower expressed her admiration for the "extraordinary artistry and virtuosic playing" of Wincenc and Ishin. The duo commissioned *Snow Dreams* through a grant from the Schubert Club of St Paul and played it for the first time in April 1983. Since that time it has received performances by many duos.

The piece is a study in balancing the two disparate timbres and technical possibilities of the flute and guitar. Tower has brought them together cohesively, while celebrating their unique voices.

The title crystallised during composition as the unfolding moods and images suggested the wondrous variety of snow. "There are many different images of snow, its forms and its movements," says Tower, "light snow flakes, pockets of swirls of snow, rounded drifts, long white plains of blankets of snow, light and heavy snow falls, and so forth. Many of these images can be found in the piece if, in fact, they need to be found at all. The listener will determine that choice."

This concert will be followed by a CD launch "Light on the Edge" at the Festival Club, featuring today's performers.

2.00-3.00pm, Cinema

### Top Hat White Tie and Tails

(repeat performance)

If you missed yesterday's 5.15pm performance, here's a second chance to catch-up with Howard Neil's salute to Fred and Ginger, Nelson and Jeanette, and the entire galaxy of talent that thrilled us on the Silver Screen.

3.30-5.00pm, St John's Church

### Binneas Quartet with Ian Partridge, tenor

Len Vorster, piano

Bernadette Conlon, piano accordion

Antonin Dvorak (1841-1904) - *Cypresses*

In the summer of 1865, Dvorak had set a sequence of poems from the collection of "Cypresses" by Gustave Pflieger-Moravsky, to create a musical portrait of the composer's early beloved, the singer Josefina Cermak. He wrote 18 songs in all, eight of which were published in 1888 as op. 83 with the title "Love Songs". Before that, in April and May 1887, Dvorak had arranged the same eight and four of the others as tone pieces for string quartet under the original title "Cypresses."

**Death reigns in many a human breast** retains a very heder-like quality with the inner voices in driving rhythmic triplets. The two smaller *Andante* sections provide lyrical relief from the otherwise dramatic mood.

Never will love lead us to that glad goal is a gently sonorous piece in which the principal lines are subtly passed between all four instruments. The viola, Dvorak's own instrument, carries the melody in much of the material and he achieves a beautiful transparency with this distinctive voicing.

**Nature lies peaceful in slumber and dreaming** is a fresh and lively *Allegro scherzando*. The bass provides a clear rhythmic frame in which, despite the frequently interspersed *fortepianos*, *sforzandi* and pauses, there is no change in the simplicity of this short piece.

Ralph Vaughan Williams (1872-1958)  
On Wenlock Edge

**On Wenlock Edge**  
**From far, from eve and morning**  
**Is my team ploughing?**  
**Oh, when I was in love with you**  
**Bredon Hill**  
**Clun**

First published in March 1896, the 63 poems that make up A. E. Housman's *A Shropshire Lad* began to attract the attention of British composers early in the new century as it

gradually became clear that the rural certainties of the past were vanishing and would soon be gone for ever. Vaughan Williams composed his cycle of six settings for tenor, piano and string quartet in 1909 and the first performance took place in London's Aeolian Hall on 15 November. A late developer, Vaughan Williams's personal voice was still evolving, and in this cycle several stylistic elements vie with each other for supremacy: the residual influence of his Brahmsian upbringing, for example; the atmospheric colour effects he had recently acquired from a period of study with Ravel; but, above all, the indefinable quality of "Englishness" that had come through his discovery of, and total immersion in his country's folk song. Disparate though these influences may seem, they are nevertheless welded into a convincing whole - music that is both passionate and discreet, and therefore utterly English. Without having recourse to thematic cross-reference, Vaughan Williams gives his songs a remarkable sense of unity - the music, essentially symphonic in conception, sweeping forward in one great arc. Where appropriate, he treats the song as drama. Thus the conversation between the living and the dead in *Is my team ploughing?* becomes a miniature opera, while the bell-like accompaniment of *Bredon Hill* is pure scene painting, and the flaring string figuration of *On Wenlock Edge* a depiction not only of the gales that trouble Wenlock's woods but also the emotional gales that have troubled mankind since time began. And it is typical of Vaughan Williams' stoic optimism that the poet's bitterness and despair, as expressed in the cycle's final song, should be offset by music of calm acceptance.

(c) Michael Hurd 1996.  
Michael Easton - Concerto for Piano Accordion and Chamber Ensemble

1. Allegro
2. Andante trieste
3. Allegro Vivace

This work was commissioned by Bernadette Conlon with funds provided by the performing arts board of the Australia Council. I was delighted to be asked to write this work; I have known Bernadette for a number of years and have always marvelled at the musicality of

her performance on a difficult, and much maligned instrument.

When we discussed this concerto we explored a number of possible avenues but decided that what was required was a breezy, entertaining work but not one that would exaggerate the 'folksy' quality of the instrument, rather one that would allow the piano accordion to be seen as a legitimate and exciting musical instrument. The first movement combines rhythmic intensity with a colourful second theme and a tricky cadenza. In the second movement I have placed the accordion at times as a foreign sound to the homogenous strings and at others as part of the general matrix. The finale is a romp, probably unforgivable in this hurried, modern world, but it is the sort of music I love to write. *Mea culpa!*

(c) Michael J. R. Easton, 1996

W. A. Mozart (1756-1791) Quartet in Bb K. 589  
"Prussian"

- I Allegro
- II Larghetto
- III Menuetto & Trio
- IV Allegro Assai

In the spring of 1789 Mozart visited Berlin in the company of Prince Carl Lichnowsky who, two years his junior, was to become one of Beethoven's principal patrons. Mozart hoped that this visit might bring him more lucrative employment than Vienna offered. In actual fact, all he received was a sum of money from King Friedrich Wilhelm II of Prussia, which soon melted away, and a commission to compose six string quartets, three of which were completed. The B flat work is the second of the three, and followed his opera *Così fan Tutti* which was produced in Vienna with little success in January 1790. The lapse of five months without any serious work being done is the measure of Mozart's depression under the weight of his debts, his wife's ill health and his general lack of success in Vienna. Yet this depression nowhere shows itself in this quartet; it is full of the *joie de vivre* that is typical of the last and wittiest of Mozart's Italian operas. A characteristic of these quartets is the soloistic prominence of the cello part. Mozart's royal patron himself played the instrument, and the composer was courtier enough to ensure that the King should have an important part to play!

7.30pm-8.30pm, Cinema  
**Shanties, Songs and Serenades with the Victoria Chorale**  
Val J Pyers, Director

In their first performance at the festival the Victoria Chorale will present a delightful programme including some folk songs by Percy Grainger, Irish folksongs including *The Whistling Gypsy* and *My gentle Harp* (Danny Boy), American folk songs (arr. Copeland) *I bought me a cat and Long time ago*, plus some popular songs: *A Nightingale sang in Berkeley Square*, *Time after time* and *Goodnight my Angel*. A fitting finale to festival '96.

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## BIOGRAPHIES

**Mark Annear - Choreographer and Dancer**  
Melbourne born dancer, teacher and choreographer, Mark began his training with the late Kathleen Gorham at The National Theatre Ballet School. He is a graduate of the Australian Ballet School and during his final year he was a member of the Dancers Company in its inaugural year. In 1981 he joined the Australian Ballet where he danced many principal and soloist roles including the Bluebirds in *The Sleeping Beauty*, Mercutio in *Romeo and Juliet* and the Peasant Pas de Deux in *Giselle*. Mark has received three nominations for Green Room Awards, winning in 1985 for Ginger Mick, the role which he created in Robert Ray's *The Sentimental Bloke*. From 1985 to 1988 while continuing as a dancer with The Australian Ballet he was appointed to the position of Assistant to the Ballet Staff. In this capacity he was a teacher as well as assistant to choreographers such as Graeme Murphy. In 1989 Mark made the transition to full time teaching when he became a Lecturer in Classical Dance at the Western Australian Academy of Performing Arts, Edith Cowen University. In

1992 Gaileene Stock invited Mark onto the staff of The Australian Ballet School as Senior Classical Teacher, where he is currently teaching. He has also been a guest teacher for The West Australian Ballet, Chrissie Parrott Dance Company, The Meryl Tankard Company, The Royal New Zealand Ballet and Compagnie Preljocaj.

As a choreographer Mark has created over thirty ballets including his acclaimed works, *Mendelssohn Concerto* and *Theme and Variations*, for The Australian Ballet School, *Cinderella* (3 Acts) for the Western Australian Academy of Performing Arts, *In The Silence Of The Night* and *Nocturna* for the Port Fairy Spring Music Festival, as well as works for The Australian Ballet, West Australian Ballet, Royal New Zealand Ballet and The National Theatre Ballet School.

### **Michael Atkinson - Sound Technician**

Michael Atkinson has worked extensively in both pop and classical music. He has composed scores for seven feature films and numerous TV series, including "Snowy" and "Halifax f.p." in collaboration with Michael Easton. He is currently producing twelve CDs of contemporary pieces for Schirmer's, as well as three CDs of his own work for Naxos.

