

PRELUDE :
SATURDAY 25 -
SUNDAY 26
OCTOBER

FESTIVAL:
THURSDAY 30
OCTOBER -
SUNDAY 2
NOVEMBER



TASMANIAN CHAMBER MUSIC FESTIVAL 2025

RICHMOND/HOBART/HUON VALLEY

taschamberfestival.com.au

Acknowledgement

The Tasmanian Chamber Music Festival acknowledges the traditional owners and continuing custodians of lutruwita/Tasmania.

We pay respect to the Aboriginal community today, and its Elders past and present.

We recognise a history of truth, which acknowledges the impacts of colonisation upon Aboriginal and Torres Strait Islander people and stand for a future that profoundly respects their stories, culture, language and history.

Welcome to the Festival

I wish a very warm welcome to all attendees at this, the seventh since its debut in 2017 under Founding Director Allanah Dopson, whose vision we continue to acknowledge and celebrate.

In 2025 the Festival consists of two distinct parts, the Prelude over two days, and the Keynote over four days, comprising fourteen separate concerts and events.

It gives me particular pleasure to both welcome back previous attendees, as well as those for whom this will be their first experience.

We welcome the largest-ever contingent of artists to perform an extraordinary variety of music, dating from the early seventeenth-century to the present. For many of our performers it will be their debut, and it also gratifying that ensembles already known to our audience will make a most welcome return.

On behalf of the Festival Committee, I thank the Government of Tasmania through Events Tasmania for its continuing and generous support, as well as the individuals whose support as Principal and Supporting Patrons underpins all we do.

My appreciation also goes to the Committee, our Festival Ambassadors, as well as all those individuals and organisations contributing to our success.

May I wish all participants every joy and pleasure throughout the course of the concerts which you will experience over the festival period.

Stephen Block
Director



Welcome from the Premier of Tasmania

The Tasmanian Government strongly supports the Tasmanian Chamber Music Festival.

This year's festival takes place in some of Tasmania's most beautiful heritage locations, ranging from St Luke's in Richmond to the Palais Theatre in Franklin.

Music-lovers will also be treated to the superb acoustics and exciting contemporary design of Hobart's outstanding new Ian Potter Recital Hall.

It's no secret that Tasmania is home to some of the best gourmet produce and cool-climate wines in the world.

I am particularly delighted that festival visitors will be able to enjoy our world-class Tasmanian food and beverages throughout the event.

Together with Tasmania's unique and outstanding natural landscapes, its diverse arts scene drawing its inspiration from those landscapes, I'm sure you will always discover new pleasures in returning to Tasmania for future festivals.

Safe and happy travels.

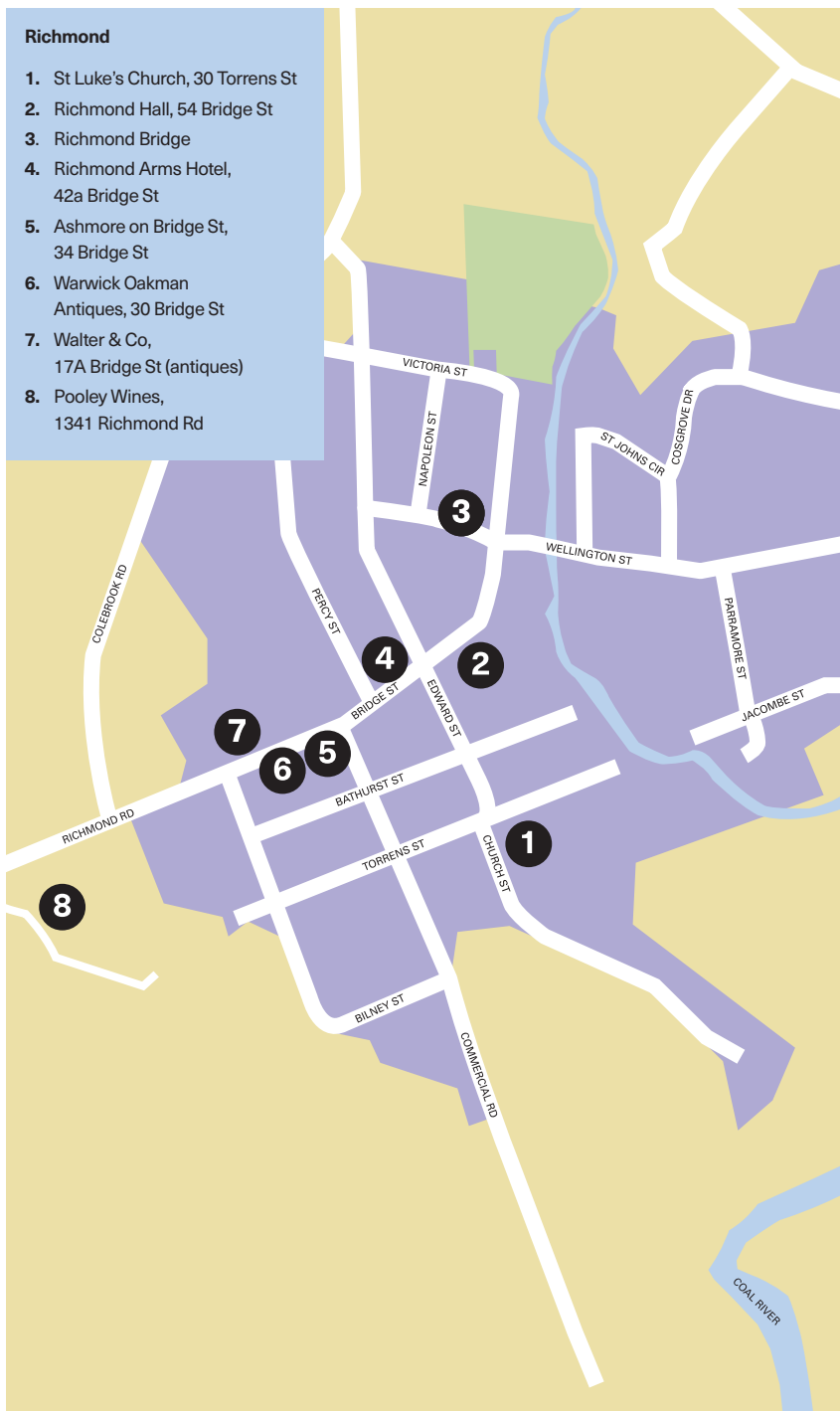
Jeremy Rockcliff MP
Premier of Tasmania



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Festival Prelude Program

Concert One

Saturday
25 October 11am
St Luke's Church, Richmond

Lunch

Saturday
25 October 12.30pm
Richmond Hall, 54 Bridge Street

Concert Two

Saturday
25 October 3pm
St Luke's Church, Richmond

Concert Three

Sunday
26 October 11am
St Luke's Church, Richmond

Concert Four

Sunday
26 October 2:30pm
St Luke's Church, Richmond

Festival Prelude : Concert One

Saturday 25 October 11am
St Luke's Church, Richmond

Joshua Batty (flute),
Ji Won Kim (violin)
Caleb Wright (viola)

LUDWIG VAN BEETHOVEN

Serenade, op 25 in D major (24')

- i. *Entrata. Allegro*
- ii. *Tempo ordinario d'un menuetto*
- iii. *Allegro molto*
- iv. *Andante con variazioni*
- v. *Allegro, scherzando e vivace*
- vi. *Adagio – Allegro vivace e disinvolto*

Joshua Batty (flute)
String Theorem –
Ji Won Kim (violin)
Caleb Wright (viola)
Nicholas McManus (cello)

HARRY SDRAULIG

Cantilena for Flute and Strings (7')

String Theorem

LUDWIG VAN BEETHOVEN

String Trio in G major, op 9/1 (27')

- i. *Adagio – Allegro con brio*
- ii. *Adagio ma non tanto e cantabile*
- iii. *Scherzo. Allegro*
- iv. *Presto*

12.30pm please join us for lunch at the Richmond Hall, 54 Bridge Street (see map)

Program Notes

Apart from a publication date of 1802, little is known for certain about the Serenade op 25 by Ludwig van Beethoven (1770-1827). Was it a commission? Was it composed for anyone in particular? The instrumentation is certainly unusual – flute, violin and viola – but this might point to it being written for intimate, at-home performance. In Beethoven's adopted city of Vienna, domestic music-making was a popular activity. The fact that op 25 is a serenade (i.e. a 'lighter' genre) and eschews drama and tension in favour of tunefulness and transparency, suggest that it was intended for the flourishing household market. The first of the six movements is an *Entrata*, which has a vaguely military air in the way that it continually circles through the notes of common chords. A melodious *Menuetto* follows with the graceful opening theme offset by two contrasting Trio sections, the first for strings alone. The third movement, *Allegro molto*, introduces an agitated element and, for the first time, we hear the minor mode. The fourth movement is in theme and variations form. Here, at the heart of the work, Beethoven delivers a theme of noble simplicity. All three instruments are given opportunities to shine in the succeeding variations. The penultimate movement is a brief *scherzando* and the serenade closes with a rondo marked 'cheerful, lively and easy-going', which neatly sums up the work as a whole.

