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SPRING MUSIC  
FESTIVAL 2003



*A feast of Italian culture with an Australian twist!*



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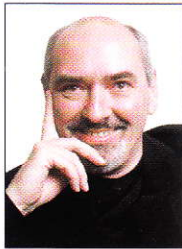
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## INTRODUCTION FROM MICHAEL EASTON ARAM, FESTIVAL DIRECTOR.

Welcome to the 14th Port Fairy Spring Music Festival.

Port Fairy is an easy three and a half-hour journey on the Princes Highway west of Melbourne. The excellent road takes you through some charming towns of the Western District and there are excellent places for refreshment of all kinds along the way.



Port Fairy is a picturesque fishing village with many buildings of great historic value.

The joy of the festival is the ability to arrive, park the car and then take a leisurely stroll to the various venues, all within easy walking distance.

There is a vast array of colourful, friendly restaurants and their helpful staff will be only too willing to assist you.

Accommodation ranges from the luxurious to the more budget orientated but is still clean, quiet and comfortable.

Local attractions include a world-class golf course, excellent walks on the shore, Tower Hill, an extinct [hopefully!] volcano that teams with local flora and fauna. Amongst all of this there is a veritable feast of musical delights, which our artistic director will give more information on. As each concert lasts seldom more than one hour including an informative pre-concert talk, there is plenty of time to take in a coffee or drink.

We are sure that your stay in Port Fairy will be a happy one and we look forward to meeting you.

**Michael J. Easton** ARAM, Festival Director.

## JENNIFER WHITEHEAD, FESTIVAL CHAIRMAN

This year, as well as looking at a wonderful heritage of Italian music, we present a celebration of song, an appreciation of youth, and a pianistic program in recognition of the 14 years of Yamaha support we have enjoyed.



Thank you sincerely to our sponsors. I would like to draw your attention to their acknowledgment on the back of the brochure.

We wish you a relaxed and congenial weekend of delightful music making in Port Fairy.

**Jennifer Whitehead**, Festival Chairman

## A MESSAGE FROM ARTS VICTORIA

As Director of Arts Victoria, it is my pleasure to welcome you to the 14th Port Fairy Spring Music Festival.



Port Fairy Spring Music Festival is one of Victoria's major regional festivals and provides opportunities for regional and metropolitan audiences to experience classical and contemporary ensemble music from Australian and overseas artists. This year the Festival celebrates classical Italian music with an Australian twist and will feature a diverse program of music and theatre. An important component of the Festival is the masterclass series which will provide valuable development skills for local musicians, composers and conductors.

Port Fairy, with its unique charm and ambience is the perfect environment to experience three days of stimulating and enchanting classical and new music. I invite you to enjoy a taste of Italy, right here in Victoria.

**Penny Hutchinson**, Director of Arts Victoria

## ERICH FACKERT, ARTISTIC DIRECTOR

As Artistic Director and conductor in residence I am delighted to be so closely connected with such a prestigious regional festival, which not only attracts international performers but also international audiences.



This year we celebrate a feast of Italian and Australian culture. Italy has one of the most colourful musical histories and we shall represent everything from the Golden Age of Italian music to the present day.

The hub of the festival is a fully staged performance of Puccini's best-loved opera, *Tosca*, with brilliant young singers and a full orchestra. This is a joint production with Melbourne City Opera and Lavazza.

For other performances, we are re-joined by the brilliant T'ang Quartet from Singapore, who have just returned from performances in the USA.

Apart from their major concert to launch the festival there will also be a lighter concert at the School Hall.

Other star performers include soprano Margaret Haggart of Opera Australia and English National Opera fame, with pianist Len Vorster and The Song Company from Sydney.

Please peruse the program carefully as there is something for everyone including a lecture on the Puccini dynasty by eminent English composer Michael Hurd, and on a lighter note a performance based on the life of Anna Russell and a touch of jazz with Nina Ferro and Joe Chindamo.

Please feel free to speak with the artists: this is not a formal affair, just a weekend of fine music, food and frivolity.

Please enjoy!

**Erich Fackert**, Artistic Director

## A MUSICAL INTRODUCTION

Italy!, Music! – for most people the words are more or less synonymous, and rightly so! What the world owes to Italian music is almost beyond computation. Little wonder that composers still use Italian to indicate the nuances of interpretation that notes alone cannot quite encompass. One way or another, Italian music and Italian musicians have dominated the European cultural scene for centuries!

Take the simple nuts and bolts. Without the ingenuity of the 11th century monk, Guido of Arezzo, musical notation would not be what it is today. Without the invention of moveable type by the Venetian Ottavino dei Petrucci at the end of the 16th century, the printing and publication of music would not be possible. Then there is the violin – unthinkable without the inspired craftsmanship of Nicolo Amati, Antonio Stradivari, and the Guanari family! Add to these Bartolomeo Christofori's invention of 1711, the piano.

Alongside such developments came the great composer-performers – Corelli, Vivaldi, Locatelli, Tartini, Geminiani –

and the musical forms their virtuosity brought into existence: the Sonatas, Sinfonias, and Concerti. Above all, the invention of that all-embracing form of dramatic expression: the Opera and its unbroken line of great composers, from Montverdi, through Pergolesi, Jommelli, Cimarosa, Paisiello, Cherubini, Spontini, Rossini, Bellini, Donizetti, and Verdi, to Puccini and Luigi Dallapiccola, who explored the art of bel canto and delighted audiences throughout the world with their unrivalled command of melody and dramatic insight.

By the 18th century, Italy was exporting both its music and its musicians throughout Europe. And even if you were a foreigner, as Handel and Mozart were, quick to appreciate, it was the Italian style of composition that one had to assimilate if you were to make your mark as a credible composer. Add to this the subtle influence of the country and its life-style – the warmth and colour of the South inspiring the greatest minds of the North, whether poet or painter, sculptor or composer. What would the art of Handel, Mozart, Mendelssohn, Berlioz, Debussy and countless other composers be without the warmth and generosity of spirit that their experience of Italy brought to their lives? Italy, it may be safely argued, gave nourishment to Western music – and, indeed, all the arts!

Michael Hurd

## 1. SCHOOLS CONCERT

TIME: 2.00 PM – 3.00 PM VENUE: School Hall

### Gold coin donation

For many young people music is one of the horrors of life and yet once hooked, they never look back. This programme introduces opera in a fun way with the highly

entertaining Margaret Haggart, Erich Fackert, members of Melbourne City Opera, narrated by Michael Easton. A fun way to spend an afternoon, even if you are not a child!

## 2. ITALIAN MADRIGALS

TIME: 7.00 PM VENUE: Village Green

### Choir of Ormond College with conductor Douglas Lawrence

#### Free opening event with local Italian foods available.

The madrigal was a light-hearted choral entertainment often used to celebrate important seasons of the year and the usual stories of love lost and found. The English madrigal was rather more robust in its intent and some of Purcell's madrigals would bring a blush to the most open minded person. Purcell cleverly wrote independent verses for the voices but sung together numerous sexual innuendi arise.

The madrigal is unfairly pilloried by the *hey noni no* school of thought which severely diminishes the beauty of these works.

### Choir of Ormond College

Since its founding in 1982 The Choir of Ormond College at the University of Melbourne has come to be regarded as one of the finest choirs of its type in the world. The choir

is made up of 24 singers, most of whom are past or present members of the college.

Under the direction of Conductor, Douglas Lawrence, the choir has built an international reputation in concert performances, on commercial recording and through broadcast. The Danish Press recently described the ensemble as ...one of the world's most virtuoso chamber choirs...