### **Carrie Barr - Singer**

A graduate of the Elder Conservatorium of Music in Adelaide, Carrie has worked extensively as a singer, actor and musician in Australian theatre for the past 9 years. Her stage credits include "Sweeney Todd" for the SA Opera Co., the Australian tour of "Nine", "Orpheus and Euridice" and the Australian tour of "Ain't Necessarily Rowe". Carrie played the role of Cosette in the Sydney production of "Les Misérables", performed in "Hair", "Alice in Wonderland", "The Marriage of Figaro" and "Pirates of Penzance" for the VSO. She played the role of Viki in "The King of Country" for Playbox Theatre Co., Gloria for the production of "Return to the Forbidden Planet" in Brisbane and the roles of Jellylorum/Griddlebone for the Australasian tour of "Cats". Most recently Carrie has performed in "The Dusty Springfield Story."

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### **Graham Bennett - Musical Director and Pianist**

Graham Bennett trained as a graphic designer and has combined visual and musical interests in several areas. He has worked as a designer for theatrical productions at the Theatre Royal Drury Lane, Sadlers Wells and the London Festival Ballet, and in film at Warner Bros and Paramount studios in Los Angeles. Local commissions include the ceiling of The Vic Restaurant at the Victorian Arts Centre and the State Theatre's decorative curtain. He also designed a series of window displays for Myer Bourke Street, for the 1994 Melbourne International Festival.

He has played piano and organ for musical productions at the Melbourne Theatre Company and St Martin's Theatre, and regularly appears in the foyer music programs at the Victorian Arts Centre.

### **Binneas String Quartet**

In 1985, four students at the Victorian College of the Arts Secondary School came together with the intention of forming a string quartet of international calibre. The result was the Binneas Quartet, taking its name from the Gaelic word

for purity and sweetness of sound. Under the guidance of tutor, Marco van Pagen, the ensemble rose to establish itself as Melbourne's most prominent young string quartet, throughout 1986, winning every major chamber music award in Melbourne and winning first place in the National Chamber Music Section of the Sydney Eisteddfod. The year 1986 also saw the quartet's first recordings, with broadcasts for the Australian Broadcasting Corporation and 3MBS FM radio.

In 1987 the Binneas Quartet participated in the XII International Festival of Chamber Music in Stitt Altenburg, Austria where it became the first non-European ensemble to win the festival's prestigious chamber music award.

On the invitation of Russia's renowned Borodin Quartet, the players were the youngest competitors in the Inaugural International Shostakovich String Quartet Competition held in St Petersburg in September 1987. On the basis of this performance the quartet was invited to perform at the Spoleto Festival in Italy and subsequently in the Orlando Festival in Holland.

**Miki Tsunoda** began studying violin at the age of seven and entered the Victorian College of the Arts School in 1984, continuing her studies at the Liszt Academy, Budapest. As a soloist she has received several prizes including The National Youth Concerto Competition in 1987. She has been a member of the International Musicians' Seminar in Prussia Cove, Cornwall, UK and the masterclasses of Zakhar Bron, Tibor Varga and members of the Alban Berg Quartet. She has just completed a one-year Special Performers course at the University of Toronto. Born in Ireland, violinist, **Siona Loughnane** graduated from the Victorian College of the Arts School in 1986 and also continued her studies at the Liszt Academy in Budapest. In 1990 she joined the European Community Chamber Orchestra while concurrently studying with Bela Dekany in London. She returned to the Liszt Academy in 1992 to resume full time study and in 1993 was invited to join the Russian Ensemble XXI in performances in Moscow, Estonia, Finland and London. In 1993 she appeared with the Viennese contemporary music ensemble Music On Line in Bulgaria.

**John Lynch** began studying the viola after entering the Victorian College of the Arts at the age of twelve. He continued his studies in 1988

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featured performances of his work include the Festival D'Automne de Paris, Edinburgh Festival, Covent Garden Summer Festival, Ars Electronica, Melbourne International Festival, Adelaide Festival, Sydney Biennale/Biennale, Sydney Spring Festival Of New Music And Sound Culture.

He is currently composing a new work for the **Australian Opera** which will premiere in 1998. His first opera, *Insatiable*, was completed in 1986. Since then he has worked regularly with Melbourne's **Chamber Made Opera: Recital, The Two Executioners** and *Lacuna*, and with the **Melbourne International Festival: Domepiece** and *Sabat-Jesus*.

*Southgate*, scored for the 1991 Southgate opening in Melbourne, received an international **Prix Ars Electronica** award. *Sabat-Jesus* was selected to represent Australia in the 1994 **Paris International Rostrum of Composers**. *Insatiable* received the 1988 **ATOM Award** for Most Innovative Film, and *The Two Executioners* received the inaugural **Age Performing Arts Award** for the Most Outstanding Fringe Performance. He was recently awarded a **Churchill Fellowship** for 1997 to pursue studies with opera composers including Phillip Glass, Robert Ashley and Gavin Bryars.

### Donna Coleman - Piano

Donna Coleman is recognised by audiences, foundations and critics alike as one of the world's pre-eminent interpreters of the music of our time. Her compact disc recording of the music of Charles Ives (KTC1079), released in November 1989 by Etcetera Records, was awarded the distinguished "Diapason d'Or" by the French music magazine 'Diapason' in February 1990. In his review, Christian Tarding hails the disc as "remarkable in every way", and states that the "Second Pianoforte Sonata ... finds here its most convincing recorded version, due to its assertion, the assurance in its manner of effectively carrying out each detail, its analytical finesse." He further praises "Its superb confrontation of the perils of the 'Concord' Sonata in which (the artist) out manoeuvres each snare with elegance and authority," and "its impeccably nuanced and structured rendition, very physical as well (in the very spirit of the piece) of the great hymn of the Transcendentalists." Writing for Berlin's 'Fono

Forum', Peter Cosse sums up Dr Coleman's performance on the disc in the headline for his review, "Spirit, Passion and the Right Hands." The recipient of numerous prizes and grants, including the Solo Recitalist Fellowship from the National Endowment for the Arts, the Solo Recitalist Fellowship from the Pennsylvania Council on the Arts, three Rockefeller Foundation Grants, Second Prize in the International American Music Competition, and two Grand Prizes and Medals in the National Guild of Piano Teachers' International Piano Recording Competition, Dr Coleman has also been a Touring Artist for the North Carolina Arts Council and the Southern Arts Federation. As a Fulbright Senior Scholar, she toured Australia for four months in 1992, and shortly after her return in 1995, she appeared with the Sydney Symphony Orchestra as solo pianist in the Australian premiere of Charles Ives' "Symphony No. 4". During 1996 she will present her program entitled "Charles Ives and American Transcendentalism" for the Sydney Spring Festival in a live-to-air broadcast over ABC-FM and for the Port Fairy Festival, as well as in other venues around Australia and the world.

A native of Philadelphia, Dr Coleman now makes her home in Melbourne, Australia, where she is Head of Keyboard in The School of Music of The Victorian College of the Arts.

### Bernadette Conlon - Piano Accordion

This year, Bernadette, a Year 12 student at Camperdown College, is also studying an enhancement course - Music and Literature - at Monash University.

At 18 years, Bernadette has been the National Champion of both the Australian Accordion Teachers' Association, and the Accordion Society of Australia, for some years.

Last year (1995), as guest of Air New Zealand and the N.Z. Accordion Association, Bernadette competed in the huge (over 500 competitors) South Pacific Championships in Auckland, earning the title "South Pacific Open Champion." Locally (Victoria), Bernadette is unbeaten for 3 years in eisteddfod competitions.

Last year Bernadette received her 2nd Licentiate Diploma (L.MUS.A), from the A.M.E.B. She is the only accordionist ever to achieve either Diploma's

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Studying with Mr Len Vorster (Melb), and receiving technical tuition from Australia's leading exponent of the accordion, Professor Tanya Lukic (M.Mus. Kiev), Bernadette has also studied under Prof. Owen Murray (R.A.M. London), Professor Jurgen Locter, and Professor Reits from Germany. (The German Masterclasses were with the assistance of a grant from the Australia Council).

Despite suffering retro-lental fibroplasia (with 1% eyesight), Bernadette has performed in many festivals and concerts across Australia and New Zealand.

Bernadette's main desire is to promote the accordion so that one day it receives the same recognition and popularity it enjoys in Europe.

### Peter Constant - Guitarist

Peter Constant was "most outstanding graduate" of the Canberra School of Music in 1988 and subsequently a Master's graduate of Yale University. He is a recipient of the prestigious Harkness Fellowship and is a Fellow of Trinity College of Music, London. He has won all sections of the Australian Guitar Competition and has performed extensively throughout Australia as well as in the USA, Asia and Europe. Peter is a founding member of Guitar Trek, a

popular and innovative ensemble whose work in pioneering the "guitar family" concept is recognised internationally as a major new direction in the evolution of the instrument. Other musical "pans" which Peter keeps in the fire include, Z.O.O. Duo with Dutch guitarist (and wife) Marion Schaap, whose original repertoire and innate musical ensemble has been enthusiastically embraced in frequent performances both here and abroad. Peter's busy concert schedule has included solo, concerto and chamber appearances which range from a duo recital with world-renowned Baroque violinist Jaap Schroeder, to premiere performances of many new works. He has just completed his fifth CD recording, which features solo and chamber works by Australian composer Phillip Houghton.