Speaking of Cantilena for Flute and String Trio, composer Harry Sdraulig writes "This arrangement is a reduction from a fully orchestrated version that will form part of Josh's flute concerto, rather than being natively written for string trio."

Trios of various kinds occupied Beethoven on and off for the better part of twenty years. He officially launched himself as a fresh, new voice in Vienna with the three piano trios op 1, which were premièred in 1794, with the composer at the piano. From Beethoven's so-called 'middle period', we have the 'Ghost' and 'Archduke' trios, also for violin, cello and piano, which were composed in 1808 and 1811 respectively. The *Gassenhauer* (street ditty) trio of 1797 is for the less conventional combination of clarinet, cello and piano (to boost sheet music sales, Beethoven subsequently made a version for violin, cello and piano). Around this time, Beethoven also composed his three string trios op 9. Published in 1798, the op 9 works mark Beethoven's final contribution to the string trio repertoire. The first of the three, op 9 no 1, is in the key of G major. The slow introduction to the first movement gives way to a main section which is full of contrasting ideas – a flirtatious figure, rising scales, wide leaps, a forthright cello melody, to name a few – leading to a sweetly enunciated secondary theme in D. Beethoven draws the three instruments into close proximity in the tender second movement, which is in the unexpected key of E major. Having the three strings in roughly the same register for much of the time brings poignancy and intimacy to this movement. In contrast, the succeeding *Scherzo* makes much use of staccato notes and short, clipped phrases. The finale sets off at a cracking pace which is interrupted only momentarily as the trio hurtles towards a dazzling, breathless close.

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Festival Prelude : Concert Two

Saturday 25 October 3pm
St Luke's Church, Richmond

Joshua Batty (flute)
Alma Moodie Quartet –
Kristian Winther,
Anna da Silva Chen (violins)
James Wannan (viola)
Miles Mullin-Chivers (cello)

SERGEI PROKOFIEV

Flute Quintet in D major
(arr. Lee Bradshaw) (25')

- i. *Moderato*
 - ii. *Scherzo*
 - iii. *Andante*
 - iv. *Allegro con brio*
-

Alma Moodie Quartet

PYOTR TCHAIKOVSKY

String Quartet No 3
in E-flat minor (36')

- i. *Andante sostenuto –
Allegro moderato*
 - ii. *Allegretto vivo
e scherzando*
 - iii. *Andante funebre
e doloroso, ma con moto*
 - iv. *Allegro non troppo
e risoluto*
-



Program Notes

Russian composer Sergei Prokofiev (1891-1953) had a reputation in his youth as a provocateur. All the more surprising, then, that in 1934 he published an article espousing a 'new simplicity' in music – simplicity of melody, simplicity of form. We can hear these things in the Flute Sonata, which was composed in 1943. Its four-movement structure follows the well-established pattern of a moderately paced first movement, quick second movement, slow and tender third movement and rapid finale. And within those movements, clarity and simplicity are the guiding principles. The sonata opens, for instance, with a clear-cut theme that is recognisably in the key of D major with just the right number of 'wrong notes' to surprise and add spice. And, as in a sonata by Haydn or Mozart or Beethoven, we move to the closely related key of A major for the secondary theme. Again, as per Prokofiev's esteemed classical forebears, the two themes are developed in the time-honoured way. But over and above Prokofiev's treatment of theme and form, take note of his attentiveness to instrumental colour, with all registers of the flute – from the dark and shadowy low, to the warm and well-rounded middle to the penetrating and sparkling top – traversed effortlessly (or so it appears) as the music unfurls, builds to climaxes, retreats and dies away. The second movement is brilliant while the third is a soothing lullaby which accommodates a bluesy episode in its middle section, the flute here largely confined to its lowest octave. The flute is heard to dazzling effect in the flamboyant finale, Prokofiev's 'new simplicity' not taking into account the challenge of actually playing the notes, a feat that is anything but simple. Originally written for flute and piano, the Flute Sonata is heard here in an arrangement for flute and string quartet, Prokofiev's piano part having been arranged for strings by Australian composer Lee Bradshaw.

The third and final string quartet by Pyotr Ilych Tchaikovsky (1840-1893) was composed in the space of only a few weeks early in 1876 (before the year was out, Tchaikovsky would complete one of his most famous works, the ballet 'Swan Lake'). The quartet's home key of E-flat minor is noteworthy. This dark and rarely encountered key of six flats points to a seriousness of purpose. The dedication to violinist Ferdinand Laub helps to explain the dark key. Laub, who died in 1875 at the age of 43, was among the players who premièred Tchaikovsky's two previous string quartets. The String Quartet no 3 is, in part, a work of mourning. The opening movement is framed by a doleful episode (complete with funeral march) and the third movement makes clear its mood and intentions in the tempo indication at the head of the score: *Andante funebre e doloroso* (funereal and sorrowful). The second movement, a light and nimble *scherzo*, offers some relief, while also briefly referencing the funeral march from the first movement. The quartet comes to a close with a rustic-sounding finale in E-flat major – more a celebration of life than a meditation upon death.

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Festival Prelude : Concert Three

Sunday 26 October 11am
St Luke's Church, Richmond

Andrew O'Connor (bass-baritone)

Van Diemen's Band

Julia Fredersdorff (violin), Lathika Vithinage (violin),

Karina Schmitz (violin), Laura Vaughan

(viola da gamba), Donald Nicolson (organ),

Simon Martyn-Ellis (theorbo)

DIETERICH BUXTEHUDE

Prelude for Organ in A minor Bux WV 158 (6')

NICOLAUS BRUHNS

De Profundis (Cantata for Bass,
strings and continuo) (13')

Mein Herz ist bereit

(Cantata for Bass,
strings and continuo) (8')

HEINRICH VON BIBER

Ciacona from *Messa Sonora*
Pars 111 C.71 (4')

FRANZ TUNDER

O Jesu Dulcissime (7')

PHILIPP ERLEBACH

Sonata Sesta in F major (10')

DIETERICH BUXTEHUDE

Mein Herz ist bereit (Cantata for Bass,
strings and continuo) (9')

JOHANN SEBASTIAN BACH

Fantasia super *Komm, heiliger Geist* BWV 651 (6')



Program Notes

This concert pays homage to one of the most famous concert series of the Baroque period – the *Abendmusiken* that took place in the north German city of Lübeck. Held in the city's principal church of St Mary's (Marienkirche), the *Abendmusiken* (evening music) placed a whole range of music side by side: organ works, music for instrumental ensemble, and sacred music for voice, often with full choir. The concerts were founded by organist and composer Franz Tunder (1614-1667) and were originally known as Stock Exchange Concerts as they were held on Thursdays in the hour or so before the city's stock exchange opened (Lübeck, a prosperous Hanseatic city, was a trading centre and mercantile hub). Tunder was succeeded at St Mary's by Dietrich Buxtehude (1637-1707) and it was Buxtehude who raised the profile of the concerts, moving them to Sunday afternoons (shrewdly capitalising on a captive audience – the good burghers of Lübeck having attended the Sunday church service), renaming them *Abendmusiken* and enlarging the variety of music on offer.

The organ was the north German instrument par excellence so it is fitting that this concert opens and closes with organ works by Buxtehude and Johann Sebastian Bach (1685-1750). Two vocal works follow the Buxtehude Prelude, both by Nicolaus Bruhns (1665-1697), who came from a north German musical clan and studied with Buxtehude. The cantata *De profundis* is a setting of Psalm 130, 'Out of the depths I have cried to thee, O Lord'. Originally an Italian secular genre, the cantata was repurposed in Lutheran parts becoming a sacred form while retaining its operatic style of vocal delivery. Bruhns capitalises on the dramatic possibilities of the Psalm. The music rises from the depths and 'clamavi' (cried) rings out as an extended, heartfelt utterance. No such torment hangs over *Mein Herz ist bereit*, which is taken from Psalm 57, 'My heart is prepared, O God'. A multisectonal instrumental prelude establishes the cheerful and optimistic mood, while the voice takes pleasure in the many references to singing, playing and giving praise.