In Australia The Choir of Ormond College has appeared for Musica Viva, the ABC, the Melbourne Festival and the Melbourne International Festival of Organ and Harpsichord, for the Victorian Arts Centre, at the South Grampians Festival and at the Port Fairy Spring Music Festival.

The Choir has toured New Zealand and Japan and, since 1985, has, every alternate year, performed in Europe and the UK at the request of major festivals and leading venues. It has developed a large discography of commercially released, and critically acclaimed, recordings made both in the studio and at live performances. Naxos will release their recording of the complete works of Barber in 2004.

### 3. THE T'ANG QUARTET THE EDA RITCHEE OPENING CONCERT

**Ng Yu Ying** - violin      **Ang Chek Meng** - violin  
**Lionel Tan** - viola      **Leslie Tan** - cello

1. Joseph Haydn (1932-1809) Quartet Op 76 no 2
2. Dmitri Shostakovich (1906-1975) E flat quartet Op 9

The festival welcomes the return of this young, vibrant and dedicated quartet. This opening concert is a must for anyone interested in true chamber music performance.

*It is encouraging that the support of the National Arts Council of Singapore once again provided for international travel and again demonstrates the effective cultural partnership with Singapore sustained by our Memorandum of Agreement who assisted with local costs.*

'T'ang' signifies the golden age of the arts in Asia - the T'ang Dynasty (206BC - 907AD). The name 'T'ang' is also an acronym of the players' last names.

Singapore's only full time professional quartet has scooped numerous awards and glowing reviews. The Quartet was formed with unanimity of purpose: to break new ground by

### 4. NINA FERRO WITH JOE CHINDAMO

Remarkable and versatile, Nina Ferro is capable of singing anything that melts the heart – truly a great lady of song. Teamed with Joe Chindamo, a formidable duo is born. Testimony to their artistry is their exquisite CD "Tender is the Night" which features some of the world's most loved ballads and standards. This recording consistently topped the Australian Independent label charts since its release and is in constant demand in Japan. At Port Fairy Spring Festival they will perform a variety of style, and in honour of this year's theme they will celebrate their heritage by treating us to some beautiful Italian songs. Be prepared to be romanced and seduced.

Joe Chindamo, winner of the 2002 'MO' award for instrumental jazz performer of the year, is widely acknowledged as one of Australia's greatest jazz pianists.



But this doesn't tell the full story since Joe's music defies characterisation. His ability to reinvent himself ensures that every project acts as a new window into the soul of the artist.

TIME: 8.00 -9.00 PM

VENUE: Cinema

extending the sheer fun and enjoyment of classical music to a larger audience and to set new standards of artistic achievement. The four musicians, trained individually in London and Moscow, conceived of forming a quartet while playing in the Singapore Symphony Orchestra.



In 1997, the T'ang Quartet was selected by Paul Katz of the Cleveland Quartet from among seven other professional quartets to be the first resident ensemble in the string quartet performance program at the Shepherd School of Music, Rice University. There they received training from Paul and Martha Katz and Norman Fischer. With Kenneth Goldsmith they trained in the Classical style and with period instruments.

Since 1992, the Quartet has performed widely in concerts in the USA, South East Asia and in China. The Quartet is also very active in outreach concerts and has performed in a wide variety of venues from schools to discotheques, and been filmed by MTV-Asia. Performances in past seasons include the opening recital of the 1999-2000 Chamber Music Series of the Round Top Festival Institute in Texas and at the Great Lakes Festival in Michigan, the Aspen Music Festival in Colorado and the Aspen-Salida Concert Series.

TIME: 9.30 -11.00 PM

VENUE: Drill Hall

#### Nina Ferro

Born in Australia, Nina was classically trained in voice. In 1991, during her last year of school, she joined the Hotter than Six jazz band – a band popular for its young musicians. While working regularly around Melbourne, she studied at the Victorian College of the Arts. Hotter than Six has travelled interstate and overseas. This year three tours include Europe, taking in the Edinburgh "Fringe" Festival, Brecon and various Festivals in France, Japan for the "Kobe Jazz Festival and the USA for another performance at the Sacramento Jazz Jubilee. Nina has featured with many other bands and worked with Don Burrows, Bob Sedergreen and Bob Barnard.

#### Joe Chindamo

Pianist and composer, Joe Chindamo is the eldest son of Italian immigrants, who came to Australia in search of a better life. As a young boy Joe, along with his brother Domenic, on drums, spent most Saturday nights playing accordion at local Italian functions.

At 18, Joe attended Melbourne State College, where he received his first formal piano lesson and studied classical music for the first time. He soon became the preferred pianist of just about every film composer in town, including Bruce Smeaton, Brian May, Bruce Rowlands, Nigel Westlake and Paul Grabowsky, and later of visiting international composers, Jerry Goldsmith and Angelo Badalamenti.

He has toured extensively through Europe, the US, Japan and Argentina and recorded and played with international jazz artists such as the late Ray Brown, Billy Cobham, Lee Konitz, Mike and Randy Brecker, Frank Morgan, Mark Turner, Ernie Watts, Ravi Coltrane, Larry Coryell and James Morrison.

Never one to rest on his laurels he travelled to Italy on at least three occasions throughout the past 15 years in order to further his classical piano studies. His teachers in Naples were Alexander Hincef and Massimo Bertuccio.

## 5. AMEB STARS IN THE MAKING KE LIN - PIANO

Presented by the AMEB.

1. Liszt - Après une lecture de Dante, fantasia quasi una sonata from the second Year of Pilgrimage
2. Liszt - Faust Waltz
3. Poulenc - Caprice Italien from Napoli Suite
4. Grainger - In Dahomey
4. Kats-Chernin - Variations in a Serious Black Dress

Continuing on from the success of last year's 'AMEB Stars in the Making' recital, and with the Festival's commitment to showcasing exciting young talent, the Australian Music Examinations Board (AMEB) is proud to present one of its distinguished young graduates, Ke Lin.

One of Australia's most promising young pianists, twenty-one year old Ke Lin is a fourth year student at the University of Melbourne, studying piano with Glenn Riddle. He was recently awarded the Faculty of Music's prestigious \$5000 Roger Pearson Scholarship. Ke has an extensive concerto and solo repertoire - his favorite repertoire being the virtuoso works from the Romantic era and the early twentieth century.

## 6. ITALIAN LECTURE

**Michael Hurd – the Puccini Dynasty.**

The Puccini Family are one of Italy's oldest and most prestigious families. Michael Hurd takes us on a fascinating journey through the history of the Puccinis.

Michael Hurd was born in Gloucester in 1928 and received his musical education at Oxford University and as a pupil of Sir Lennox Berkeley. After six years as Professor of Theory at the Royal Marines School of Music he settled in

## 7. VIVALDI & MORE

**Choir of Ormond College with conductor Douglas Lawrence**

**Rhys Boak - organist**  
**Kate McBride - soprano**      **Lucy Anderson - soprano**  
**Elizabeth Anderson - mezzo soprano**

**Antonio Vivaldi (1567-1643) - Gloria**  
 Monteverdi - Cantate Domino  
 Palestrina - Sicut Cervus  
 Gesualdo - O vos omnes  
 Gabrieli - Jubilate Deo

*The Gloria is normally performed with orchestra, but today it will be performed with organ, oboe and trumpet accompaniment.*

TIME: 10.00 - 11.00 AM

VENUE: Cinema

A Melbourne Symphony Orchestra Young Artist in 2000, he has recorded both solo and chamber works for ABC FM. In 2000 he was awarded a Licentiate of Music, Australia (LMusA) with Distinction from the Australian Music Examinations Board, as a result also winning the Victorian Music Teachers' Association Kault Prize for Best AMEB Diploma candidate.