Though still in his twenties, Peter, in addition to his performing career, is full-time Lecturer in Guitar at the Victorian College of the Arts.

### Hope Csutoros - Violin

Hope Csutoros studied classical violin from the age of ten and received a scholarship to study at the Franz Liszt Academy in Budapest. She also studied composition, improvisation and jazz at the Victorian College of the Arts. Hope is the composer/performer with Theatre Physical (Sydney) and performed *Miss Havisham's Dream* for the Melbourne and Sydney Festivals. She has performed her own compositions for short film, Contemporary Music Events, Composing Women's Festival, Modern Image Makers Association, Melbourne Fringe Festival and the Shrieking Divas. Other performances include Anthill Theatre's *Peer Gynt*, Chamber Made Opera's *Sweet Death* and *The Cars That Ate Paris* and the State Orchestra of Victoria's *Phantom of the Opera* and *West Side Story*. Hope continues to play with My Friend the Chocolate Cake, and will be composing and performing with Helen Mountfort for a Back to Back Theatre/Handspan joint production later this year.

### Michael Dalley - Baritone

Michael last appeared at Port Fairy in 1994, with his solo show 'I Knew A Diva', which has enjoyed seasons at the Universal Theatre, Theatreworks and Adelaide Fringe Festival. He also performed in the 1994 Spring Music Festival

in 'Veraciously Vocal' and 'Little Timmy Quiff'. His other credits include 'Presents After' (Kickhouse Theatre) 'Snugglepup & Cuddlepie - The Musical' (Melbourne International Festival of the Arts) 'Supernature' (Playbox), 'The Obelisk' (La Mama) and 'Little Redinka' (Victoria State Opera Schools Company). He sang the title role in Michael Easton's opera 'The Selfish Giant' for ABC-FM and earlier this year, performed in a concert version of 'The Transposed Heads' at the Beckett Theatre. His TV credits include 'Janus', 'The Damnation of Harvey McHugh', 'Feds' and 'Phoenix' as well as a number of commercials. He has a Bachelor of Arts (Honours) in Drama and English from University of Melbourne and has studied voice with Graham Clarke since 1985. Michael works as a performance tutor with St Martins Youth Arts Centre and privately as a vocal coach.

### Michael J Easton - Festival Director, Composer, Pianist

Michael Easton was born in the UK in 1954 and was educated at Alleynes School. Following a serious rugby injury he took to music to fill the time whilst his class mates played sport. He quickly demonstrated a flair for music, not only as a pianist, but more importantly, as a composer and swiftly entered the prestigious Royal Academy of Music.

Having been a late starter he was less constrained than many of his fellow students and actively involved himself as an arranger of popular music, in film and as a writer on many musical topics. On leaving the Royal Academy he joined the staff of Chester Music, thanks to the help of his mentor Sir Lennox Berkeley, and later worked with Novello who were then part of the Granada Group.

He migrated to Australia in 1982 to work with the publishers Allans but left in 1985 to pursue a career as a professional composer.

Since that time he has never been without a commission, or commissions, and has demonstrated considerable flair as a composer for film and television and as an arranger for CD recordings by such artists as Marina Prior and Anthony Warlow. His film credits include *Halifax J.p.* and *Snowy* for Simpson LeMesurier Films, *Pat and Eddy's Greyhound Racing Family* and music for numerous documentaries and series which include segments for *Flying Doctors*, *Fast Forward* and *Left Off with Michael Atkinson*.

His concert works and nine operas have been performed both in Australia and in Europe and in 1997 his *Concerto on Australian Themes* will be performed by the Boston Pops Orchestra. The same work will be performed in Vienna, Budapest, Salzburg, Munich, Mannheim and in Rome in 1997. In 1992 his musical *Petrov* was performed at the Victorian Arts Centre's "Summer Music Festival" to great critical acclaim; the Herald Sun described it as "a poignant hit."

His music is accessible and devoid of any 'arty' posturing or self-consciousness. He is aware of the limitations of certain groups and writes music which, whilst within the capabilities of those of limited technical resource, offers challenges and, consequently, rewards.

He has been described, aptly, as the Britten of the South in "The Age" and many composers and performers have remarked on the high degree of technical skill and understanding in his work. His music is exclusively published by the major American publisher, G. Schirmer.

Apart from composing, Michael is a prolific writer, music critic and presenter of highly popular pre-concert and radio talks where his blend of erudition and humour have made him the most popular speaker for Musica Viva and the Melbourne Symphony Orchestra.

### Ricardo Ella - Dancer

Philippine born Ricardo Ella studied at The Australian Ballet School and has been with the **Dance Theatre Philippines, The Royal New Zealand Ballet and The Australian Ballet Company**. Ricardo also performed in the original Australian musical production of *The Phantom of the Opera* for two years. He has also danced in the Australian film *The Coolangatta Gold* and performed in the Inaugural Season of **The Melbourne Dance Theatre**. Ricardo organised a tour of *The Australian Stars of Ballet and West Australian Ballet* to the Philippines, also vocal concert *From Baroque to Broadway* and all ballet productions of Christine Walsh A.M. He co-ordinated a charity concert *Phantom Melodies* featuring singers from *Phantom of the Opera* in which the proceeds went to Camp Quality for Children with Cancer and The Salvation Army. In 1995, Ricardo produced the Australian Tour of **Ballet Philippines**.

Richardo splits his time managing Christine

Walsh Enterprises and a part-time and full-time classical ballet school. **Christine Walsh Dance Centre.**

#### **Kathryn Grey - Mezzo Soprano**

Kathryn is a graduate of the University of Melbourne and is currently completing a Post-graduate course in opera at the Victorian College of the Arts. An accomplished pianist and a lover of languages, she speaks Italian, French and German, and has lived and worked in Europe pursuing these interests. She continued her singing studies under Janice Chapman in London, joining the Victoria State Opera on her return in 1995, and performing in *Tosca*, *Eugene Onegin* and *La Traviata*. Her roles include "Arsamene" (cover) in *Xerxes* for the Victoria State Opera, "Dorabella" in *Così fan Tutte* for Renaissance Opera and Chorus Marshall in *Magdalena* for Ballarat Opera Festival, as well as excerpts as "Female Chorus" in *The Rape of Lucretia*, "Virtu" in *Incoronazione di Poppea* and the title role in *Xerxes* at the Victorian College of the Arts. Forthcoming engagements include "Mercedes" in a Melbourne Lyric Opera production of *Carmen*.

#### **Wendy Grose - Soprano**

Wendy Grose is an actor and musician. Wendy's numerous credits include performances with The Royal Opera, Covent Garden, Welsh National Opera, Opera de Lyon, London Modern Music Theatre Troupe, Chamber Made Opera, Back to Back Theatre, Voiceworks Theatre, Mainstreet Theatre Company and the Queensland Theatre Company. Operatic roles performed range from Ellen Orlford in *Peter Grimes* to Mimi in *La Bohème*. She regularly performs recitals in Britain, France and Australia and broadcasts for the BBC and ABC. She has been featured as soprano soloist with Melbourne Symphony Orchestra, Orchestres de Bayonne et Bordeaux, Surrey Sinfonietta, London Civil Services Orchestra and the Australian Pops Orchestra performing works ranging from Ivor Novello songs to Ravel's *Sheherazade* and Wagner's *Wesendonk Lieder*. Television credits include *Blue Heelers* and *Neighbours*.

#### **Margaret Haggart - Soprano**

Born Australia. Won Green Room Awards for the roles in *The Foreign Woman* in *The Consul*

and the Witch in *Hansel and Gretel*. First AO engagement: Mrs Grose in *The Turn of The Screw*, 1987.

AO Repertoire: Fortuna in *The Coronation of Poppea*, Lady Billows in *Albert Herring*, Helmwig in *Die Walkure*, title roles in *Lucrezia Borgia* and *Turandot*, Lady Macbeth in *Macbeth*, Marianne von Leitmetzerin in *Der Rosenkavalier*, Frasquita in *Carmen*, Bertha in *The Barber of Seville*.

Other Companies: ENO, WNO, Scottish Opera, Opera North, BBC TV&Radio, Camden Festival, Albert Hall Proms (UK), Nancy Opera, Orange Festival (France), Santiago Opera (Chile), 3 Spoleto Festivals, VSO State Opera of SA, Opera Qld, WA Opera, Adelaide, Melbourne and Sydney Festivals. Roles include: Queen of the Night in *The Magic Flute*, Donna Anna in *Don Giovanni*, Fiordiligi in *Così fan tutte*, Constanze in *The Abduction from the Seraglio*, Vitella in *Clemenza di Tito*, Elektra in *Idomeneus*, Masetta in *La Bohème*, Madame Butterfly, Adele in *Conte Ory*, Rosalinda in *Fledermaus*, Woglinde in *The Ring*, Olympia in *The Tales of Hoffman*, Elizabeth in *Maria Stuarda*, Gilda in *Rigoletto*, Violetta in *La traviata*, Leonora in *Il trovatore*, Abigail in *Nabucco*, World Premiers of Michael Hurd's *The Aspern Papers*, Conyngham's *Fly*, Koehne's *Love Burns*, Carlotta in *Phantom of the Opera*, Sally in Sondheim's *Follies* in concert.