A *ciacona* (or chaconne) is a dance in variation form, the variations unfolding over a repeated bass and within a fixed harmonic structure. The Ciacona by Heinrich Ignaz Franz von Biber (1644-1704) is sombre, even sorrowful, with descending half-steps suggesting a tragic air. Equally serious is Tunder's motet *O Jesu Dulcissime*. The five-movement Sonata Sesta by Philipp Erlebach (1657-1714) is interesting for a number of reasons: the expected second violin is a viola da gamba and the violin itself is a small-scale violino piccolo, which sounds an octave higher than written. The penultimate work is another setting of *Mein Herz ist bereit*, this one by Buxtehude. As with Bruhns' setting, the mood is cheerful and Buxtehude gives us long melismas on the word 'sing'. A military style idea accompanies the word 'awake' and the violins offer approximations of the 'harp' and 'lyre' when the singer refers to these words, the point being to illuminate and enliven the Biblical text for the faithful.

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Festival Prelude : Concert Four

Sunday 26 October 2:30pm
St Luke's Church, Richmond

Alma Moodie Quartet

JOSEF HAYDN

String Quartet in C major,
op 76/3 ("Emperor") (30')

- i. *Allegro*
 - ii. *Poco adagio, cantabile*
 - iii. *Menuetto. Allegro*
 - iv. *Finale. Presto*
-

Olivia Hans-Rosenbaum (clarinet)
Alma Moodie Quartet

JOHANNES BRAHMS

Clarinet Quintet in B minor (37')

- i. *Allegro*
 - ii. *Adagio*
 - iii. *Andantino*
 - iv. *Con moto*
-



Program Notes

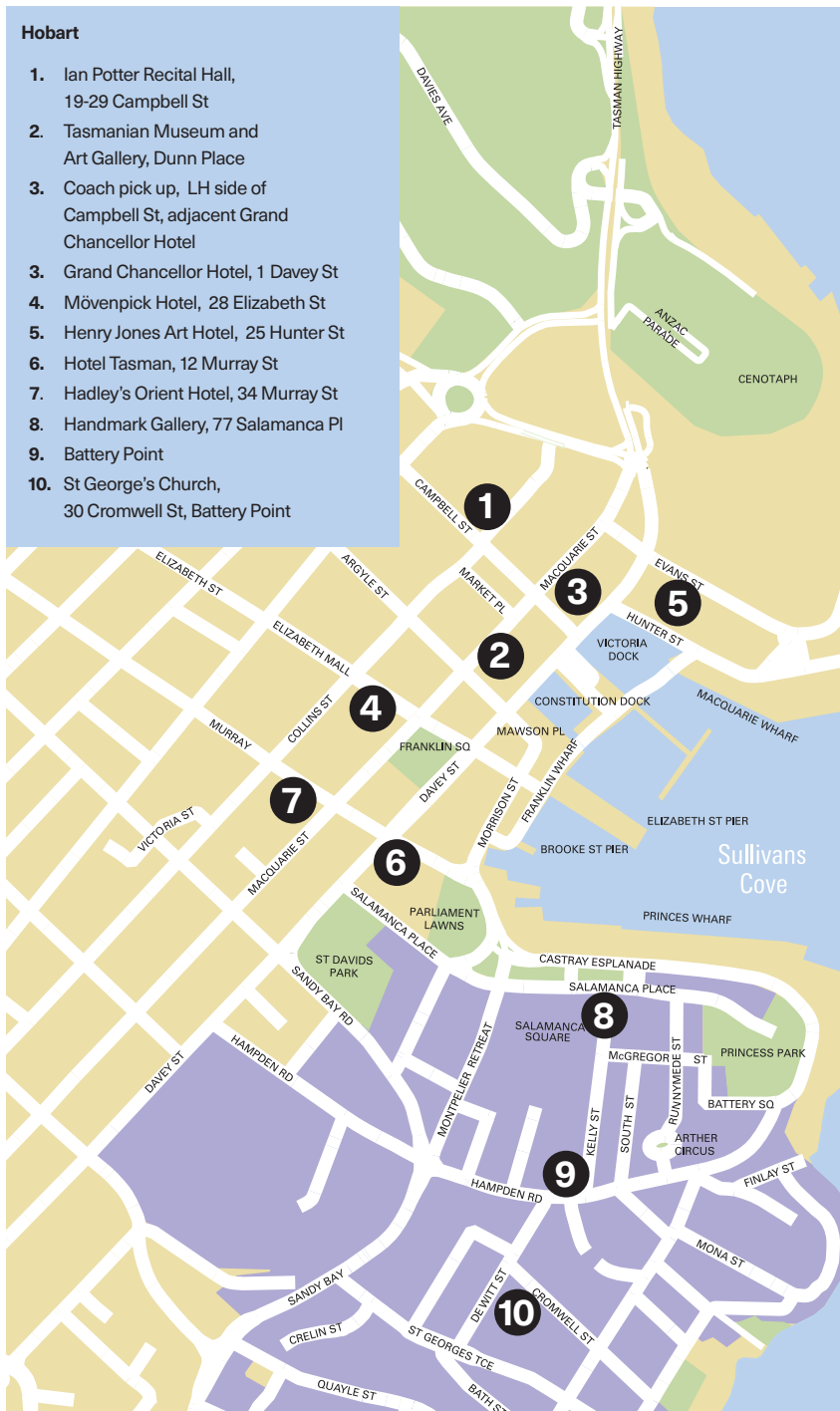
What's in a nickname? In the case of the String Quartet op 74, no 3, by Franz Joseph Haydn (1732-1809), the nickname 'Emperor' points to the quartet's second movement, which is based on *Gott erhalte Franz den Kaiser* (God Save the Emperor Franz), a patriotic song composed by Haydn and eventually adopted as the national anthem of Austria. But prior to its elevation in Austria, Haydn's melody was given a fresh set of words, *Deutschland über alles*, and the tune is doubtless better known today as the German national anthem, which it became in the 1920s. The six quartets which make up op 74 were composed in 1797 and are among Haydn's last instrumental works (in his final years, Haydn focused on writing choral music). The 'Emperor' is in the bright key of C major. The opening movement establishes a cheerful mood and offers no real surprises with the exception of a brief episode where droning open fifths on the cello and viola give the impression of a hurdy-gurdy or set of bagpipes. Although the second movement is theoretically in theme and variations form, the 'Emperor' theme is never varied as such but, rather, is placed in different contexts, the variations taking place around it. While all four instruments share the theme in the second movement, the first violin dominates the discussion in the third. The *Finale* commences with something unexpected: bold, forceful chords in the key of C minor. We eventually reach the home key of C major but the journey there is often hair-raising.

The word 'autumnal' inevitably pops up in commentary on the Clarinet Quintet by Johannes Brahms (1833-1897). Yes, it was written towards the end of Brahms's composing career – it dates from 1891 – but what exactly is autumn-like about the music? A first observation might be that the temperature remains fairly low throughout. Brahms by and large refrains from frenzied outbursts and avoids grand, overblown statements in the few impassioned episodes (the vigorous second half of the third movement, for example). And notice how each movement fades away in its closing bars. Repeatedly, as we near the end of a movement, the music winds down, becoming ever softer, finally coming to rest on a closing chord marked either 'soft' or 'very soft'. If autumn light is more filtered than the harsh glare of summer, it can be said that Brahms opts for a softer tonal palette in the quintet. He blurs the distinction between major and minor in the opening bars, offering music that is simultaneously (and magically) in B minor and D major. The clarinet emerges from this tonal mist with a simple, upward gesture. Rarely has a rising arpeggio sounded so poignant. And if autumn marks the end of the year (as it did for Brahms), spurring recollections and reflections, the reminiscences in the quintet carry particular meaning. Whether they take the form of Brahms recalling his 'Gypsy' style in the second movement or the wistful return of the opening melody in the quintet's closing bars.