The AMEB tradition started in 1887 at the Universities of Adelaide and Melbourne, emerging in 1918 as a national body. Originally offering music examinations only, Speech and Drama examinations were later added. Today the AMEB is the most widely-used assessment system in these fields of study in Australia. It is also the only examination body with formal links to the major Australian Universities and Ministers for Education.

The AMEB's success in developing standards of performance and scholarship has been achieved through the support of teachers in all States. Our syllabuses are reviewed and developed in direct consultation with the people who use our examination system, and written by leading teachers and performers. With the assistance of its examiners, the Board will continue to work in association with teachers to provide encouragement for students and a sense of achievement. The Board believes that its activities ultimately lead to the enhancement of the cultural life of our community.

TIME: 10.00 - 11.00 AM

VENUE: Lecture Hall

Hampshire, where he has since worked as a freelance composer and author. His music, published exclusively by Novello, includes three operas and many works for chorus and orchestra. His 'pop' cantatas, beginning with 'Jonah-man Jazz' (1966), have delighted children all over the world. Among his seventeen books are pioneer biographies of Rutland Boughton and Ivor Gurney.



TIME: 11.30 AM - 12.30 PM

VENUE: St John's Church

Vivaldi was one of the major figures of the baroque period. He lived in Venice and taught music at an all-girls orphanage for most of his life. He was a master of the violin and often performed his own works.

He is widely known as the composer of concertos, and wrote religious works and operas. The *Gloria* has become his most popular religious work, full of memorable musical passages true to the "Vivaldi sound" and nearly too much fun for a church-going event.

After his death he was all but forgotten for 200 years until his works were discovered early in this century. He has since become one of the world's most popular baroque composers.



## 8.24 ITALIAN SONGS & ARIAS

Margaret Haggart - soprano    Len Vorster - piano

When G. Schirmer first published '24 Songs and Arias' little did they know that they had written the bible for classical singers. Every teacher has a well-thumbed copy of this outstanding compilation of a range of various Italian Arias and a healthy selection of Neapolitan songs to lighten even

TIME: 2.00 - 3.00 PM

VENUE: Lecture Hall

the most serious lesson. In probably a world first, opera diva Margaret Haggart, whose experience covers the English National Opera, Covent Garden and our own Opera Australia, will perform the majority of these works with brilliant Australian pianist Len Vorster.



## 9. MELBOURNE MANDOLIN ORCHESTRA

1. Domenico Cimarosa, Gli Orazi e Curiazi  
*Largo sostenuto, Allegro con brio*
2. Antonio Vivaldi, Concerto in C major  
for 2 solo mandolins and 2 solo guitars and orchestra
3. I. Bitelli, San Giusto
4. Enrico Toselli, Serenata for mandolincello and orchestra
5. Italian Song Selection, arr. Kurt Jensen
6. Michelle Nelson, "Amorevolezza" Suite, 2 movements
7. Mario Maciocchi, I Puritani

The Melbourne Mandolin Orchestra is an ensemble formed over thirty years ago featuring mandolins, mandolas, mando-cello, guitars

TIME: 2.00 - 3.00 PM

VENUE: Drill Hall

and double bass thrilling audiences with its unique sound. It performs works composed specifically for mandolin orchestras as well as arrangements from music for more traditional orchestras. The MMO has toured in Japan and Europe, where in 1993 it competed successfully against the best European mandolin orchestras at the inaugural International Mandolin Orchestra Competition. The MMO enjoys an enviable reputation within Australia's musical community and includes professional and amateur musicians with a breadth of experience both within Australia and overseas.



## 10. LO STILE ITALIANO -

A TRIBUTE TO ITALIAN STYLE

Elizabeth Anderson - harpsichord

Over centuries, Italian style has been admired and often imitated by foreigners. This programme explores examples from famous Italian composers, as well as imitations by English, Flemish, French and German masters.

1. Antonio Vivaldi (1678-1741) transcribed by J.S. Bach  
*Allegro, Larghetto, Allegro*
2. Giulio Caccini (1550-1610)  
*Amarilli, mia bella*, set by Peter Phillips (1521-1628)
3. Girolamo Frescobaldi (1538-1643) *Capriccio Pastorale*
4. Jan Pieterszoon Sweelinck (1562-162)  
*Ballo del granduca*
5. Françoise Couperin (1668-1733)  
*Et Cetera*, from *Ritratto di Amore*
6. Domenico Scarlatti (1685-1757) *Two Sonatas*
7. Pietro Domenico Paradies (1707-91) Sonata No.10 in D major *Vivace, Presto*
8. J.S. Bach (1685-1750) Italian Concerto  
*Allegro, Andante, Presto*

TIME: 3.30 - 4.30 PM

VENUE: St John's Church

Elizabeth Anderson has established herself as one of Australia's busiest, and most sought-after harpsichordists. Twelve overseas tours have seen her play at festivals, in concert halls, and in recitals in churches including the Kaiser Friedrich Gedächtnis Kirche in Berlin, in St James' Church, Piccadilly, in the Basilica Dei Frari in Venice and in 1991 she was engaged for concerts of harpsichord and guitar, and of organ and harpsichord as part of Australian Week in Venice in Vicenza.



For the ABC she has made live and studio broadcasts. In 1989 she took part in Instrumental Makers of Australia, a series of programs for ABC FM radio, acting as presenter, interviewer, and performer and she has recorded for Radio Denmark and has made television commercials for Gucci for Singapore Television.

Her CD recordings include on the Move Label the critically acclaimed, complete Goldberg Variations by J.S. Bach which she has presented in live performances in Berlin, at the Castlemaine State Festival and in Melbourne's Collins Street Grand Music Promenade, solo recordings of harpsichord works by Couperin, Soler, Rameau and Scarlatti entitled *Fandango* and another featuring repertoire of Forqueray, Duphy and Balbastre entitled, *Portraits From the Salons of Paris*, a program she has presented as one of a series of recitals at the Barossa Music Festival.

She has appeared in Japan in harpsichord with organ concerts and has been soloist with the State Orchestra of Victoria in twelve performances of Frank Martin's Harpsichord Concerto as part of the Australia Ballet's season of, *Las Hermanas*, performances repeated in Sydney and Adelaide with the Australian Opera & Ballet Orchestra and the Adelaide Symphony Orchestra. She has presented solo recital programs - *Hungarian Rock & Other Fantasies for Harpsichord* at the Close of the Millenium and a *Homage to Bach* at the Adelaide Festival. During 2001, she presented her program, based on the life of convict, John Grant, at the City of London Festival.

## 11. T'ANG QUARTET - BREAKS LOOSE

Not only are the T'angs one of the world's leading international quartets with a formidable programme of both standard works, contemporary works and music of their native Singapore, but they also enjoy letting their hair down

TIME: 3.30 - 4.30 PM

VENUE: The School Hall

and having fun, extending even to disco and rock.. The Straits Times describe them as 'one of the few groups that take the stuffed shirt out of classical music'. This will be ideally seen in their light music concert at the School Hall.



**12. SONG COMPANY**

The renaissance literally meaning 'rebirth' was the golden age of Italian music from 1400-1600. It was a time when composers used freer techniques but based their music on former models from the middle ages (even though that term failed to exist at the time). The music is full of lush harmonies, static but elegant melodies and full of musical variety. This acapella group combining their excellent singing with the heavenly acoustic of St John's Anglican Church is a recipe for musical magic.