#### **Sam Haines - Singer**

Sam Haines career highlights include the Principal Role in the Victorian premier of *Pride and Prejudice - The Musical* in 1991, then in 1992, being awarded second place in national finals of the schools' Shakespeare Competition. He wrote a one-act play which was awarded first prize by the Fellowship of Australian writers, and went to Adelaide to present the play *Remember Us* at the Australian Young Playwright's weekend.

In 1993 he directed, produced and performed in a modified version of *The Crucible*, and completed his International Baccalaureate at St Leonard's College. 1994 highlights include a role as a marine in Gordon Frost's *South Pacific*, a romantic lead in an amateur production of *Curse of the Werewolf*, a small role in a Nine Network's new telemovie *Halifax f.p.*, and teaching at NTDS.

#### **Xenia Hanusiak - Percussion**

Xenia performs as a percussionist, singer and occasional composer. She has performed as a guest member of the Melbourne, Queensland and Adelaide symphony orchestras, in music theatre in shows such as *Les Misérables*, *Me and My Girl* and *Anything Goes*, and in dance with companies such as the Netherlands Dance Theatre and Rudolph Nureyev and the Bolshoi Ballet. A member of the Victorian State Opera, Xenia has performed with Chamber Made Opera, the State Theatre companies of South Australia and Queensland and the Lyric Opera. Most recently, she received critical acclaim for her performance in *A Vidgar Ear* and *Woyzeck*.

#### **Laurie Holloway - Piano**

Laurie was born in Oldham, Lancashire. Coming from a musical family, he started to play the piano 'by ear' at the age of four. At 13, Laurie became organist and choirmaster of his local church. Aged 16, after six months as a draughtsman, he was offered a full time job in a dance band. This led to Laurie meeting studio musicians and soon he was doing three recording sessions a day and the occasional jazz club after that.

He enjoyed playing and writing for Cleo Laine, Judy Garland, Liza Minelli, Tony Newly, and has had a long association with Stephane Grappelli. He was musical director for Rolf Harris during a three year BBC radio series. "Instant Marriage" is a musical written with Bob Grant which ran for a year at the Piccadilly Theatre and then went to Australia. He joined John Dankworth in 1963, and during a season at a club in London he met American singer Marion Montgomery. They married in 1965 and their daughter works for MTV in London. From being a backroom boy, Laurie is now seen more often "in vision" on television shows. Regularly Laurie conducts the BBC radio orchestra and his often heard "At the Piano". His collaboration with Marion Montgomery has been featured in two BBC2 television specials "One Woman" and "A Dream of Alice" for which Laurie composed and arranged an original score.

Laurie is currently arranging and conducting for various artists such as Elaine Paige, Stephane Grappelli and Gilbert O'Sullivan. Laurie was guest conductor of the London Symphony

Orchestra for the summer pops series at the Barbican in 1991. He was the musical director of "Piaf" starring Elaine Paige, at the Piccadilly Theatre, London 1993/94. Laurie's compositions include television themes for Parkinson, Beadle's About and Blind Date. He is musical director for Elaine Strich, Gilbert O'Sullivan, Sacha Distel, Sammy Cahn, Mel Torme, Val Doonican, Cleo Laine, Jack Jones, George Hamilton IV, Nana Mouskouri, Kiri Te Kanawa and many other artists. He is currently collaborating with Jonathan Tunick on a Jerome Kern album with Kiri Te Kanawa.

#### **Dawn Holland - Technical Producer and Production Manager**

Dawn has worked in the entertainment industry for almost twenty years in various roles, including lighting design, sound design and stage/production management. Her innovative methods and her "creative patience" make her a valuable asset to our team at Port Fairy. Dawn has taken on the additional role of Technical Producer and Production Manager for this year's festival and with her crew of three of our brightest young technicians will take care of all of the festival's technical requirements. This



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will be Dawn's sixth Port Fairy Spring Music Festival.

#### Alan Hopgood - Narrator

Alan Hopgood has been one of Australia's leading playwrights since 1963, when the first of his successful plays for the Melbourne Theatre Company, "And The Big Men Fly", was presented. He followed this in 1964 with "The Golden Legion of Cleaning Women" and in 1966, the first play in the world on the subject of Vietnam war, "Private Yuk Objects". Then followed a career in film and television, winning Awgie awards for "The Cheerful Cuckold" and "The Bush Bunch" and writing several feature films, including "Alvin Purple" and the documentaries "The Prophecies of Nostradamus" and "The Fountain of Youth". His collaboration with composer Michael Easton produced the children's opera "Little Redinka" for the Victorian State Opera and "Petrov - the Musical" for the Summer Music Festival in 1992, and the musiographies "Oh, Mr Porter!", "Rodgers and Hart" and "Callas - The Woman". He collaborated with Michael Harrison to produce "The Mario Lanza Story" for Mietta's in 1994, the Melbourne Concert Hall and a tour of Queensland.

As an actor he spent ten years with the MTC; six years as the popular Dr Reed in "Bellbird" and then created the characters "Wally" in "Prisoner" and "Jack Lassiter" in "Neighbours." His performance as "Rumkowski" in Avraham Cykier's mono-drama "The Emperor of the Ghetto" played two seasons in Melbourne and the Adelaide Fringe Festival, where he won an award as Best Actor. He has also performed the play in some sixty schools and on ABC/FM radio.

In 1995 he toured Tasmania in Stella Kent's "Because" about James MacAuley and other States in the hit comedy "It's My Party and I'll Die if I Want To" before the return season of "The Story of Mario Lanza" at Mietta's and Stonefell Winery with Dominic Natoli.

In 1996, his book about prostate cancer, "Surviving Prostate Cancer - One Man's Journey" (Reed) was published to wide acclaim and he appeared in "Mercury", ABC/TV and the feature film, "Hotel de Love".

#### Simon Hopkinson - Director

Over the last twenty six years Simon has worked as both a writer and/or director for many of Australia's leading theatre companies. He is a former Artistic Director of the New England Theatre Company, the Darwin Theatre Company and the Australian Theatre for Young People. He enjoyed a long association with the Melbourne Theatre company as successively Production Manager, Youth Director, Resident Dramatist and Associate Director. He has also directed productions for the Victorian Arts Centre, the Victorian State Opera, the Queensland Theatre Company, the Theatre of Comedy, the Festival of Sydney and Marian Street Theatre.

His plays include *Stopwork!*, *Occupied*, *Buffaloes Can't Fly*, *Moving On Moving On*, *Sail and The Wreck of the Loch Ard* as well as a host of Theatre-In-Education plays.

He has written two plays with Helen O'Connor. *Lipstick Dreams* has enjoyed enormous success throughout Australia and in London (on a production directed by Simon). *Lipstick Dreams* is currently in development as the basis for both a television series and a feature film, and a new production by Theatre South is in rehearsal. *Happy Families* premiered last year in a joint production by the Riverina Theatre Company

and Theatre South.

In addition to his work in theatre, Simon has in recent years ventured into the murky waters of film and television. He was Creative Producer for the comedy series *That Comedy Show* for TV3 New Zealand and has written for numerous TV series. He helped create the children's series *Bananas In Pyjamas* and is still a regular writer for B1 and B2.

#### David Jones - Drummer/percussionist/composer

To see David Jones in action is to witness a wizard weaving spells, a master at work achieving the seemingly impossible. A performance by Jones is as remarkable visually as aurally. He looks as natural playing the drums as Miles Davis did playing his horn or as Luciano Pavarotti does singing. The sticks move in fluid circular motions, striking glancing blows on cymbals and drums, drawing out the warmest resonances.

His mesmerising solos are always a clever mixture of drama, humour and surprise, along with the most important element, musicality. David is a man with a unique musical vision. He draws from all aspects of his life and spirituality to create powerfully individual, articulate and imaginative style.

With his 'whisper to roar' dynamics, seamless technique and mastery of multi-layered polyrhythms, David is one of Australia's virtuoso musicians.

David plays from a totally relaxed attitude of mind and body. He is an innovator and a catalyst of energy, driven by a joyful spirit of play and emotional intensity. This creates an absorbing interplay between David, fellow musicians and audiences that is pure magic.

Since 1985 David has enriched his sounds with the inner silence that he finds through meditation. David is sponsored by Premier drums, Sabian cymbals, Vic Firth sticks and Evans heads.

His video 'New Rhythm Grooves' and the AtmaSphere CD 'Flying' are available internationally.