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Hobart

1. Ian Potter Recital Hall,
19-29 Campbell St
2. Tasmanian Museum and
Art Gallery, Dunn Place
3. Coach pick up, LH side of
Campbell St, adjacent Grand
Chancellor Hotel
3. Grand Chancellor Hotel, 1 Davey St
4. Mövenpick Hotel, 28 Elizabeth St
5. Henry Jones Art Hotel, 25 Hunter St
6. Hotel Tasman, 12 Murray St
7. Hadley's Orient Hotel, 34 Murray St
8. Handmark Gallery, 77 Salamanca Pl
9. Battery Point
10. St George's Church,
30 Cromwell St, Battery Point



Keynote Program

Concert One

Thursday

30 October 6pm

Ian Potter Recital Hall,
19-29 Campbell St, Hobart

Concert Two

Friday

31 October 11am

Ian Potter Recital Hall,
19-29 Campbell St, Hobart

Concert Three

Friday

31 October 2.30pm

Ian Potter Recital Hall,
19-29 Campbell St, Hobart

Concert Four

Friday

31 October 8pm

Ian Potter Recital Hall,
19-29 Campbell St, Hobart

Concert Five

Saturday

1 November 2pm

St George's Church,
30 Cromwell St, Battery Point

Concert Six

Saturday

1 November 5:30pm

Pre-concert Reception
St George's Church,
30 Cromwell St, Battery Point

Saturday

1 November 7pm

St George's Church,
30 Cromwell St, Battery Point

Concert Seven

Sunday

2 November 9am

Coach departure for Franklin,
Campbell St, Hobart
(adj Hotel Grand Chancellor)

Sunday

2 November 10:30am

Palais Theatre,
3388 Huon Hwy, Franklin

Finale Lunch

Sunday

2 November 1pm

Home Hill Winery Restaurant,
38 Nairn Rd, Ranelagh

Keynote : Concert One

Thursday 30 October 6pm

Ian Potter Recital Hall

Aura Go

Ian Munro (piano)

FRANZ SCHUBERT

Lebensstürme D 947 (1828) (22')

ADOLF JENSEN

Abendmusik, op 59 (1877) (15')

EKATERINA KOMALKOVA

Russian National Songs (1988) (20')

The lovely dawn

My bonfire

The bell tinkles monotonously

O mother, what's the cloud
of dust on the road?

At the gate

We're blacksmiths

Valiant Haz-Bulat

Votalinka (Siberian ditties)

Hey, heave-ho!

Ducks are flying

SERGEI

RACHMANINOV

Capriccio bohémian
(1894) (16')



Program Notes

So much of the enormous output of Franz Schubert during his all-too-short life was defined by an abundance of melody, expressed in song and dance forms, yet the side of his character that expressed itself in storms of passion, even outbursts of anger, features early on in songs like *Erkönig*, written when the composer was only 18. Between that extraordinary song and the last of his piano duets there may be counted only 13 years, yet a musical lifetime separates them, and *Lebensstürme* ('Life's storms'), written during his final year, seems to contain all of the life's experience that he gained in the interim, although it lasts only fourteen minutes in performance. It is, indeed, one of his masterpieces in any form, spanning an astonishing range of emotions, reminiscent of the *Confutatis* movement of Mozart's Requiem, written less than thirty years earlier.

Adolf Jensen's name will be unfamiliar to most listeners today, although during his short life (he died at the age of 42) in Germany and Denmark he became well-known as a first-class composer of songs and piano pieces. His modest oeuvre of piano duets (at least, in comparison with Schubert) contains many gems. *Abendmusik* ('Evening music'), a short suite of six untitled character pieces, would fit neatly into the box labelled 'salon music' but for the subtle profundity of its darker pages, and for the sheer quality of its invention. Like Schubert's *Lebensstürme*, Jensen's collection seems to capture a range of life experiences all the way from frothy exuberance to the depths of misery.

Ekaterina Komalkova, having won the all Union composers' competition in the Soviet Union just before the fall of that empire, now lives in Moscow and writes children's songs for television and theatre. She was during the late 1990s musical director of *Ulitsa Sezam*, Russia's version of *Sesame Street* before it was shut down by the Russian government. Katya's promising, even stellar, beginnings as an elite Soviet composer were severely curtailed by the dissolving of the state, and we have undoubtedly missed out on a wealth of concert music from her that was consequently never commissioned. Again, the vicissitudes of a life lived in stormy conditions, yet a personality that has persisted valiantly. Her extraordinary collection of piano duets based on Russian traditional songs was recorded by Aura and Ian recently in a world premiere for Tall Poppies.

Sergei Rachmaninov began composing the 'Bohemian Caprice' op.12 in 1892 while he was still a student, premiering it two years later in its original orchestral version. Although he made a brilliant piano duet version of it, which he played with his teacher and cousin Alexander Siloti, he evidently grew to dislike the work intensely, saying that it was one of three works that he would "prefer to disown." It's worth considering that Rachmaninov was notoriously self-critical and disowned other works such as his first symphony. He even said of his most famous piece, the Prelude in C# minor "I wish I'd never written it." In any case, when he and Siloti played the caprice they were said by friends to enjoy competing to see who could play it the fastest, since the tempo steadily increases towards the end in an almost hysterical riot of virtuosity. It represents something of a golden youth for the composer, just prior to his mental breakdown and crisis that lasted until the famous hypnotherapy 'cure' of Dr Dahl and the subsequent explosion of great works that began the catalogue we now celebrate and love as most representative of Rachmaninov at his best.

Ian Munro

Keynote : Concert Two

Friday 31 October 11am
Ian Potter Recital Hall

String Theorem –
Ji Won Kim (violin)
Caleb Wright (viola)
Nicholas Mcmanus (cello)

ERNST VON DOHNÁNYI
Serenade in C major (22')

- i. *Marcia. Allegro*
 - ii. *Romanza. Adagio non troppo, quasi andante*
 - iii. *Scherzo. Vivace*
 - iv. *Tema con variazioni. Andante con moto*
 - v. *Rondo (Finale): Allegro vivace*
-

String Theorem
Ian Munro (piano)

ROBERT SCHUMANN
Piano quartet in E-flat,
op 47 (28')

- i. *Sostenuto assai – Allegro ma non troppo*
 - ii. *Scherzo. Molto vivace*
 - iii. *Andante cantabile*
 - iv. *Finale. Vivace*
-



Program Notes

Hungarian musician Ernő Dohnányi (1877-1960) was an accomplished all-rounder: pianist, composer, conductor and pedagogue. His five-movement Serenade op 10 was composed in 1902. Taking his cue from the eighteenth-century serenade, Dohnányi commences the work with a march. The strongly marked rhythms of the opening section contrast with a sinuous secondary idea, which betrays features of Hungarian folk music. The viola takes the lead in the second movement, presenting an expansive melody tinged with melancholy. After a passionate middle section, the viola theme returns, this time enunciated by the violin. But for a sweet-sounding central episode, the rapid third movement, *Scherzo*, is marked by short, sharp phrasing and staccato bowing. The fourth movement presents a theme followed by five variations. On first appearance, the minor-key theme appears to be unrelentingly dour but the variations tease out latent qualities and by the end of the movement the melody exerts a faraway, haunting presence. A spirited *Rondo* follows and incorporates in its final section the march theme from the first movement, thus closing the circle, as it were, and rounding off the multi-movement structure.

Robert Schumann (1810-1856) took the unusual decision in 1840 to concentrate on a single musical genre and in that year wrote well over one hundred works for voice and piano. The following year he focused on orchestral music and the year after that chamber music. The work performed in this concert – the Piano Quartet in E-flat, op 47 – dates from that celebrated ‘chamber music’ year of 1842, a period which also saw the composition of three string quartets and the piano quintet. Take note of the opening bars of the slow introduction to the first movement as the two complementary phrases – the second rising slightly higher than the first – pervade the entire movement. Sometimes a slow introduction merely sets the stage for the principal theme but in this case it actually foreshadows it. The restrained opening statement is awakened, invigorated, becoming the memorable main theme of the *Allegro* section. It’s often remarked that the spirit of Mendelssohn pervades the *Scherzo* second movement; Mendelssohn, who was a close friend of Schumann and his wife Clara, made a specialty of light, fast scherzi that proceed in perpetual (or very nearly perpetual) motion. In this *Scherzo*, the nimble, monorhythmic passage-work is broken up by two contrasting trio sections. As mentioned, Schumann composed a vast number of songs in 1840. The third movement is a tender ‘song without words’, the cello substituting for the human voice in the first instance before handing the melody over to the violin and, in the return section, the viola. If the third movement generally adheres to a melody-and-accompaniment texture, the *Finale* offers something entirely different. Here, a fugal texture predominates with themes and ideas bouncing energetically from one instrument to the next. Let’s not forget that J.S. Bach’s music was newly fashionable in the second quarter of the nineteenth century. Perhaps the final movement is Schumann’s homage to that late, great figure.