1. Anonymous Florentine - Trionfo di Bacco
2. Claudio Monteverdi (1567-1643) - Lamento d'Arianna
3. Andrea Gabrieli (1532/3-1585) - Anchor che col partire
4. Adriano Banchieri (1567-1634) - Trattenemento
5. Andrea Gabrieli (1532/3-1585) - Forestier inamorao
6. Giaches de Wert (1535-1596) - Sorgi e rischiara
7. Gesualdo da Venosa - Moro Lasso
8. Giovanni Gabrieli (c.1554/7-1612) - Scherza Amarilli
9. 10. Orazio Vecchi (1550-1605) - Bando del Asino

**Roland Peelman** - artistic director  
**Ruth Kilpatrick** - soprano     **Nicole Thomson** - soprano  
**Jo Burton** - alto                 **Andrew Sutherland** - tenor  
**Mark Donnelly** - baritone       **Clive Birch** - bass

Presented by:



Under the leadership of Roland Peelman, who became Artistic Director in 1990, The Song Company's main focus has been

**13. LAVAZZA GALA OPERA**

**PRESENTATION:**

**"TOSCA" BY GIACOMO PUCCINI**

**Erich Fackert** - Conductor  
**Dr Joseph Talia** - Director  
**Paul Kathner** - Designer

**Glenda Beeston** - Floria Tosca  
**Thomas Bult** - Mario Cavaradossi  
**Ian Cousins** - Baron Scarpia  
**Laurence Meikle** - Cesare Angelotti  
**Michael Strong** - Sacristan  
**Marco Cinque** - Spoletta  
**Ralph Poppenbeek** - Sciarrone  
**Saira Luther** - Shepherd Boy

Presented by: **LAVAZZA**

Set in Rome in the early 1800s Tosca aligns itself with La Boheme as one of the most celebrated operas of our time.

Tosca is a story of love, lust, political intrigue and ultimate betrayal. The beautiful Tosca is one of the most famous Divas of her time. She is passionate in her love for the

**TIME: 5.00 - 6.00 PM**

**VENUE: St John's Church**

the music by emigrating composers during the 15th and 16th century, selected classics of the 20th century (Berio's Sinfonia and Stockhausen's Stimmung), an extensive and ongoing international commissioning program and even a long-running cabaret show. In addition, the ensemble continues to be involved in some of the most innovative contemporary music theatre in Australia and actively promotes Australian music overseas.



Regular international tours have taken The Song Company to some of the most prestigious festivals and venues around the world. The Alberta Music and Arts Review described its performance of Quito as 'phenomenal - how one would wish for such an ensemble in Canada...', the Danish national newspaper Politiken hailed the ensemble's performance of Stimmung 'utter bliss'. On Good Friday 2000, The Song Company was broadcast live from London's Temple Church by the BBC-radio. In 2001, the group received high accolades from a number of leading German newspapers. 'Ravishing sound by the Australian vocal sextet The Song Company' was the headline in the Frankfurter Allgemeine whilst according to the Rheingau Echo 'the concert given by the fantastic vocal ensemble The Song Company of Australia' was 'one of the highlights of the Rheingau Festival'. The Frankfurter Rundschau wrote that 'the six Australians sang with utmost flexibility, remarkable accuracy of ensemble, pure intonation, clear articulation and a great deal of humour'.

In 2002 the Song Company released new CD recordings and continued its commitment to the regional centres in Australia. An 18-concert debut tour to the USA is took place during April and in July the ensemble performed by invitation at a number of summer festivals in six European countries.

**TIME: 8.00 - 11.00 PM**

**VENUE: Cinema**

painter and political activist Mario Cavaradossi; she is fervent in her religious beliefs, but contradicts them daily through her open and tempestuous love affair with Mario. These fiery characteristics and her passionate defense of her lover inflame Baron Scarpia with an unrequited lustful passion. Scarpia, the Roman chief of police, and Mario's political nemesis, determines to send Mario to the scaffold, and take Tosca to his bed.

The brilliant, passionate and uncompromising characters collide live on stage in Melbourne City Opera's magnificent production of Tosca (in conjunction with the Port Fairy Spring Music Festival.

Dr Joseph Talia,  
 Director, Melbourne City Opera



Though most musical forms have come into existence through a process of gradual evolution, Opera is one of the few that can be said to have a definite beginning involving a definite place and the work of musicians who can be named. The time is around 1580, the place Florence, and the people a group of musicians and intellectuals who met at the Salon of Count Giovanni de' Bardi to debate the matters of scientific and artistic interest. They are usually referred to as the Camerata, and the term has been extended to include the musicians who met under the auspices of Jacopo Corsi in the 1590s.

Count Bardi's friends were particularly concerned with the way the ancient Greeks had used music to express emotions. Believing that their dramas had been sung, they concluded that the best effect would be obtained from a single line of melody that followed the natural rhythms of speech. Polyphony (the weaving together of many strands of melody, as found in most Church music) was to be dethroned in favour of Monody. They applied their theories to dramas they had in mind, thus bringing Opera into existence.

Their first attempt dates from 1594 when Jacopo Corsi and Jacopo Peri set to music Rinuccini's 'Dafne'. Only part of the music has survived, but Caccini's 'Euridices', written for the wedding of Maria de' Medici in October 1600, has come down to us in its entirety. Opera really got off the ground, however, in 1607 with the performance of Claudio Monteverdi's 'Orefo' at the court of Duke Guglielmo Gonzaga of Mantua, who was himself something of a composer. This had the advantage of being by a composer of supreme genius and subtle dramatic insight.

The new form of entertainment was eagerly taken up by the rival Italian courts, and in 1637 became available to a wider public when the first Opera House was opened in Venice. Other cities took up the challenge, so that in order to satisfy an ever-increasing demand, operas began to develop certain conventions, rather in the way that assembly-lines work best to a pattern. Chief among the conventions was the division of the music into Recitative and Aria – the Recitative being functional and carrying the main ingredients of the plot in a simple melodic form, as near to speech as possible and supported not by the orchestra but by simple chords played, usually, by a keyboard instrument. The Aria, on the other hand, was reserved for the expression of emotional situations by means of a formal melody designed to show off the skills of the singer. This took on a three-part form known as Aria da Capo – the two outer sections being identical, save for the singers' decorative embellishments second time round. The middle section provided a necessary contrast. But because the outer sections always expressed the same emotion, regardless of what the middle section might have to say, the Aria inevitably held up the action until the Recitative could carry it forward again. Moreover, it was not thought proper to deal with more than

one emotion at a time! The stop-start effect could be offset somewhat by ensuring that successive arias always dealt with different emotions. This type of opera, which was essentially geared to exploiting the talents of super-star singers, is perhaps best exemplified for modern audiences in Handel's outstanding contribution to the genre.

Though Mozart began from the same basis, his operas soon developed less rigid formal patterns. Arias, recitatives, duets and ensembles are still present, but are now varied in form and feeling and designed to express changing emotions, so that the drama can be developed through them and not by means of the recitative alone. Add to this his supreme dramatic skills and Shakespearean understanding of the complexities of human nature, and it can be readily understood why his operas still dominate the stage.

This melding of the basic elements of opera continued throughout the 19th century, so that it is eventually no longer possible to think in terms of separate arias linked by functional recitative. Instead, we find a continuous stream of music – sometimes blossoming into full-blown melody, sometimes retreating into something more workaday, and always giving prominent role to the orchestra, which no longer functions as a mere accompaniment to the vocal line but plays an important part in developing the drama.