David is a passionate and gifted educator. He was head of the Drum Department at the Sydney Conservatorium for nine years and is in demand for master classes at the nation's leading institutions. In 1994, to promote his second video, David embarked on the largest Australian

clinic tour to date. In November/December 1996 David will tour Australia again, conducting clinics and performing solo concerts.

In 1995 in Australia David was featured at the Ultimate Drummers Day, alongside Dave Weekl, Will Colhoun and Chad Whackerman, and the same event in 1996, performing duets with Dom Famularo (USA) to standing ovations.

In March/April 1996 David performed in Europe - his third tour in two years. In 1994 and 1995 David performed concerts and clinics in Europe and Japan, including Ronnie Scott's jazz club and the Holland International Drummer's Day sharing the bill with Trilok Gurtu, Ian Paice (Deep Purple), Russ McKinnon. In March 1996 David was invited to perform a solo set and conduct a workshop at the Tenth Anniversary Koblenz Drummer's Meeting in Germany. His tour included Holland, Belgium and France.

Alongside playing with many great artists and groups, and leading his own band AtmaSphere, David's current projects include solo concerts and a series of solo ambient drumming CDs, reflecting his ethos that the drum kit is an important voice in music making, a mini-orchestra.

David's band AtmaSphere received nominations for the 1993 ARIA award (Best Jazz Fusion recording) and the 1995 Mo Awards (Best Jazz Group).

In the 1995 Skinfull Awards David was the most honoured drummer, receiving 3 of the 11 categories: Best Video (New Rhythm Grooves), Best Recorded Performance (AtmaSphere) and best Live Jazz Fusion Drummer.

#### Peter Jones - Piano

In a life spent in music, Peter Jones has had the widest possible range of musical experience, from conducting symphonic orchestras in recording studios on his own compositions and arrangements, to accompanying international artists such as Cleo Laine, Gladys Knight and the Pips and Cliff Richard, to arranging rock albums and singles for performers such as John Farnham, LRB etc. In fact, the list of Peter's credits is so long that he simply forgets half of it.

But Peter's abiding passion is Jazz, which he regards as a spontaneous form of composition. His antecedents are eclectic, drawing upon



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classical music, serial composition, rock and Brazilian music but most of all upon contemporary jazz structures. Peter's music is characterised by rhythmic tightness and extreme dynamic contrast, uncluttered but driving rhythmic accompaniment and highly expressive solos. He and his fellow musicians create jazz which is always exciting and often breathtaking.

**Paul Kathner - Designer and Scenic Artist**  
Paul studied painting in Sydney at the East Sydney Technical School 1952-1955.

He was assistant to William (Bill) Constable and Elaine Haxton painting ballets for the Borovansky Ballet Company and he designed for Doris Fitton at the Independent Theatre in North Sydney. His play designs included "Darkness at Noon", "Bus Stop", "Picnic" and many more. During this period he also designed "Beggar's Opera" for the Elizabethan Opera Company and "Twelfth Night" for the John Alden Company.

Paul was invited to Melbourne in 1962 to replace John Truscott as Resident Designer for St Martin's Theatre where he remained until 1973. Of the many shows he designed, "Eden-House" was awarded the Irene Mitchell Award for Stage Design. Other plays included "Staircase", "Ghosts" and Uncle Vanya".

Paul rejoined JC Williamson Theatres Ltd as Scenic artist in 1973 and painted musicals for The Film after Williamson's demise. In 1976, he formed Scenic Studios Pty Ltd with Ross Turner. This Studio has painted most of The Australian Ballet Foundations productions and musicals including "Cats", "Les Misérables", "Phantom of the Opera", "King & I", "South Pacific", "Miss Saigon", "Sunset Boulevard", and other plays, operas for The Victoria State Opera.

As a designer Paul has also designed for The Australian Ballet Foundation "The Last Vision", "Les Sylphides" and "Carnaval". For the Melbourne Theatre Company he has designed "Privates on Parade", "The Suicide", "A Man for all Seasons" among others.

His awards include The Green Room Award 1984 and The Green Mill award in 1996.

Paul's exhibitions include: Theatre Designs, Paintings - Contemporary Art, State Designs, Macquarie Gallery - Sydney, Art Society - Sydney, Roar Gallery - Melbourne.

**Jerzy Kozłowski - Musical Director**

Born in 1952 of Polish parents in Salisbury, England, Jerzy studied singing at the Guildhall School of Music in London. Since his arrival in Australia in 1979 he has sung solo with many Melbourne choral groups in all the major choral works from Handel's *Messiah* to Verdi's *Requiem*.

He has been a member of the Victoria State Opera chorus since 1981 and sings regularly with Melbourne's foremost Early Music group, Accord, and also the chamber vocal group, Ensemble Gombert. Operatic roles include Fourth Noble in *Lohengrin*, Uberto in *La Serva Padrona*, Alvisio in *La Gioconda*, Zaccaria in *Nabucco*, Bartolo in *The Marriage of Figaro*, Dulcamara in *The Elixir of Love*, Sarastro in *The Magic Flute* and Noah in Britten's *Noye's Fludde*. As an accompanist he has organised and arranged many concerts of Edwardian parlour music and more recently of Noel Coward.

**John McAll - Piano**

John completed his studies at the Victorian College of the Arts in 1985. In 1987 he composed scores for two short films by Jocelyn Moorhouse, *The Siege of Barton's Bathroom*

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He created the role of 'Sprout' in the 1995 Festival's children's opera, *The Selfish Giant* and performed in 'Voraciously Vocal' in 1994. Richard has sung with the VSO Chorus for two seasons performing in Aida, Lakme, Tosca and Eugene Onegin. He recorded the role of 'Bill' in Barber's *A Hand of Bridge* for compact disc release this year. By day Richard works at Ngunnig College in Ringwood teaching voice, violin and year 7 and 8 classroom music.

**Ian Partridge CBE - Tenor**

Ian Partridge is one of Britain's leading lyric tenors. His wide repertoire encompasses the music of Monteverdi, Bach and Handel, the Elizabethan lute song, German, French and English songs with piano, and contemporary works including first performances. He appears regularly as soloist with major choirs and orchestras in Britain and throughout the rest of the world.

In recitals he is frequently accompanied by his sister Jennifer - a partnership that has received great critical acclaim. They are regular broadcasters for the BBC and have given recitals all over the British Isles and Europe and as far afield as South America, Iceland and Australia.

Ian Partridge's phenomenal list of recordings includes Schumann's *Dichterliebe* and *Liederkreis* Op. 39, Britten's *Serenade*, Vaughan Williams' *On Wenlock Edge*, Warlock's *The Curlew* and two discs of English 20th century songs. The Partridges' recording of Schubert's *Die Schöne Müllerin* was chosen as first choice in the BBC Radio series "Building a Library". Ian Partridge has also recorded *Romantic Songs* for Voice and Guitar with Jakob Lindberg, *Die Winterreise* with Richard Burnett on a period piano, the complete set of Handel's *Chandos Anthems* and *Alexander's Feast*, Bach's *St John Passion* and Purcell's *The Fairy Queen* with The Sixteen Choir and Baroque Orchestra conducted by Harry Christophers. Recent releases include Bach's Cantata 147, Britten's *Dances from Gloriana*, a recital of songs by Britten and Berkeley with the Finnish guitarist Jukka Savijoki and the *Myrthen cycle* by Schumann, with Lynne Dawson and Julius Drake.

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Ian Partridge continues to collaborate with the actress Prunella Scales, with whom he has shared over 300 performances of the most successful production of *An Evening With Queen Victoria* all over the world. He has also enjoyed taking masterclasses on Lieder, English song and early music at venues as diverse as Aldeburgh, Vancouver, Trondheim, Versailles and Helsinki. Recent highlights include tours to Australia, Hong Kong and Brazil with The Sixteen, with whom he appeared as soloist in a rare performance of Texeira's *Te Deum* at the 1992 Proms. He was also an adjudicator at the 1993 Richard Tauber Prize and the 1993 City of London Walther Gruener International Lieder Competition, and coached German Lieder at the Britten-Pears School (Aldeburgh). He has recently sung in a major new recording of Arne's *Antony and Cleopatra* for Hyperion Records.

Ian Partridge was awarded the C.B.E. in the 1992 New Year's Honours for services to Music.

**Nehama Patkin - Pianist and Educator**

Nehama Patkin is one of Australia's foremost performers and educators. Her work spans the

has her own singing group called the **Cindy Lee Ensemble** who perform at various concerts and charity functions in the Warrnambool district. She has been studying singing for many years and is currently studying with Mrs Merran Adams for an Associate Diploma in Classical Singing.

#### **Helen Mountfort - Cello**

Helen Mountfort studied composition at Victoria University, Wellington, New Zealand. Since coming to Melbourne she has been writing and performing with Not Drowning Waving and My Friend The Chocolate Cake. She has collaborated with other composers on film scores for *Proof, What I Have Written, That Eye the Sky* and *Hammers Over the Anvil*. Her compositions have featured at the Composing Women's Festival and Contemporary Music Events Company's *Metrodome* event.