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Keynote : Concert Three

Friday 31 October 2.30pm
Ian Potter Recital Hall

Timo-Veikko Valve (cello)
Aura Go (piano)

HELVI LEIVISKÄ
Cantabile

LISA ILLEAN
ever-weaver

LUDWIG VAN BEETHOVEN
Sonata, op 69, A major

- i. *Allegro ma non tanto*
- ii. *Scherzo (Allegro molto)*

LUDWIG VAN BEETHOVEN
Sonata, op 102/2, D major
ii. *Adagio con molto sentimento d'affetto*

ANTON WEBERN
Three Little Pieces Op.11

LUDWIG VAN BEETHOVEN
Sonata, op 5/2, G minor
ii. *Rondo (Allegro)*

*The concert duration is
approximately 60 minutes.*

AURA GO



TIMO-VEIKKO VALVE



Program Notes

Lisa Illean's *ever-weaver* (2022, rev. 2024) draws inspiration from the delicate, intricate webs of the orb-weaver spider. As Illean writes, "*making this piece allowed a quiet turning over and knitting-together of sound-threads in my mind throughout the day. The manner of weaving is constantly evolving: presentations – for example, shifts in tempo or presence – change quickly and sometimes mid-course, as if resolving a new image in the eye, or as if skipping between glimpses of different continuously existing surfaces.*"

This idea of evolving, intricate weaving lies at the heart of the program, in which Valve and Go thread together transformative works by Beethoven, Webern, Leiviskä, and Illean to reveal subtle and unexpected connections.

The centrepiece is a curated *Fantasy Sonata*, which places the crystalline intensity of Webern's miniatures in dialogue with Beethoven's five cello sonatas – a cycle that traces an extraordinary arc from youthful virtuosity to visionary depth. Selected sonata movements chart Beethoven's creative journey, interwoven with Webern's radical distillations: fleeting fragments, often just seconds long, yet dense with meaning. Where Beethoven, especially in his later works, concentrates music to its essence, Webern renders it into luminous atoms.

Aura Go and Timo-Veikko Valve

Keynote : Concert Four

Friday 31 October 8pm
Ian Potter Recital Hall

Australian String Quartet –
Dale Barltrop, Francesca Hiew (violins)
Chris Cartlidge (viola)
Michael Dahlenburg (cello)
With Aura Go (piano)

AMY BEACH

Piano Quintet, op 67 (27')

- i. *Adagio – Allegro moderato*
 - ii. *Adagio espressivo*
 - iii. *Allegro agitato – Adagio come prima*
-

Australian String Quartet

FRANZ SCHUBERT

String Quartet in D minor,
D 810 "Death and
the Maiden" (43')

- i. *Allegro*
 - ii. *Andante con moto.*
Theme and Variations
 - iii. *Scherzo. Allegro molto*
 - iv. *Presto*
-



Program Notes

Following her marriage in 1885, American pianist and composer Amy Beach (1867-1944) was made to restrict her public performances to two per year – with proceeds going to charity – and to function 'as a society matron and patron of the arts'. This, for a young woman who only months before had performed Chopin's Piano Concerto no 2 with the Boston Symphony Orchestra. If it was unseemly for a woman of good standing to eke out a career as a performer, social conventions were rather more relaxed when it came to music composition. Consequently, Beach pivoted from (principally) playing music to writing music. By the time we arrive at her Piano Quintet, op 67, which was composed in 1907, she had written a symphony, piano concerto, choral music and a significant quantity of songs. The Piano Quintet, which is in three movements, opens with an arresting gesture: sustained and very soft F-sharps in the middle and upper strings punctuated by three flourishes on the piano. Drooping chromatic lines of a type familiar from the music of Wagner, Liszt and other progressives follow. This is not music of the strait-laced Edwardian parlour. Beach's themes have characteristic qualities. The melancholy melody introduced by the first violin in the opening movement, for instance, avoids coming to a close but, rather, dissolves into the supple lines which surround it. And the expressive theme at the head of the second movement is not 'singable' in a conventional sense but, nevertheless, does the work of a lyrical, memorable melody. A skipping theme in the third movement builds to a powerful climax at which point, surprisingly, the arresting gesture from the start of the first movement reappears. An extended and very beautiful coda follows, before the work comes to an exultant close in F-sharp major.

In 1817, Franz Schubert (1797-1828) composed the song 'Death and the Maiden'. In it, the figure of Death promises a gentle sleep to a terrified young girl who realises that her short life is slipping away. In 1824, Schubert revisited the song, using it as the basis of the slow movement of his String Quartet no 14 in D minor. In fact, the opposition set up in the song – the agitated girl on the one hand and consoling Death on the other – runs throughout the entire quartet. The agitated state is closely aligned with minor keys and the consoling one with major. This fundamental opposition plays out in the often-tense opening movement. The figure of Death is heralded at the start of the second movement, Schubert taking the slow, funereal piano accompaniment of the original song and scoring it for strings. Five variations follow, all but the penultimate one in the key of G minor. The energetic *Scherzo*, in D minor, is marked by off-beat accents, while the contrasting Trio presents a sweet-sounding melody in D major. The agitated state has the final say, the quartet ending with a furious movement in the style of a tarantella, a folk dance of Mediterranean origin. No hint of consolation here; rather, a frenzied rush to the finish line.

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Keynote : Concert Five

Saturday 1 November 2pm
St George's Church, Battery Point

Australian String Quartet –
Dale Barltrop, Francesca Hiew (violins)
Chris Cartlidge (viola)
Michael Dahlenburg (cello)
With Aura Go (piano)

LUDWIG VAN BEETHOVEN

String Quartet, op 18/2 in G major (25')

- i. *Allegro*
 - ii. *Adagio cantabile - Allegro*
 - iii. *Scherzo (Allegro) – Trio*
 - iv. *Allegro molto, quasi presto*
-

Australian String Quartet,
Stefanie Farrands (viola)

JOHANNES BRAHMS

String Quintet in G major (30')

- i. *Allegro non troppo ma con brio*
 - ii. *Adagio*
 - iii. *Un poco allegretto*
 - iv. *Vivace ma non troppo presto*
-

AUSTRALIAN STRING QUARTET



Program Notes

We tend to think of Ludwig van Beethoven (1770-1827) as someone who was confident, even cocksure, yet it would seem that he laboured over the six quartets that make up op 18. Composed in 1798-1800, they are Beethoven's first string quartets and the ambitious composer, approaching thirty, knew that they were going to be compared with the revered quartets of Haydn and Mozart. Haydn, who was Beethoven's teacher for a time, was still alive, still composing and living out his advanced years in the same city as Beethoven, Vienna. Beethoven, it would appear, revised, finessed and had the op 18 quartets 'test driven' before they took their final form. Moreover, Beethoven had an important benefactor to impress: these quartets were commissioned by Prince Lobkowitz, one of the city's most notable patrons of the arts (who, incidentally, issued a concurrent commission to Haydn for a set of quartets, which turned out to be the elder composer's last). Op 18 no 2 is a model of classical grace and balance. Eight-bar themes neatly subdivide into four-bar phrases which themselves grow from two-bar ideas. This attention to order, balance and clarity is apparent from the opening of the first movement. All the more surprising, then, is the turbulent interlude which interrupts the slow second movement. The *Scherzo* is suitably jovial but Beethoven saves the best for last. Balanced phrases, zesty syncopations, sudden changes of key and abrupt shifts in dynamics are all juggled in the spirited finale. Somehow, Beethoven brings it off.

Unlike Beethoven's op 18, the String Quintet in G op 111 by Johannes Brahms (1833-1897) is a late work. In fact, upon sending op 111 to his publisher in 1890, Brahms added a note saying that it would be his last (it wasn't, as it turned out). In enlarging the string quartet with an additional instrument, some composers added a second cello but more frequently it was a second viola, as is the case here (and in Brahms's earlier string quintet, from 1882). That said, Brahms gives the single cello the melodic lead at the start of the quintet with the bass instrument delivering a soaring theme over densely textured oscillating figuration in the upper strings. Shortly thereafter, melodic interest moves up through the ensemble with a lilting theme on paired violas then, rising higher, paired violins. Brahms's chamber writing is characteristically busy – there's lots going on almost all of the time – and he often pushes things to saturation point, notably in the middle section of the first movement. The second movement, in D minor, strikes a sorrowful, at times tragic, note; while the third movement, in G minor, mostly continues this mournful vein. Given the seriousness of these two movements, one might reasonably expect some levity in the finale, but Brahms opens the last movement in the 'wrong' key of B minor. Settling in the correct key of G major, Brahms summons his 'Hungarian' streak and, after some toing and froing, brings the quintet to a rousing, folk-etched finish.