In the 19th century operas began to explore national characteristics – not only with regard to the drama itself, but also in matters of musical style and accent. Through the apparent innocent medium of opera it was even possible to express ideas that authority might find subversive. Not for nothing did the supporters of Italian unification chant "Viva Verdi", knowing full well that their justified praise could also be decoded as "Viva Vittorio Emanuele, Re D'Italia"! Even more powerful in the cause of national unification was Wagner's exploitation of German mythology – the 'Ring' cycle being as potent a symbol of nationalism as anyone could imagine!

So far as the nature of opera itself was concerned, it was Wagner's decision to turn his back on the alternation between arias and recitative, however flexibly conceived, and adopt instead a symphonic approach whereby the orchestra would carry the main burden of expressing the drama by means of a continuously developing stream of representative themes (*leitmotifs*) that would stand for characters, ideas, and emotions – to be woven together as a symphonic whole against which the voice would project the words in naturalistic melodic fragments. Fundamentally different from the Italian approach to opera, which always remained true to pure melody, it was the major contribution to the operatic mix that the 19th century had to offer.

Since then, it has largely been a matter of composers adjusting their pick of possible operatic approaches according to the needs of the drama, so that it was possible for an 'advanced' composer such as Stravinsky to return to 18th century principles when he came to write 'The Rake's Progress'! But whatever approach is adopted, whether it be Puccini's sumptuous arias blending more or less seamlessly into a mosaic of melodic fragments (his relaxed equivalent of *leitmotiv*), or Richard Strauss's love-affair with the human voice that combined effortlessly with his orchestral wizardry, the result is the same: the creation of perhaps the most profound means of exploring the drama of human life. For make no mistake: music can add a dimension to drama unlike any other. Through its magic we can live and breathe the emotions of the protagonists, enter their secret thoughts and see into their very hearts, and in so doing learn about ourselves and the drama of our own lives.

**Michael Hurd**

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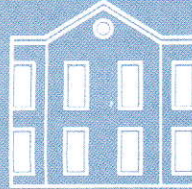
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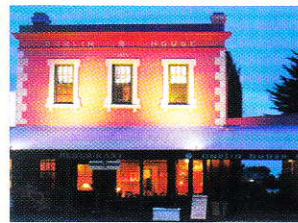
Guests' lounge, breakfast room and terrace share panoramic vista of river and direct access to wharf only metres away. Five en-suite rooms with queen or twin beds.

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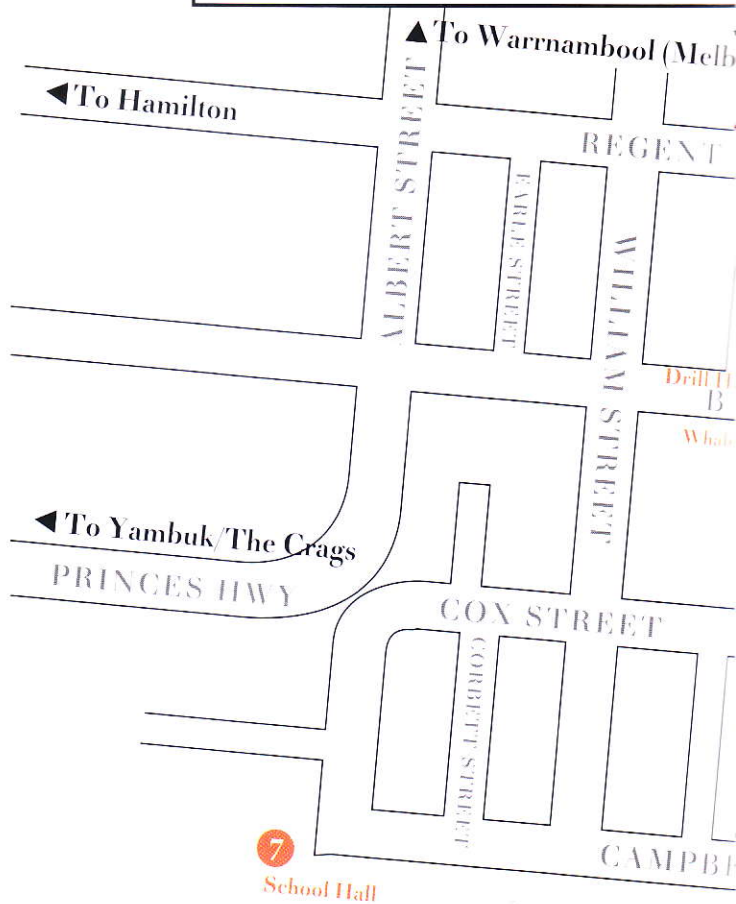
Phone: 03 5568 2022 Email: [dublin@standard.net.au](mailto:dublin@standard.net.au)

# WELCOME TO THE PORT FAIRY

# HOW TO MAKE YOUR BOOKING

## VENUES

- |                           |              |
|---------------------------|--------------|
| ① St John's Church        | ⑤ Drill Hal  |
| ② The Lecture Hall        | ⑥ The Victo  |
| ③ Cinema/Community Centre | ⑦ School H   |
| ④ Festival Marquee        | ⑧ Star of th |



- Simply fill in the number of tickets required next to the amount (full-price or concession) on the order form on the next page.
- Then complete your personal details on the reverse side of the Ticket Order Form.
- Remove this entire order form and send, with your payment details to:

Angela Beagley  
 Port Fairy Spring Music Festival  
 PO Box 53, Port Fairy VIC 3284

OR

Fax both sides, ensuring your credit card, address, contact telephone and concession details (if appropriate) are included to:

Fax: 03 5568 2069

## STUDENT PACKAGE

The following concerts are offered to full-time students under the age of 25 for \$5.00 per concert - provided at least three concerts are booked:

Concert	Price X no. of tickets	Amount
<b>SATURDAY 11TH OCTOBER 2003</b>		
07. Vivaldi and More	\$5 x	\$
09. Melbourne Mandolin Orch.	\$5 x	\$
11. T'ang Quartet	\$5 x	\$
<b>SUNDAY 12TH OCTOBER 2003</b>		
15. Brenton Broadstock	\$5 x	\$
19. Frank Wibaut	\$5 x	\$
22. Percy Grainger Youth Orchestra	\$5 x	\$
<b>TOTAL (transfer to main order form):</b>		<b>\$</b>

**Conditions:** Refunds will not be given on these tickets. A maximum of 20 tickets per concert will be available at this price. A photocopy of your full-time Student card will be required with the booking.

Doors open 15 minutes before each concert.

Latecomers will not be admitted into the auditorium until there is a suitable break in the music.

Eating, drinking and smoking are not permitted inside the auditorium, and the use of cameras, video cameras and recording equipment is strictly forbidden.

Mobile phones and watch alarms must be turned off.