#### **Martin Muir - Tenor**

Martin Muir graduated from the Australian National University with an honours degree in Music in 1994. During his student years he was involved in a number of opera productions, including as Basilio and Curzio in *The Marriage of Figaro*, Lucano, First Soldier and Valetto in *The Coronation of Poppea*, Bastien in *Bastien and Bastienne*, and most recently Mr Love in *Three's Company*. He has sung the role of The Evangelist in *St John's Passion* and has performed major works including *Die Schöne Müllerin* and *Dichterliebe*. During 1995, his first season with the VSO, he was involved in *Les Pêcheurs des Perles* and *Semele* productions. Following this season he spent several months touring with The Song Company, which included the 1995 Barossa International Music Festival. Most recently he has appeared as Spoletta in the *Tosca* excerpt of the *Puccini Spectacular* and is covering Hadji in the forthcoming VSO *Lakmé* production. He is currently a full-time member of the Victoria State Opera Chorus.

#### **Simon Myers - Bass Trombone**

Following his graduation from the V.C.A. and overseas study, Simon has regularly appeared with professional musical ensembles including the West Australian Symphony Orchestra and the Melbourne Symphony Orchestra. Recent musical productions include *Phantom of the*

*Opera, 42nd Street, Scrooge* and *West Side Story*. On-going work includes recording sessions and work with well-known jazz ensembles, including the Moovin' and Groovin' Orchestra, Swinging Sidewalks and the recently formed Pearly Shells. Simon has worked with David Chesworth on many projects including *Lucina* with Chamber Made Opera.

#### **Howard Neil - Director**

Howard Neil worked in professional theatre in New Zealand before travelling to England, where he worked for four years in George Mitchell's Black and White Minstrel Company. He returned to New Zealand to begin a career in television, first as a designer and later as a director, working on a diverse range of projects from light entertainment to live current affairs. He moved to Melbourne in 1980 and joined Crawford Productions directing *The Sullivans, Cop Shop, The Flying Doctors, Prime Time* and *Carsons Law*. He has directed stage productions of *The Boyfriend, Hello Dolly* and *Dames at Sea* (in New Zealand), and *Pippin, Bourke Street Blues* and *Fanny Girl* (in Melbourne). In recent years he has devised a children's television series based on the Moore Raymond *Smiley* books and a lifestyle program promoting Australian wine and food. This is his second association with the Port Fairy Spring Music Festival.

#### **Peter Neville - Percussion**

Peter is a much sought-after percussionist who is a regular member of *Elision* and *Chronochrome* as well as The David Chesworth Ensemble. He has worked casually with the MSO since 1982 including a 1987 tour of Japan and the Elton John tour. Music theatre credits include *Cats, West Side Story, Hello Dolly* and *Cho Cho San*. Opera credits include *Lucina* and *The Two Executioners* (Chesworth) and *Medea* (Kerry) with Chamber Made Opera. He has worked in various rock groups and world music ensembles and has written music for *Desoxy* and *Handspan* theatre. He most recently performed with the Balanescu Quartet and Meryl Tankard Australian Dance Theatre at the Barossa Music Festival premiere of *Possessed*.

#### **Richard O'Shaughnessy - Tenor**

Richard continues his association with the Port Fairy Festival in the role of "Tom" in *Paternity*.

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#### **Nehama Patkin - Pianist and Educator**

Nehama Patkin is one of Australia's foremost performers and educators. Her work spans the

field of solo piano recitals, playing concertos with orchestra, accompanying, teaching, adjudicating, examining, singing, creating, producing and directing shows. She has travelled the world extensively during the past three decades performing and teaching in many countries including USA, UK, New Zealand, Israel, Iceland, Finland, Sweden, Korea, Brazil, Canada and many parts of Europe, including a performance with the Hamburg Symphony Orchestra.

During this year Nehama has taught and performed in Colorado, Chicago, Utah, Brazil and Hawaii. In August, two young students - Sophie Thomas and Kate Robson who also play violin, cello and flute toured with Nehama to Hawaii where all three gave a recital for the Honolulu piano Teachers' Association. Another student, Sam Ng travelled to Perth with her last month to perform a concerto with orchestra at the Perth Suzuki Spring conference. Nehama also performed a concerto, gave lectures to teachers and parents, and taught young students. Nehama's 'Proms for Preps' concerts for primary school children are renowned in Victoria for both their entertainment and educational value. These take place in December of each year at the Victorian Arts Centre.

Nehama's reputation as an inspiring and illuminating teacher of both the traditional and Suzuki methods is highly recognised and she is often invited to be a guest lecturer and to give master classes. Many of her past students grace concert platforms throughout the world, including Rebecca Chambers and David Tong.

Her academic achievements which include a Master of Music degree have been enhanced by other honours including the Avon Spirit of Achievement award for Women for Excellence in the Arts, and being a finalist in BHP's Pursuit of Excellence awards. Nehama also serves on a number of committees including the Malcolm Sargent Cancer Fund for children.

#### **Manfred Pohlenz - Baritone**

Manfred performed a number of operatic roles with companies in Australia and the USA. These include Schiarrone (Tosca) under the acclaimed director John Copley, Fiorello and Dr Bartolo (Il Barbiere di Siviglia), Schaunard (La Bohème), Leporello (Don Giovanni), Silvio (I Pagliacci) and Zuniga (Carmen).

In addition he has performed a number of roles in oratorio including *Messiah*, *Christmas Oratorio*, *Elijah* and *Brahms Requiem*. He has toured for Opera Queensland and has performed as a soloist for ABC Radio on Sunday Live. Manfred has studied at the Juilliard School of Music (New York City) and holds degrees from Queensland Conservatorium of Music and Elder Conservatorium, University of Adelaide. He has been awarded numerous prizes including most recently the Fletcher Jones Aria Award.

#### **Steven Ritchie - Singer**

Melbourne born Steven Ritchie first studied acting at St Martin's Theatre school and at the National Theatre. Subsequent parts in theatre have included: "Pastrana", The Australian premier of "Sweeney Todd". Steven spent two years in England studying and performing in tours of "Joseph and the Amazing Technicolour Dreamcoat", "Swan Esther" and "Aladdin". In Australia Steven has also appeared in "Side by Side by Sondheim" (Universal Theatre Melbourne), "A Dinner Engagement" (Port Fairy Music Festival and a season at Mietta's), "Voraciously Vocal" (Port Fairy Music Festival and Morning Melodies at the Melbourne Concert Hall), "Agape" (Melbourne Park), "The Transposed Heads" (Malthouse) and "Perfectly Porter" (Ballarat Opera Festival and subsequent tour). Steven has also appeared in Moonface in "The Magic Faraway Tree", Big Ears in "Noddy - A Toyland Musical" and Pooh Bear in "Winnie The Pooh" throughout Australia for Garry Gimivan Attractions. Most recently Steven played the role of Martin in "Martin and Gina" (Playbox Theatre), Charles Kingsford Smith in "Smithy The Musical" (Melbourne Concert Hall) "Romantic Notions" with Melissa Langton and Mark Jones at Cafe K, and with John Foreman added to that team. In "A One Night Stand With..." an AIDS Benefit Concert at the Comedy Theatre Melbourne. He has also sang on "Good Morning Australia".

#### **Anna-Lee Robertson - Soprano**

Anna-Lee is currently in her third year at the Faculty of Music, University of Melbourne where she studies voice with Bettine McCaughan. She has had much experience on stage, including singing with the Australian Childrens Choir in 1995. Anna-Lee was also a

member of the Melbourne Chorale in 1995. Earlier this year she understudied the role of Princess Violetta in *Giovanni* by Alfred Hill for the Faculty of Music. Anna-Lee received the 1995 Bettine McCaughan award for most promising singer under 25 years and the Mrs Taylor of Ballarat Scholarship in 1996.

#### **Ben Robertson - Double-Bass**

A lyrical approach to the Double Bass, flawless intonation, and great musical depth make Ben Robertson an outstanding performer who is always in demand. Ben has performed with most of Australia's leading creative musicians including Graeme Lyall, Don Burrows, Dale Barlow, Vince Jones, John Sangster, Brian Brown, Paul Grabowsky and Tony Gould, as well as visiting overseas artists such as Lee Konitz, and Randy Brecker. His extensive recording credits also include Olivia Newton-John, Debbie Byrne, the Black Sorrows, Christine Sullivan and Doug DeVries. Ben recently played a season at Ronnie Scotts in London and currently leads his own group 'Songhouse'. Into a busy schedule of recording and performing Ben manages to fit a teaching position at the Victorian College of the Arts and a keen interest in the cricket.

1996 saw Ben performing with Saxophone master Ernie Watts, Lee Konitz, touring with the Aus-Scan Sextet (representing Australia with Joe Chindamo and Dale Barlow) and releasing a trio CD with Geoff Hughes and Allan Browne called 'The Drop'.