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Keynote : Concert Six

Pre-concert Reception

Saturday 1 November 5:30pm

St George's Church,
30 Cromwell St, Battery Point

Concert

Saturday 1 November 7pm

St George's Church, Battery Point

Australian String Quartet –
Dale Barltrop, Francesca Hiew (violins)
Chris Cartlidge (viola)
Michael Dahlenburg (cello)

JUSTIN WILLIAMS

Movement for String Quartet (9')

Australian String Quartet

OSWALDO GOLIJOV

Tenebrae

(String Quartet version) (16')

Australian String Quartet

Stefanie Farrands (viola)

Timo-Veikko Valve (cello)

ARNOLD SCHOENBERG (35')

Transfigured Night

(for String Sextet)

- i. *Sehr langsam*
- ii. *Breiter*
- iii. *Schwer betont*
- iv. *Sehr breit und langsam*
- v. *Sehr ruhig*



Program Notes

Justin Williams (born 1980) successfully combines a dual career as a composer and performer. Founding violist with the Tinalley String Quartet, he is currently Assistant Principal Viola with the Sydney Symphony Orchestra. Movement for String Quartet, which dates from 2020, reveals the expert hand of a composer deeply attuned to string sonorities and mindful of colour, balance and texture when writing for this combination of instruments. The sound spectrum ranges from the glassy and delicate to the weighty and full-bodied. Movement utilises an expanded tonal system to draw out the expressive possibilities of sharply etched harmonies together with melodies that veer towards the ruminative and melancholy. Episodic in form, it builds to powerful climaxes from starting points that are often mere wisps and fragments. The mood is mostly serious but it finds room at one point for a rollicking dance that calls to mind the sardonic style of Shostakovich.

Argentinean composer Osvaldo Golijov (born 1960) cites two experiences that inspired *Tenebrae*. One was 'the new wave of violence' that he witnessed first-hand in Israel in 2000, the other, one week later, was taking his son to a planetarium in New York 'where we could see the Earth as a beautiful blue dot in space'. Appearances vary according to perspectives, a long-distance shot different from a close-up. As Golijov explains, he wished to write a piece of music which can be experienced as something beautiful from afar but, up close, is 'full of pain'. He incorporates into the work quotations from the *Leçon de Ténèbres* by François Couperin (1668-1733), settings from the *Biblical Book of Lamentations*. Composed in 2002, *Tenebrae* was originally written for soprano, clarinet and string quartet. It is heard in this performance in a later authentic version for string quartet.

Transfigured Night or, to give it its German title, *Verklärte Nacht*, by Arnold Schoenberg (1874-1951), is a musical rendering of a poem of the same name by Richard Dehmel (1863-1920). Two lovers, a woman and a man, are walking outdoors on a cold, moonlit night. She confesses that she is pregnant and that he is not the father. The man, noticing the beautiful, gleaming night around them, says that the child she carries will be transformed – it will become theirs – through the beauty of their surroundings and the deep, personal bond they have for each other. Composed in 1899, *Transfigured Night*, which is for string sextet, often teeters on the brink of tonal collapse but never tips into atonality. In fact, Schoenberg uses tonality as a powerful dramatic device. The work commences with a dirge-like passage in D minor, setting the scene, as it were. From there, the music becomes increasingly more febrile – the harmony unstable and the rhythm nervous and agitated – musical evocations, no doubt, of the woman's anxious state of mind. A powerfully signalled change to D major at approximately the midway point can be seen to herald the poem's second half, when the man offers his conciliatory remarks. Finally, the work ends with luminous figuration evoking the 'gleaming universe' of the sparkling winter night.

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Keynote : Concert Seven

Sunday 2 November 10.30am
Palais Theatre, Franklin

Michelle Ryan, Amy Moore – sopranos
Hannah Fraser – alto
Louis Hurley, Eric Peterson – tenors
Andrew O'Connor – bass-baritone
Choir Of St James', King Street, Sydney
Van Diemen's Band

GIOVANNI GABRIELI

*Sonata per sonar duodecimi
toni a 10 Ch 178 from Sacrae
Symphoniae Liber 1*
(Venice 1597) (5')

ANDREA GABRIELI

*Confetibor tibi Domine à
13* (Venice 1665) (6')

HEINRICH SCHÜTZ

Symphonie Sacrae I
(Venice 1629)

- *Fili Mi Absalom* SWV 269 (6')
- *O Quam tu Pulchra Es* (4')

GIOVANNI GABRIELI

Sanctus- Benedictus from
Symphoniae Sacrae
Liber 2 (Venice 1615) (4')

MATTHIAS WECKMANN

Sonata Quarta (Hamburg) (5')

FRANCESCO CAVALLI

Ave Maris Stella (Hymno) from
Musiche Sacre (Venice 1656) (7')

VAN DIEMEN'S BAND

JOHANN SCHOP

Paduan à 6 (Hamburg 1633) (4')

HEINRICH SCHÜTZ

Symphonie Sacrae II
(Dresden 1647)

- *Hütet euch, daß eure Herzen nicht
beschweret werden*, SWV 351 (7')

CLAUDIO MONTEVERDI

Deus in adiutorium from
Vespro della beata Virgine
(Venice 1610) (2')

Excerpts from *Selva Morale et
Sprituale* (Venice 1641)

- *Dixit Dominus secondo* SV 264 (8')
- *Confetibor tibi secondo a 3 con
5 in ripieno* SV265 (6')
- *Laudate Dominum primo* SV 272 (4')
- *Beatus Vir primo* (8')

Program Notes

The Most Serene Republic of Venice was not only a trading and maritime power but an importer and exporter of musicians and a thriving marketplace for musical styles and idioms. Venice began to assert its musical might in the first half of the sixteenth century with activity concentrated on the religious and civic heart of the city – the basilica of San Marco and the vast piazza fronting it. Politics and religion were closely intertwined. Indeed, San Marco, which adjoins the Ducal Palace, was both the city's principal church and the private chapel of the Doge. The basilica and piazza hosted services, festivities and grand processions – religious, civic and diplomatic.

This concert celebrates Venetian music of the sixteenth and seventeenth centuries. Its composers include Andrea Gabrieli (1532/3-1585), Giovanni Gabrieli (1557-1612), Claudio Monteverdi (1567-1643) and Francesco Cavalli (1602-1676). All four held key positions at San Marco: the Gabrielis (uncle and nephew) as organists, Monteverdi as maestro di cappella and Cavalli as organist and, later, maestro di cappella. It is important to bear in mind that San Marco housed not one but two organs played by separate organists in separate lofts at the one time. Given this arrangement, music-making at San Marco used divided groups of players and choristers, the discrete ensembles engaged in antiphonal effects (call and response, if you like) interspersed with powerful tuttis where they would come together, singing and playing as one. This grand, polychoral style of performance was nothing if not dramatic. Crucially important too was the inclusion of instruments – typically brass and wind but also strings – in choral music-making. The word 'concerto' entered the music lexicon for the first time in Venetian music of the late sixteenth century, where it signalled the timbral contrast between voices and instruments in the same piece of music. And the polychoral style included music written for instrumental ensemble alone. For example, the first work in the concert, the Sonata from *Sacrae Symphoniae* by Giovanni Gabrieli, is for two five-part instrumental groups, with musical ideas bouncing between the two ensembles alternating with a refrain where all instruments sound together.

Heinrich Schütz (1585-1672) travelled from his native Saxony to Venice in 1609, remaining for three years and taking lessons with Giovanni Gabrieli. Venice exported its polychoral and grand concerto traditions north of the Alps via Schütz when the Saxon became master of the chapel of the Elector of Saxony in Dresden in 1617. Schütz returned to Venice for a brief visit in 1628 where he likely came to know Monteverdi and his music and, once more, took up-to-date Venetian styles back to German lands. Interestingly, Schütz was not only crossing geographic borders but religious ones too, bringing the musical styles of Catholic Venice to Protestant Dresden. Religious wars notwithstanding – and northern Europe was at that time in the grip of the Thirty Years' War – the dialogue between denominations was evidently not problematic. In a concert brimming with master-pupil relations, it is fitting that we also hear a work by northern composer and organist Matthias Weckmann (c.1616-1674), who was a pupil of Schütz.