**Dress Code** Casual

# TICKET ORDER FORM

Please supply the following tickets:

## FRIDAY 10<sup>TH</sup> OCTOBER

	Normal Price X no. of tickets	Concession X no. of tickets	Amount
03. The T'ang Quartet (8.00-9.00 pm)	\$25 x	\$20 x	\$
04. Nina Ferro with Joe Chindamo (9.30-11.00 pm)	\$15 x	\$12 x	\$

## SATURDAY 11<sup>TH</sup> OCTOBER

	Normal Price X no. of tickets	Concession X no. of tickets	Amount
05. AMEB Stars in the Making / Ke Lin, piano (10.00-11.00 am)	\$10 x	Children under 16 free	\$
06. Italian Lecture / Michael Hurd - The Puccini Dynasty (10-11 am)	\$15 x	\$12 x	\$
07. Vivaldi and More / Choir of Ormond College (11.30-12.30 pm)	\$20 x	\$16 x	\$
08. 24 Italian Songs & Arias / Margaret Haggart (2.00-3.00 pm)	\$20 x	\$16 x	\$
09. Melbourne Mandolin Orchestra (2.00-3.00 pm)	\$20 x	\$16 x	\$
10. Lo Stile Italiano - Elizabeth Anderson, harpsichord (3.30-4.30 pm)	\$20 x	\$16 x	\$
11. The T'ang Quartet - Breaks Loose (3.30-4.30 pm)	\$25 x	\$20 x	\$
12. Song Company (5.00-6.00 pm)	\$25 x	\$20 x	\$
13. Gala Opera Presentation - Tosca (8.00-11.00 pm)	\$45 x	\$36 x	\$

## SUNDAY 13<sup>TH</sup> OCTOBER

14. Thomas Talmacs, violin (10.00-11.00 am)	\$18 x	\$15 x	\$
15. Brenton Broadstock's Composers (10.00-11.00 am)	\$15 x	\$12 x	\$
16. William Chen - "Life Cycle" (11.30-12.30 pm)	\$20 x	\$16 x	\$
17. Organ Recital / Douglas Lawrence (11.30-12.30 pm)	\$20 x	\$16 x	\$
18. Friends for Lunch <i>includes a light lunch</i> (12.45-1.45 pm)	\$25 x	N/A	\$
19. Italian Connections / Frank Wibaut (2.00-3.00 pm)	\$20 x	\$16 x	\$
20. Un Aperitivo Dell' Amore / Xenia Hanusiak, soprano (2-3 pm)	\$18 x	\$15 x	\$
21. The Percy Grainger Youth Orchestra (3.30-5.00 pm)	\$20 x	\$16 x	\$
22. Perfect Timing: The Life of Anna Russell (7.30-9.00 pm)	\$20 x	\$16 x	\$

**STUDENT PACKAGE TOTAL (if applicable): \$**

Payment (tick one box)

Cheque/money order payable to Port Fairy Spring Music Festival

**TOTAL: \$**

Please charge my credit card:  Bankcard  Mastercard  Visa

PLEASE MAKE SURE YOU HAVE COMPLETED BOTH SIDES OF THIS ORDER FORM

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Signature: \_\_\_\_\_

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Night: \_\_\_\_\_

### Concession details

(type of concession; eg. aged, unemployed, disabled, student)

Concession number: \_\_\_\_\_

Concession ticket prices apply to means tested holders of Government pensions, such as Age, Invalid, TPI and Supporting parent pensions, Unemployed, full-time Student. Please quote your concession number on the booking form in the space provided or enclose a photocopy of your Student Concession pass if you are booking tickets with the **Student Package**. **Travel concessions, Seniors Cards and Veteran Affairs Gold or White Treatment Cards may not be used as proof of eligibility as they are not means tested.**

### REFUND POLICY

A refund will be paid (by cheque) on the price paid for the tickets provided the unwanted tickets have been received by the ticket office (**PO Box 53, Port Fairy VIC 3284**) before **11.00 am on Friday 11th October 2001**. After this time no refunds will be issued.

### TICKET EXCHANGE FACILITY

For the benefit of Festival patrons wishing to make last-minute changes, a ticket exchange board will be set-up in the Festival Marquee.

# SPRING MUSIC FESTIVAL 2003



Please note: there will be no admission to concerts without tickets. All ticket sales final. Festival reserves the right to alter, cancel, change performers as necessary.

All programs and performers subject to change without notice

**14. THOMAS TALMACS**

**TIME: 10.00 - 11.00 AM**

**VENUE: School Hall**

with Timothy Young, Piano

1. Tomaso Antonio Vitali (1663-1745)  
Chaconne in G minor
2. Sergei Prokofiev (1891-1953)  
Sonata for violin and piano in D major, opus 94a  
i. Moderato      ii. Scherzo  
iii. Andante      iv. Allegro con brio
3. Nicolo Paganini (1782-1840)  
Solo Caprice in C major, opus 1 no. 11
4. Paganini  
La Campanella Rondo (3rd movement from 2nd concerto)
5. Henryk Wieniawski (1835-1880)  
Scherzo Tarantelle, opus 16

This incredible young violinist from Sydney will perform virtuoso Italian music. He has worked with Erich Fackert and comes highly recommended.

Among the most outstanding young musicians in Australia, violinist Thomas Talmacs is now in his first year at the Sydney Conservatorium of Music continuing seven years of study with Mr. Alex Todicescu. With established orchestras Thomas has performed violin concertos by Mozart, Bruch, Prokofiev, Bach and Vivaldi, as well as appearing with the S.B.S. Radio and Television Youth Orchestra (of which he is Concertmaster). Thomas, as solo performance on violin and viola, will make a four concert tour of Europe in September with the Contemporary Chamber Music Group, Ensemble Offspring, and is a regular member of the New Trust Players (Elizabethan Theatre Trust) and the Amadeus Consort in Sydney. He has given solo recitals in Sydney, Brisbane and Zagreb, Croatia.



**15. BRENTON BROADSTOCK'S CONTEMPORARY CHORAL COMPOSERS**

**TIME: 10.00 - 11.00 AM**

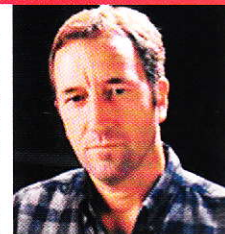
**VENUE: Drill Hall**

Artistic director - Hildy Essex

1. Natalie Williams - Ayo Visto
2. Steven Hodgson - O Vos Omnes
3. Stuart Greenbaum - One Day
4. Linda Kouvaras - Teddy Bear's Picnic
5. Brenton Broadstock - Stations of the Cross
6. Jesmond Grixti - Gejja L-Banda (Here comes the Band)
7. Katy Abbott - Words of Wisdom

Together with Dr Brenton Broadstock, Hildy Essex is the driving force behind the amazing range of new talent emanating from the University of Melbourne. For this year's Festival, they will present a varied programme of works, many of which will be world premiers.

Brenton Broadstock was born in Melbourne in 1952, studied History, Politics and Music at Monash University, and later composition and theory with Donald Freund at Memphis State University in the USA and with Peter Sculthorpe at the University of Sydney. He was awarded the Doctor of Music degree by the University of Melbourne in 1987.



He has won numerous prizes for composition including the Albert Maggs Award; two APRA Music Awards for his orchestral works *The Mountain* and *Toward The Shining Light*. In 1994 he received the Paul Lowin Song Cycle Award, Australia's richest composition prize, for *Bright Tracks* for mezzo soprano and string trio. In 2001 he received the Australian Music Centre's Victorian State Award for Best Composition for *Dark Side* (Symphony No. 5).

In 1999 Broadstock received the prestigious Don Banks Award from the Australia Council, for his contribution to Australian Music. He is currently a Professor and Coordinator of Composition at the Faculty of Music, University of Melbourne.

**16. WILLIAM CHEN -- "LIFE CYCLE" BY HOWARD BLAKE**

**TIME: 11.30 AM - 12.30 PM**

**VENUE: School Hall**

Earlier this year the ABC recorded 'Life Cycle' by Howard Blake as featured on ABC. Howard is best known for his outstanding ballet score, 'The Snowman'. It is one of the most performed ballets. Howard is also a prolific film and TV composer and many famous films bear his name. In 'Life Cycle' a highly expressive diary of the highs and lows of life, brilliant pianist, William Chen, has chosen an enticing selection.