#### **Jan Russ - Singer**

Previous to her Casting Director/Assistant Producer position with the Grundy Organisation, and having worked on "Boney", "Prisoner" "Australia's Most Wanted" and of course "Neighbours", Jan was employed with Crawford Productions as Casting Assistant with "Carson's Law", "Cop Shop" and "All The Rivers Run". Her background was in Light Entertainment and Variety, mostly in New Zealand for Television One Avalon, where she began as a Production Assistant and moved onto Floor Manager, and worked both as a performer and behind the scenes encompassing many areas, involved in scripting, ie: sketches for comedy, questions, etc. for game shows as well as auditioning artists for variety talent show, pre and post production, warm-

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ups, organising audiences, all production assistant and floor manager responsibilities, plus close production work involved with game shows, a great amount of input in comedy series including "Pop The Question", "The Wonderful World of Fred Dagg", "The Entertainers", "Ready to Roll", "All Things Being Equal", "The Les Deverett Variety Hour", "Do As I Say", "The Grunt Machine" and the "Brian Edwards Show" to name but a few.

In April 1995 she appeared at the George Fairfax Studio in "Marilyn Remembered". Roles placed in New Zealand theatre included: Dolly Levi in "Hello Dolly", Mona Kent in "Dames at Sea", Hortense in "Boyfriend", Sadie Thompson in "Rain". Roles in Australian Theatre included: Lady Babby in "Charlie Girl", Maria in "Man of La Mancha", Tzeitel in "Fiddler on the Roof", Milk Maid in "Oliver". Jan also starred in the comedy lead of the Brodziak production of "Godspell".

#### **Robert Schubert - Clarinet**

Robert Schubert joined the staff at the VCA from his position as Principal Clarinet with the Orchestra Ensemble Kanazawa, Japan. He studied clarinet with Alfred Prinz, Larry Combs, Roland de Kant, Philip Mieschel and James Campbell and chamber music with



Menahem Pressler and Anton Kuerti. He is a graduate of the VCA, and has studied at the Banff Centre School of performing Arts, the Royal Conservatory of Music in Toronto, as well as Participating in summer academies and master classes in Switzerland, Canada, Japan and America.

Robert has been actively involved in chamber ensembles for over 15 years, and maintains a high profile as a solo performer.

#### **Michael Sharmon - Singer**

Michael's training includes studying singing with Gary May, studying drama with Bruce Kerr and Shakespeare Workshop by Kim Durban. In 1995 he completed Acting 1, Acting 2 and Acting 3 - Film and Television Acting at Swinburn Performing Arts University of Technology. He graduated with certificate from full time performance course at Bartuccio's Dance and Promotion Centre.

Experience includes appearance in the VSO's productions of "Aida" in which he played a Soldier, "Don Giovanni" when he played the Waiter, Sherpa and Porter. He has also appeared in a short film "Physical and Political".

Michael played a henchman in Kosky's production of "Nabucco" with the Australian Opera. He appeared in solo and ensemble singing roles "I Am Australian Bright Stars Australia Day" show, a TV variety program "In Carol's Arms", appearances in TV show "Neighbours".

#### **Carol Shelbourn - Singer**

Carol Shelbourn was born in London where she appeared in musical revue and was a member of a folk duo. She arrived here in 1980 and in 1985 took up entertaining again, mainly as an actor. She has appeared in many and diverse shows, ranging from musical melodrama through farce to drama. The melodramas include "Lily, the Felon's Daughter", "The Spectre of Wycombe Manor" and the quintessential "East Lynne" where she played Cornelia. Comedies include the role of Niamh Kinnore in "The Patrick Pearse Motel" Madame Arcati in Noel Coward's "Blithe Spirit", Lucy in "Alphabetical Order" Aunt Martha in "Arsenic and Old Lace", Fiona Foster in Alan Ayckbourn's "How the Other Half Loves" and Miss Archie in Noel Coward's delightful "Waiting in the Wings".

There have been challenging roles in "Pack of

Lies" as Barbara, and Portia Kingsbury in "Morning Sacrifice". Her most recent forays include Timothy's mother in "Salad Days", Anna Baker in Alan Ayckbourn's "Time and Time Again" and she has just finished a season as Miss Marple in "Murder at the Vicarage". However, Carol says her greatest challenge so far was in 1993 when she dusted off her tap shoes for the role of Maxine in "Stepping Out".

#### **Darren Steffen - Electric Bass**

Darren completed a Bachelor of Music on Double Bass at the Elder Conservatorium, University of Adelaide. Seasons with the Adelaide Chorus,

the South Australian State Opera, the Victorian State Opera and Chamber

Made Opera followed. Electric Bass credits include work with Ballyhoo,

Madam Bones Brothel, Larry Maluma, Peter Coombes, Circus Oz and Elston.

Hocking and Wood's national production of *Hair*.

#### **Michael Strong - County Court Judge and Librettist**

Michael Strong is a Judge of the County Court of Victoria, with a lifelong interest in the musical theatre. He has appeared in numerous amateur theatrical productions and concerts and has been a member of the Victoria State Opera chorus for the past twelve years. He has written a number of humorous and satirical songs.

This libretto, Michael's first, was the result of a suggestion from Michael Easton that they should collaborate in the creation of a courtroom drama, with music. You be the judge!

#### **James Tait - Baritone**

James has sung, acted, directed, stage managed, played double bass in the orchestra in about 35 productions of the Warrnambool Theatre Company. He recalls lead roles in "Sound of Music", "Gondoliers", "Trial by Jury", "Fiddler on the Roof", "Orpheus in the Underworld" and chorus and support roles in other productions in which he dimly recalls being the one killed and carried off.

Shy of this danger his preferred singing is a choral/small ensemble works, for which he has formed the Warrnambool Symphony Orchestra

Chorus, performing opera choruses with the Warrnambool Symphony Orchestra. He comes to "Paternity" straight from Warrnambool Theatre Company's "Oklahoma" and looks forward to again remaining on stage to the final curtain in "Paternity".

#### **Arabella Teniswood - Pianist and Chamber Musician**

Young Australian musician, Arabella Teniswood, is currently based in Melbourne where she is active as both soloist and chamber musician.

Born in 1975, Arabella commenced piano studies at the age of five under the tuition of her mother, Gaye. In more recent years, her teachers have included the eminent musicians Michael Kieran Harvey and Keith Humble; the influence and guidance of both she regards as crucial to her development.

At present, Arabella's interests lie with the music of JS Bach and that of our own century. Excited by the surge of an Australian music identity, she aspires to contribute through the exploration of these areas.

#### **Jeannie Van de Velde - Soprano**

Jeannie Van de Velde graduated from the Victorian College of the Arts in 1987 with a Diploma of Arts in Music, and completed two years at the VCA Opera Studio. She performs regularly in concert, opera and music theatre, and is establishing a reputation for the performance of contemporary and baroque repertoire.

Since 1988, Jeannie Van de Velde has performed such roles as Hilda in Michael Easton's *The Obelisk*, Little Redinka in the Victorian State Opera's schools' opera production of Easton's *Little Redinka*, and Dido in Wendy Joseph's 1992 production of *Dido and Aeneas* at St Martins. She was nominated for Best Female in a Supporting Role in the 1990 Green Room Awards for her performance in *Treason of Images*' season of Handel's *Belshazzar*, directed by Barrie Kosky.

Since 1993, Jeannie Van de Velde has, appeared as soloist with *The Tudor Choristers and Ensemble Esterhaza*; performed and recorded *André Greenwell's Passion*; and appeared in *Afterward! From a Tower - a season of performances devised and directed by Liza Lim and Domenico de Clario*.

Jeannie Van de Velde appeared in the world premiere season of Liza Lim's *The Oresteia*, presented by *Treason of Images* (Director, Barrie Kosky) and the *Elision* contemporary music ensemble, and recorded this work for release and international distribution by Ricordi in 1994.

Jeannie Van de Velde was a member of *The Song Company* from July 1994 until August 1995. Her performances with the company have included seasons of *Martin Wesley-Smith's Quito*, *Purcell's Indian Queen and King Arthur*, performances of *Bach's Cantata No. 140 Wachet Auf*, *Monteverdi's Magnificat*, *Vivaldi's Gloria and Vaughan Williams' Mass in G Minor*, tours to New Zealand and regional Australia, a concert for the *Brisbane Biennial*, and a recording of works by *Josquin des Prés* for the *Tall Poppies* label, in addition to concerts as part of the company's annual Sydney series.

She has worked with directors *Nicholas Routley*, *Anthony Jennings* and *Roland Peelman* and has performed new Australian works by *Colin Bright*, *Nigel Butterley*, *Andrew Shultz*, *Gillian Whitehead*, *Martin Wesley-Smith*, *Caroline Szeto*, *Anne Boyd*, *Moya Henderson* and *Frank Nuyts*.

Since returning to Melbourne, Jeannie Van de



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Velde's engagements have included return to The Song Company to perform Purcell's Indian Queen for the Barossa Music Festival and a tour of The Last Supper to Japan for Theatreworks.

#### **Victoria Chorale**

Founded in October 1993, the Victoria Chorale has quickly established itself as an important element of the musical life of the City of Melbourne.