Biographies

ALMA MOODIE QUARTET

Kristian Winther (violin)

Kristian Winther is widely recognized for his ability to perform as a virtuosic violin soloist and as an energetic and brilliant chamber musician, seeking musical challenges performing classic, contemporary and rare works. Kristian is in high demand across the country and this season is the Queensland Symphony Orchestra's Artist in Residence. Other highlights include recitals and chamber music at the Ukaria Cultural Centre, performing as part of the Australia Ensemble, Bowral Autumn Music Festival, and other appearances with the Alma Moodie Quartet at the Melbourne Recital Centre amongst other prestigious venues.

Anna da Silva Chen (violin)

Anna is regarded as one of Australia's leading concert violinists, known for her passion and virtuosity as a concerto soloist, chamber musician, concertmaster and director. She co-leads the Alma Moodie Quartet and has been a member of the Australian Chamber Orchestra since 2024. As a soloist, Anna has performed with many of Australia's major orchestras including the Sydney, Adelaide, Queensland, Tasmanian and Canberra Symphony Orchestras as well as various regional, youth and community orchestras.

James Wannan (viola)

Violist James Wannan has built a reputation for his versatility as an artist in demand as a soloist, a chamber and orchestral musician. As a soloist James has worked with orchestras including the Melbourne Chamber Orchestra, the Tasmanian Symphony Orchestra, and the Melbourne Symphony Orchestra. He has performed as a viola d'amore soloist in festivals here and further afield in Austria and Germany, and has been invited to perform as guest principal viola with the Hong Kong Philharmonic Orchestra. James became a permanent member of the Alma Moodie Quartet in 2024 and is currently on contract with the Sydney Symphony Orchestra.

Miles Mullin-Chivers (cello)

Miles has built a diverse career as a soloist, chamber musician, and orchestral player and has appeared at national and international festivals including the Canberra International Music Festival, Festival Oude Muziek Utrecht, the Four Winds Festival, collaborating with many of Australia's foremost musicians through Musica Viva, Live At Yours, and the Australia Ensemble. In the orchestral realm, Miles has served as guest principal cellist with Phion Orkest and the Sydney Symphony Orchestra, and has been a member of the Australian World Orchestra since its 2022 BBC Proms Tour. He was also a Sydney Symphony Orchestra Fellow in 2020–2021, and an Academist with the Amsterdam Sinfonietta in 2024. He is currently completing a Master's in Classical Cello Performance at the Conservatorium van Amsterdam under Gideon den Herder and Octavie Dostaler-Lalonde.



AUSTRALIAN STRING QUARTET

Dale Barltrop (violin)

Brisbane-born violinist, Dale Barltrop, has performed across Australia and the globe. He has been a member of the ASQ since 2016 and also served as Concertmaster of the Melbourne Symphony Orchestra for ten years. Prior to this, he was Concertmaster of the Vancouver Symphony Orchestra in Canada and Principal Second Violin of the St Paul Chamber Orchestra in the US.

A product of the Queensland Instrumental Music Program, Dale made his solo debut with the Queensland Symphony Orchestra at the age of fifteen and was Concertmaster of both the Queensland and Australian Youth Orchestras. Dale has also appeared as Concertmaster of the Australian World Orchestra under Sir Simon Rattle and guest director of the Australian Chamber Orchestra. He has studied with William Preucil, Gerald Fischbach, Elizabeth Morgan and Marcia Cox.

Francesca Hiew (violin)

Francesca joined the Australian String Quartet in 2016 after being a full-time member of the Melbourne Symphony Orchestra, a core member of the Melbourne Chamber Orchestra and a founding member of the Auric Quartet.

Growing up as the second youngest of seven children in Brisbane, Francesca began learning the violin at the age of four at the Stoliarsky School of Music and from the age of nine, participated in international tours as an ensemble member and soloist, performing for Felix Andrievsky, Kurt Sassmanshaus, Paul Kantor and Dorothy DeLay. Francesca is devoted to fostering future chamber musicians and audiences. She enjoys teaching and has tutored ensembles and violinists across Australia and internationally. Constantly refining her own theories on violin technique (an obsession inherited from her teacher William Hennesy), Francesca believes generosity and the sharing of knowledge can only strengthen our musical communities.

Christopher Cartlidge (viola)

Australian violist Christopher Cartlidge joined the ASQ in 2021, after ten years as a member of the Melbourne Symphony Orchestra where he held the position of Associate Principal Viola. He regularly appears as a guest in orchestras across Australia and New Zealand and as a soloist, Christopher has appeared with both the Melbourne and Tasmanian Symphony Orchestras.

Christopher studied on a full scholarship at the Tasmanian Conservatorium of Music where he studied with Josephine St Leon, and at the Australian National Academy of Music (ANAM). During his studies, he was the recipient of several awards and accolades, including the University of Tasmania's Director's Prize, and inclusion on the University of Tasmania's Dean's Roll of Excellence. In 2015 he was a grand-finalist and multiple prize-winner in the ABC Symphony Australia Young Performers Awards.

Michael Dahlenburg (cello)

Michael is an Australian cellist, conductor, and educator. His prolific career as a cellist has seen him play in a variety of different musical settings. He was Principal Cellist of Melbourne Chamber Orchestra and has been Guest Principal Cellist with Tasmanian Symphony Orchestra, Queensland Symphony Orchestra, Auckland Philharmonia Orchestra (NZ), and Orchestra Victoria.

Michael was a founding member of the acclaimed Hamer Quartet who won First Prize, Grand Prize, and Audience Prize at the 2009 Asia-Pacific Chamber Competition. As a soloist and chamber musician, Michael has given performances at festivals and concert halls around the world. He has studied chamber music with Gerhard Schulz, Paul Katz, András Kellar, Heime Müller, Barbara Westphal, Hatto Beyerle, William Hennesy and the Artemis, Tokyo and Jerusalem Quartets amongst many others.



ANDREW O'CONNOR – BASS-BARITONE

For more than a decade Perth-born Andrew O'Connor has maintained a busy freelance career encompassing opera, the concert platform, vocal chamber music, and the classroom. Praised for his 'remarkable musicianship' (Limelight Magazine) and 'textured, fine-wine bass baritone' (Arts Hub) he appears regularly with many of Australia's leading music organisations. In 2025 Andrew appears at the Sydney Festival with Bach Akademie Australia and the Tasmanian Festival of Chamber Music with Van Diemen's Band, sings Purcell's *The Fairy Queen* and Handel's *Messiah* with Pinchgut Opera, Bach's *St Matthew Passion* with Sydney Philharmonia Choirs, Katy Abbott's *Stories of Awe* in Melbourne, Faure's *Requiem* for the 50th Anniversary of the Sydney Chamber Choir, and multiple projects for both AVÉ - Australian Vocal Ensemble and The Song Company. Other recent highlights include Handel's *Messiah* with the Adelaide Symphony Orchestra, the World Premiere of Katy Abbott's *Hidden Thoughts III* with the Melbourne Symphony Orchestra, various solo appearances with Sydney Philharmonia Choirs, and almost twenty operatic roles and concert projects for Pinchgut Opera. Outside of music, Andrew is always on the hunt for an excellent coffee, a great bowl of pasta, a new favourite red wine, tickets to the latest theatrical hit in Sydney, or a long coastal walking track.



AURA GO

Aura Go is an Australian pianist whose practice spans performance, curation, education, and artistic research. She performs across the globe as soloist in concertos from J.S. Bach to Sofia Gubaidulina, as recitalist and chamber musician in imaginative programs that interweave old and new music, and as narrator and actor in interdisciplinary performance projects. Aura has appeared with orchestras including the Melbourne, Adelaide, and Queensland Symphony Orchestras, Tapiola Sinfonietta, the Melbourne Chamber Orchestra and Orchestra Victoria, and has performed at international festivals including the Edinburgh Festival, PianoEspoo, Kuhmo Chamber Music Festival, Melbourne International Arts Festival, Australian Festival of Chamber Music, and the Musica Viva Festival.

Her discography includes recordings of Beethoven's complete cello and piano sonatas with Timo-Veikko Valve (ABC Classics), first recordings of Japanese piano duo works with Tomoe Kawabata (as the KIAZMA Piano Duo) and premiere recordings of piano duets by Ekaterina Komalkova with Ian Munro. In 2023, she toured nationally with Musica Viva in a critically acclaimed performance as pianist-actor in the stage adaptation of Paul Kildea's *Chopin's Piano*. Aura is Head of Piano at Monash University's Sir Zelman Cowen School of Music and Performance.