Selections from *Lifecycle* (A sequence of 24 pieces for the piano) by Howard Blake

- |   |   |
|---|---|
| 1. Prelude: Andantino                                   | 18. Isabelle  |
| 3. Impromptu  | 19. Serioso-come una Marcia lenta (theme for the film <i>Mamako</i> ) |
| 5. Walking Song   | 21. Walking in the Air (from the animated film <i>The Snowman</i> )   |
| 7. Chaconne   | 22. Night and Day   |
| 8. Cherzo   | 23. Oberon (a theme for the film <i>A Midsummer Night's Dream</i> )   |
| 9. Ballad   | 24. Make-Believe (from the animated film <i>Granpa</i> )              |
| 12. Berceuse  |   |
| 13. Prelude: Allegro Risoluto                           |   |
| 15. The Music Box (for the film <i>The Changeling</i> ) |   |
| 16. Dance for the Hunters                               |   |

Born in Shanghai in 1972, with two famous pianists as his parents, William Chen was a child prodigy and began studying piano with his father at the age of five.

In 1988 he immigrated with his family to Sydney. In the following year he performed the Rachmaninov Second Piano Concerto at the Proms in the Sydney Town Hall, and, at the Sydney Opera House, he dazzled the audience with Liszt's Mephisto Waltz. William Chen quickly established himself as a prominent young pianist by winning over 30 awards in the following years including the Young Performer of the Year award. He studied with Ms. Elizabeth Powell, Head of Piano Department at the Sydney Conservatorium, and also Lev Vlassenko.



In 1991 the eminent pianist and pedagogue Gyorgy Sebok invited William, then 19, to study with him at Indiana University School of Music, and he became the youngest pianist to receive the Artist Diploma and Music Merit Award. He gained both the BMus and MMus at the Julliard School with Jerome Lowenthal in the USA.

Since then, William Chen has based himself in London working with Professor Christopher Elton at the prestigious Royal Academy of Music and also with Maria Curcio, herself a pupil of Arthur Schnabel.

**17. ORGAN RECITAL**

**TIME: 11.30 AM - 12.30 PM**

**VENUE: St John's Hall**

Douglas Lawrence is Master of Music at Ormond College and organist of St. Francis Church, Melbourne. He has devised a lively programme that will bring our organ to life.

1. Gyorgy Ligeti (1923-) Harmonies
2. Johann Pachelbel (1653-1706)
  - i. Toccata in E minor
  - ii. Fantasia in G minor
  - iii. Ricercare in C minor
3. Philip (Alban) Nunn (1961-)
 

Three pieces from Via Crucis (The way of the cross) (Australian premiere)
4. Johann Sebastian Bach (1685-1750)
  - i. Chorale Prelude on Liebster Jesu, wir sind hier (Dearest Jesu, we are here to hear your word)
  - ii. Prelude in C major BWV 545
5. Steven Hodgson (1980-)
 

Sequence (Australian premiere)
6. Felix Mendelssohn (1809-1847)
 

Prelude and Fugue in C minor

Melbourne-based musician, Douglas Lawrence has a Masters

degree in music from the University of Melbourne and was a member of the Concert Class at the Vienna Academy. He is Master of The Chapel Music at Ormond College, Melbourne, Teacher of Organ at the University of Melbourne, Artistic Director of the South Grampians Sacred Music Festival and Director of Music to The Scots Church, Collins Street, Melbourne. He was Artistic Director of the Melbourne International Festival of Organ & Harpsichord from 1972 until 1986 and in 1991 was awarded the Medal of The Order of Australia for his services to music.



He enjoys an international reputation as a solo organist having performed recitals in St Paul's and Westminster cathedrals in London, Lincoln Cathedral, Christchurch Cathedral, Oxford and St David's Hall, Cardiff, in Notre Dame, Paris, on the organs of Kaiser Friederich and Kaiser Wilhelm, Berlin and in the church of San Marco in Venice. He performs regularly at leading international and early music festivals in Europe and the United Kingdom and has given concerts of music for four-hands for the organ and harpsichord in Japan.

He played the inaugural concert on the organ of the Sydney Opera House and the first solo recital on the organ of the Melbourne Concert hall.

His commercially released recordings include a CD of his performances on the Bamboo Organ of Manila and he was featured as part of the soundtrack for the ABC TV series, SINS.

**18. FRIENDS FOR LUNCH**

**TIME: 12.45 - 1.45 PM**

**VENUE: Drill Hall**

*Includes a light lunch*

Occasionally even the most serious musician likes to let their hair down, at least those who have some. In this

unusual concert, artists from the weekend will perform a diverse selection of unusual music. Not to be missed is the mystery special performer whose name will not be revealed, even under torture!

**19. ITALIAN CONNECTIONS**

**TIME: 2.00 - 3.00 PM**

**VENUE: School Hall**

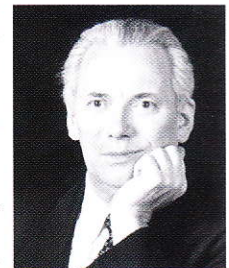
Professor Frank Wibaut will present a programme of his favourite music including Scarlatti and a *pot pourri* of the most popular piano pieces.

Frank Wibaut was born in London of Dutch and English parentage. He won both junior and senior scholarships to the Royal College of Music.

After winning many major first prizes, Wibaut has developed a busy international career. He has played extensively with the leading British orchestras and has now performed over 50 different piano concerti.

His recorded and live broadcasts include: BBC, French, Danish, Italian and Austrian radio. His next major recording project is a boxed set of the complete works for piano and orchestra by Rachmaninov. Frank Wibaut was pianist with the Dartington Piano Trio with whom he toured extensively and made many distinguished recordings.

He currently performs and broadcasts in duo partnerships with some of the world's foremost musicians. In the last ten years, Frank Wibaut has had invitations to perform regularly in Italy, Holland, The Czech Republic, France, Greece, Spain, Finland, Malta, Japan, China, Korea, Malaysia, America and Australia.



Frank Wibaut is much sought after as both teacher and coach and had the distinction of being a Professor of Piano in both the Royal Academy of Music and the Royal College of Music in London. In 1996 he was appointed as Head of Postgraduate Performance Studies to design and run a new postgraduate performance course at the Royal Academy of music.

Frank Wibaut receives invitations to give masterclasses all around the world and to be a member of International competition juries. Currently, Frank Wibaut is Director of the Australian National Academy of Music, Australia's specialist training centre for young musicians.



## 20. UN APERITIVO DELL'AMORE (AN APERITIF OF LOVE)

**Xenia Hanusiak - soprano Timothy Young - piano**

1. Vivaldi Arias - Amato Ben, Seben Sente
2. Donizetti (1797-1848)  
Composizioni da Camera per canto e pianoforte
3. Menotti (1911-)- Canti della Lontananza  
per canto e pianoforte
4. Berberian (1928-1982) - Stripsody
5. Berio (1925-) - Canzoni Popolari
6. Bucchi (1916-1976) - Quattro Liriche

Presented by:



Italy is well known for being at the forefront of innovative music such as Berio. There is a particular Italian feel to the music of this country and each composer is instantly recognisable. Xenia plays a major role in contemporary music as well as maintaining an impressive singing career. In the contemporary field, she has appeared as performer, who has presented many Australian premiers both live and on the ABC. Her programmes combine intellectual demand with sheer frivolity.