Under the direction of Val J Pyers - founder, and for 28 years Artistic Director of The Melbourne Chorale - The Victoria Chorale has, in its short life, given regular appearances before Melbourne audiences in programs of its own devising or as a guest artist for some other body. In the latter capacity, it has sung for, among others, the Australian Musicians' Guild, the music department of Monash University, the Castlemaine State Festival, the Victoria State Opera, the Collins Street Grand Music Promenade, the Italian Cultural Institute, the Sandy Beach Centre and the Melbourne International Festival of Arts.

Its patron is the noted Italian musician, Claudio Scimone. Under Maestro Scimone's direction, an augmented Victoria Chorale of just on 160 singers gave a highly acclaimed performance of Verdi's *Requiem* at the Melbourne Town Hall in November 1995.

The Victoria Chorale, at present maintains two permanent groups - an auditioned evening choir of about 50 men and women choristers and a more informal afternoon group of enthusiastic older singers. This latter group regularly sings for people in nursing homes and hostels, elderly citizens' groups, service clubs and charities such as Save the Children and Community Aid Abroad.

It should also be noted that taking choral music to the wider Victorian community is an important focus in the work of the Victoria Chorale. By the end of 1996 the choir will have taken programs to various organisations in Ararat, Ballarat, Bacchus Marsh, Benalla, Castlemaine, Clunes, Daylesford, Port Fairy and Queenscliff.

#### **Len Vorster - Artistic Director, Piano**

Len Vorster migrated from South Africa to Australia in 1983 and has since established himself as a leading pianist and accompanist.

He has performed in the UK, South Africa, Hong Kong; and made his concerto debut with the Cape Town Symphony Orchestra in 1976. Most recently he performed Mozart Piano Concerto K595 with the Melbourne Musicians and in June Michael Easton's *Piano Concerto on Australian Themes* with the Chamber Orchestra of Geelong. This work will be recorded for CD with the State Orchestra of Victoria in December, before Len Vorster tours it with the Heidelberg Orchestra in Europe in January 1997.

He performs regularly with singers Rita Hunter, Margaret Haggart, Joanna Cole, Wendy Grose, Helen Noonan, Ian Cousins and Michael Terry. He has worked with Eilene Haman, Lauris Elms, Ann Mackay, Deborah Riedel, Amanda Colliver, Elizabeth Campbell, Peter Coleman-Wright, Gerald English and Hartley Newnham (Schoenberg's *Pierrot Lunaire*). His work with instrumentalists include performances with violinists Carl Pini, Elizabeth Wallfisch, Jane Peters, James Buswell and flautists Trevor Wye, Frederick Shade, and Andras Adorjan. In 1995 he gave two piano recitals with British pianist John McCabe. This will be released on CD later this year.

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He has released numerous recordings of solo and duo-piano music with Michael Easton, and four CD's, with Lauris Elms (contralto), Frederick Shade (flute), Deborah de Graaff (clarinet) and Tom Paulin (cornet). In 1995 and 1996 he was engaged to be artistic director of a series of CDs featuring music published by G. Schirmer, destined for international release.

In January 1996 Len Vorster performed in the Melbourne Summer Live Festival and in the Sydney Festival.

Len Vorster teaches piano at Melbourne University and The Victorian College of the Arts and is Artistic Director of the Port Fairy Spring Music Festival and of Celebrations for the Victorian Arts Centre.

#### **Elizabeth Wallfisch - Violin**

Elizabeth Wallfisch is an outstanding concerto and recital soloist specialising in "period" violin performance. She undertakes a busy schedule of concerts, recordings and broadcasts, both as concerto soloist (often directing from the violin), and as a recitalist in regular performances with cellist Richard Tunnicliffe and harpsichordist/fortepianist Paul Nicholson. She regularly leads the Orchestra of the Age of Enlightenment and the Raglan Baroque Players, with Nicholas Kraemer and, occasionally, the London Classical Players under Roger Norrington.

For Virgin Classics' "Veritas" label, Elizabeth Wallfisch has recorded the complete violin concerti by Bach (including those reconstructed from Bach's harpsichord concertos in D minor and G minor), and Haydn (including the *Sinfonia Concertante*).

In 1994 Hyperion released the first complete recording for over thirty years of Locatelli Violin Concertos Op 3, *L'Arte del Violino*, performed by Elizabeth Wallfisch with Raglan Baroque Players under Nicholas Kraemer. This was voted "Best Recording Solo with Orchestra (17th/18th Century)" by the panel of the Cannes Classical Awards and awarded at the 1995 MIDEM conference in Cannes.

Other recent projects with Hyperion include Elizabeth as Director for *Locatelli Concerti Grossi Op 1* with Raglan Baroque Players, released in July 1995. A solo recording of Bach *Solo Sonatas and Partitas* for Hyperion has been made and is due for release in 1996.

While enjoying the reputation she has earned as

a specialist in "early" violin repertoire, Elizabeth Wallfisch continues to perform works from the later periods. She has performed the Spohr Concerto No. 8 for the BBC with the Ulster Orchestra under Roy Goodman, The Brahms Double Concerto with her husband Raphael Wallfisch, the Viotti Concerto No. 22 with the Hanover Band and the Brahms Violin Concerto with the Orchestra of the Age of Enlightenment under Sir Charles Mackerras.

Elizabeth Wallfisch makes regular visits to her native Australia where, in 1992 and 1994, she was welcomed as "Artist in Residence" at Melbourne University. In September 1993 she returned with The Locatelli Trio for a four week tour. In March 1995 she gave a series of concerts at the Sydney Art Gallery with the Brandenburg Orchestra of Australia, and returns in August 1996 for performances of Vivaldi's *Four Seasons* at the Sydney Opera House and the Melbourne Concert Hall. She makes a further visit in the Autumn of 1996 for concerts with Richard Tunnicliffe and Paul Nicholson including appearances at the Melbourne International, the Port Fairy and Barossa Valley festivals.

She recently undertook a tour as soloist in Mozart's *Violin Concerto in D Major, K218* with the Orchestra of the Age of Enlightenment under Frans Bruggen, and performed with the OAE again in Paris as soloist/leader under Gustav Leonhardt in March. Further trio concerts, concerto engagements and recordings will take place throughout the year.

Elizabeth Wallfisch's teaching commitments continue at the Royal Academy of Music and in 1996 she takes up a position as Professor of Baroque violin at the Royal Conservatoire in The Hague.

#### **Andrew White - Singer**

English born singer, songwriter, guitarist. Andrew now resides in Auckland where he has supported international acts such as **The Indigo Girls, Taj Mahal, Ottmar Leibert, Michelle Shocked, Davy Dobbyn** over the past two years.

In America his releases, including tracks on five sampler albums, have sold in excess of 500,000. The album 'ISLANDS', a collaboration with 1995 grammy-nominated American artist David Arkenstone, reached No. 6 on the billboard New Age charts.



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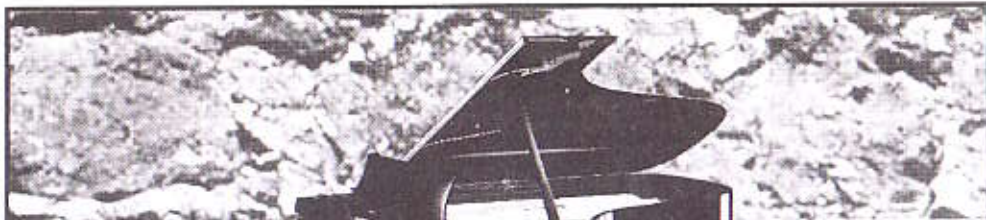


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#### Acknowledgments

Michael EASTON's *Cocktail Suite* Ballet receives its World premiere on 11 October and his Accordion Concerto receives its World premier on 13 October. David CHESWORTH's *Conversations with the King* and Howard NEIL's *Top Hat, White Ties and Tails* receive their World premieres on 12 October. Michael EASTON's and Michael STRONG's extracts from *Paternity* receives their World premiere on 13 October and are exclusive to the 1996 Port Fairy Spring Music Festival.

Marion Montgomery and Laurie Holloway late night performances and Ian Partridge singing SCHUBERT's *Winterreise* are exclusive to the 1996 Port Fairy Spring Music Festival.

All details correct at time of printing. The Port Fairy Spring Music Festival reserves the right to vary without notice programs, artists and/or venues as may become necessary. All sales are final.

The Port Fairy Spring Music Festival gratefully acknowledges the support of the Government of Victoria through Arts Victoria. The 1996 Port Fairy Spring Music Festival is presented with the much appreciated assistance of **Melbourne Savage Club; Rydge's on Flinders Hotel, Melbourne; The Victorian Health Promotion Foundation; Qantas; G Schirmer (Australia); Australian German Association; Read Kelly (Solicitors); Yamaha Music; Paul Bram; Port Press; Riteway Supermarket, Port Fairy; the Shire of Moyne; and the generous support of the Friends of the Festival, the Australian Broadcasting Corporation, The Australia Council and Mercedes Benz.**

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