Xenia Hanusiak graduated from the Elder Conservatorium with an

## 21. THE PERCY GRAINGER YOUTH ORCHESTRA

Guest conductor - **Erich Fackert**

- 1, Bucchi (1916-1976) - Italian Folk Fantasy
2. Weber (1786-1826)  
Clarinet Concerto in E flat major, No.2 Op.74  
Soloist, Erich Fackert Conductor, Bruce Worland AM
3. Bizet (1838-1875) - Carmen Suite no.1  
Prelude, Aragonaise, Dragoons March, Toreador Song
4. Errante - Destino
5. Bernstein (1918-1990)  
West Side Story selections

Presented by:



## 22. PERFECT TIMING: THE LIFE OF ANNA RUSSELL

A tribute to international concert comedienne extraordinaire Anna (Nibelung) Russell

Written by Wendy Grose

Dramaturg - Peter Stephenson-Jones

**Wendy Grose - actor/soprano Len Vorster - piano**

Anna Russell is undoubtedly one of the twentieth century's most original and loved comedienness. She is best known and loved for her madcap routines - her art songs, folk songs, her lectures on wind instruments she has known and her two most famous pieces, "How to write your own Gilbert and Sullivan opera" and her analysis of Wagner's Ring Cycle.



TIME: 2.00 - 3.00 PM

VENUE: Lecture Hall

honours degree in Percussion and Voice and completed an Arts Degree in English Literature and Drama from the University of Adelaide. Since this time she has performed with all the major Australian companies and ensembles including the symphony orchestras of Adelaide, Queensland, Tasmania and Melbourne, Opera Australia, Victoria State Opera, State Opera of South Australia, State Theatre Company of South Australia, the Australian String Quartet, Opera Queensland, Hotel Pro Forma (Denmark) and Banff Opera (Canada).



Ms. Hanusiak's appearances include the Adelaide, Melbourne, Perth, Sydney and Tasmanian Festivals, Aarhus Festival (Denmark), Banff Festival of Arts (Canada), Next Wave Festival at the Brooklyn Academy of Music (New York), Kennedy Center (Washington), Gruppo Aperto Musica Oggi (Florence), The Esplanade, (Singapore) and the Ljubjana Spring Festival. Ms. Hanusiak's awards include a Churchill Fellowship, Australia Council awards (Music and Theatre Boards) Rio Tinto/Victorian Arts Centre, an Ian Potter Foundation prize and Arts Victoria.

Opera appearances include the role of Serpina in La Serva Padrona for Pisa Opera Summer festival (2001), Ophelia in Wolfgang Rihm's Die Hamlet Machine for the Banff Festival (1999), Grunfeld in Chinese Compass (Hotel Pro Forma- Aarhus Festival, Denmark 1998) and Lieschen (The Coffee Cantata).

Recent performances include critically acclaimed recitals at the Concert Hall, The Esplanade Singapore and the Luigi Cherubini Conservatoria in Florence. Xenia has recorded for ABC, Naxos and Sony Classics.

TIME: 3.30 - 5.00 PM

VENUE: Cinema

A light hearted concert for both the dedicated music lover and the novice who just wants to hear an afternoon of exquisite melody and orchestral excitement. Artistic Director Erich Fackert will perform Weber's rollicking 2nd clarinet concerto under Bruce Worland AM.



Established in 1974 and named after one of Melbourne's greatest musical sons, the orchestra is open to talented young musicians who have completed AMEB Grade 6. With some 85 players, it is frequently asked to perform at various prestigious events around Victoria and interstate.

TIME: 7.30 - 9.00 PM

VENUE: Lecture Hall

After Miss Russell's enlightening analyses and interpretations, classical music was destined never to be seen in quite the same light ever again! Nobody else has managed to make fun of classical music with her exactitude, her special cocktail mix of the cheapest and highest jokes, and her staggeringly perfect timing.



This theatrical production has "Miss Russell" (Wendy Grose) continually bouncing from back stage to on stage, performing many of her most loved pieces (including the analysis of The Ring and the Lady President's Speech) and showing the wonderful true character of this magnificent woman.

Miss Russell is now 91 years old and as lively as ever. She is thrilled about this show and is in regular contact with Wendy Grose. Mind you, she has said that she fears Wendy will "sing her off the map"!

Len Vorster was born in South Africa. He migrated to Australia in 1983 and has since become a pianist in great demand. Apart from an extensive international career, he is on the staff at the University of Melbourne and the VCA.

## ADDITIONAL EVENTS

### ART EXHIBITION : "GUSTOSO AT THE GALLERY"

The artists at the Whalebone Gallery, Port Fairy love to create work to a theme. What could be more inspiring than the aromas, colours, recipes, history and sheer goodness of Italian cuisine.

"Gustoso", our exhibition title, is Italian for "amusing, savoury or tasty" and this will be the flavour of the 2D art, glasswork, sculpture and leadlight creations by our resident artists for the Spring Music Festival. Come and stimulate your visual taste buds at this appetising exhibition - BUONO APPETITO !

## MASTER CLASSES

Co-ordinator : Suzi Mann *Gold coin donation*

One of the aims of the festival when bringing major artists to perform is that they leave a legacy in the area, in this case the encouragement of music making by performers of all ages.

This we do via a series of masterclasses. We are grateful to these artists for their ongoing commitment to this vital aspect of the festival.

Apart from those who perform for the masters, the audience too see how professional musicians prepare their music, and the comments from the masters frequently have instantaneous results.

The successful Master classes will be conducted during the weekend with the following artists:

**Margaret Haggart** - Voice (Sat 5pm, Lecture Hall)  
**Erich Fackert** - Wind (Sun 10am, Lecture Hall)  
**T'ang Quartet** - Strings (Sun. 2pm, St John's Church)  
**William Chen** - Piano (Sun 3.30pm, School Hall)  
**Michael Hurd** - Composition (T.B.A.)

*Certain concerts will have open rehearsals pending ABC sound checks. There will be a list posted in the Marquee.*

## FRIENDS OF THE FESTIVAL

The contribution to the success of the Festival by the "Friends" and supporters is inestimable. A "Friend" is offered advance notice, priority booking and social functions for an annual fee of \$30 single, \$50 double. Their cash contribution and demonstrated support is evidence of the regard the Festival holds in the community.

Tax deductible donations can also be made.

For further information, please collect a membership form from Angela Beagley at the Festival Marquee.



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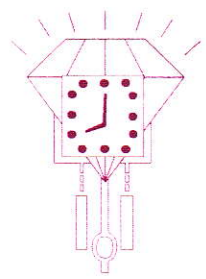
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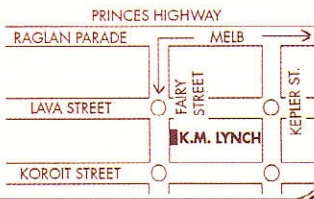
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Erich Fackert	Artistic Director
Paul Clarkson	Administrative Consultant
Dawn Holland	Production Manager
Jennifer Whitehead	Chairman
Mary Tuohy	Vice Chairman
Angela Beagley	Ticketing Co-ordinator
Michael Keyburn	Treasurer
Andrea Lowenthal	Friends of the Festival Co ordinator
James Tait	Overseer of Venues
Margaret Broers	Artist accommodation & ABC Liason
Barry Levinson	Masterclass and Advertising
Joy Potter	Hospitality and Advertising

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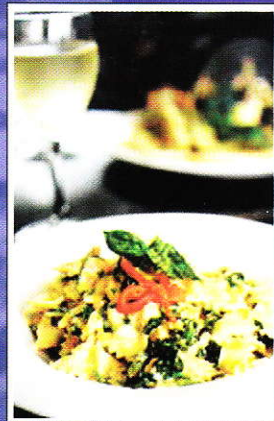
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