IAN MUNRO

Born in Melbourne and educated at the Victorian College of the Arts, Ian was taught the piano by Dee Penicaut and Roy Shepherd, a pupil of Alfred Cortot. After studies in Vienna and London, he won a number of prizes in international competitions (Barcelona, Lisbon, Busoni, Leeds), leading to solo and concerto performances across Europe, the USA and Asia, and recordings for the BBC, Hyperion, Naxos, ABC Classics and Tall Poppies. For over twenty years he was a member of the acclaimed Australia Ensemble in Sydney.

Ian returned to composing in 2000. His first major work 'Dreams' (2002) was awarded Premier Grand Prix at the Queen Elisabeth Competition in Brussels. Since joining the Australia Ensemble, many of his works have been written for chamber ensembles, and have been performed by a wide variety of soloists and groups, including the Australian Chamber Orchestra, clarinettist Sabine Meyer, l'Orchestre National de Belgique, Brentano, Goldner and Modigliani string quartets and the St Petersburg Symphony. Recent commissions include a flute concerto for the Melbourne and Adelaide Symphony Orchestras, a song cycle for soprano Sara MacLiver and a two-piano sonata for the piano duo Kiazma.

JOSHUA BATTY

Joshua Batty is swiftly becoming recognised as one of the world's leading flautists, with a career that spans orchestral, solo, chamber music and teaching. Joining the Sydney Symphony Orchestra as Principal Flute in 2019 at the age of 27, Batty had already held the same position with the RTÉ Concert Orchestra in Ireland. For over a decade, he has been invited as guest Principal Flute with more than 30 leading orchestras worldwide, performing with renowned conductors and soloists across Europe, the USA, South America, Asia, Australia, and New Zealand. A graduate and later Associate of the Royal Academy of Music in London, supported by Sir Elton John, Batty honed his skills under the tutelage of Michael Cox and Jacques Zoon. His early success in competitions at the Royal Academy, British Flute Society, Maxence Larrieu International Flute Competition, and Royal Overseas League established his reputation in the world of classical music. Having recently left his orchestral role, Batty is now dedicated to a thriving solo and chamber music career. He is particularly committed to expanding the flute repertoire, with upcoming commissions from notable composers like Sir Stephen Hough, Harry Sdraulig, and Nigel Westlake. Joshua's solo career has already seen him perform at prestigious venues such as Buckingham Palace, Sydney Opera House, National Concert Hall, Ireland and Bridgewater Hall, UK working with distinguished conductors including John Wilson, Johannes Fritz, and Simone Young to critical acclaim.



STEFANIE FARRANDS

Violist Stefanie Farrands is Principal Viola with the Australian Chamber Orchestra, and prior to her appointment with the ACO in 2020, Stefanie was Principal Viola with the Tasmanian Symphony Orchestra from 2015.

Stefanie has performed extensively throughout Europe, America, Asia and Australia with orchestras including the ACO, Berlin Philharmonic, the Chamber Orchestra of Europe and Camerata Salzburg and has performed as Guest Principal Viola with the Strasbourg Philharmonic, Amsterdam Sinfonietta, Australian World Orchestra, Melbourne Symphony Orchestra, Melbourne Chamber Orchestra and Sydney Symphony Orchestra. She has performed as soloist with many of Australia's major orchestras, including her concerto debut with the ACO in 2022.

Stefanie is a passionate chamber musician and a strong advocate for her instrument. She has won numerous awards and chamber music prizes including the Asia Pacific Chamber Music Competition (as a member of the Hamer Quartet) and was recipient of the Freedman Classic Fellowship, which helped support her passion of commissioning new music for the viola. In 2022 she recorded and premiered Holly Harrison's Viola Concertino 'Hotwire' as soloist with the Tasmanian Symphony Orchestra.

Stefanie studied at the Australian National Academy of Music before continuing her studies with Tabea Zimmermann at the Hochschule für Musik Hanns Eisler in Berlin. She was selected as an ACO Emerging Artist in 2008.



STRING THEOREM

Ji Won Kim (violin)

Raised in Melbourne, violinist Ji Won Kim won the first prize at the Brahms International Competition and the ABC Young Performers Awards which led to the debut with the Sydney Symphony Orchestra at the Sydney Opera House. It was followed by numerous solo performances with other major symphony orchestras in Australia and concerts abroad. In 2022, Ji Won became Associate Concertmaster of the Tasmanian Symphony Orchestra and plays on Lorenzo Storioni 1780.

Caleb Wright (viola)

Caleb served as principal violist of the West Australian Symphony Orchestra, Adelaide Symphony Orchestra as well as the Malaysian Philharmonic Orchestra before joining the TSO in the same role. He has performed chamber music with musicians like Mischa Maisky, Pinchas Zuckerman and Richard Tognetti. He plays a Hiroshi Iizuka viola made in 2015.

Nicholas McManus (cello)

Nicholas is a Hobart based cellist from Sydney. He is a graduate of both the Sydney Conservatorium of Music and the Australian National Academy of Music, where he had the pleasure of learning from Julian Smiles, Georg Pedersen, and Howard Penny. Nick's passions for orchestral and chamber music have led him to tour nationally with Musica Viva Australia, and internationally with the Australian Youth Orchestra. He is a cellist in the Tasmanian Symphony Orchestra, and a member of Ensemble Apex, a chamber orchestra based in Sydney. Nick plays on a Florentine 2013 cello made by Dario Vettori.

String Theorem members appear courtesy of the Tasmanian Symphony Orchestra



OLIVIA HANS-ROSENBAUM

Olivia studied clarinet under the Sydney Symphony's Associate Principal for Clarinet, Francesco Celata from 2015-2021. She is the winner of the Sydney Youth Orchestra Concerto Competition and the Sydney Conservatorium Concerto Competition. After completing her Bachelor of Music Performance at the Sydney Conservatorium of Music, Olivia was the Sydney Symphony Orchestra's clarinet fellow in 2022. Since then, Olivia performs regularly with the Sydney Symphony Orchestra often as guest Principal E-Flat clarinet. She has also performed as a guest Principal E-Flat clarinetist with the Melbourne Symphony Orchestra, and has performed with the New Zealand Symphony Orchestra, and Opera Australia Orchestra. Olivia performed in the re-opening Gala of the Sydney Opera House concert hall as Principal E-Flat Clarinet in Mahler's 2nd Symphony. She was also fortunate enough to Play Principal E-Flat Clarinet with the Australian World Orchestra in Mahler's 9th Symphony. She is also a founding member of the Sydney based Tarsus Chamber Collective. Olivia is currently completing a Master's at the Conservatorium van Amsterdam under the tutelage of Olivier Patey (Principal clarinetist of the Royal Concertgebouw Orchestra) and Arno Pitors (Principal E-Flat clarinetist of the Royal Concertgebouw Orchestra).

TIMO-VEIKKO VALVE

Timo-Veikko Valve, affectionately known by audiences far and wide as "Tipi", grew up in Finland, surrounded by a family who are "musically orientated normal people". Music lessons were a natural part of his upbringing, and at six years old, Tipi was encouraged to pick up the cello after a teacher at the local music school declared with considerable conviction that "he looks just like a cellist!". To this day, Tipi remains somewhat puzzled about what that statement actually meant. Whatever the subtext, the teacher seems to have been correct.

Valve was appointed Principal Cello of the Australian Chamber Orchestra in 2006, and his leadership soon became an integral part of the ACO. Recognised for his natural, creative, and generous musicianship, Tipi seeks to define the modern-day musician. Prior to his Australian adventure, Tipi studied at the Sibelius Academy in Helsinki before continuing to the Edsberg Music Institute in Stockholm.

Tipi effortlessly transitions between modern and period instruments and describes the cello as a flexible and adaptive partner, both in its role in an ensemble and as a soloist, across all forms of music. He reflects this versatility and enjoys a diverse career as a musician, curator and director, directing from the cello as he plays and appearing as a soloist with many of the major orchestras across his two home countries, Finland, and Australia. Tipi is also a sought-after collaborator and frequently appears as a chamber musician. His active commitment to the music of our times through curating and commissioning has seen him delivering world-premiere performances of multiple concertos and other significant works written especially for him.





VAN DIEMEN'S BAND

Based in Tasmania, Australia's Baroque supergroup' Van Diemen's Band breathes new life into historically-informed performance, delivering extraordinary performances across Tasmania and beyond.

Founded by violinist Julia Fredersdorff Van Diemen's Band varies in size from an intimate chamber group to a larger orchestra, VDB is made up of some of the country's most highly respected early music specialists. Between them they have worked with leading ensembles such as Les Arts Florissants, Les Talens Lyriques, Ensemble Pygmalion, Il Pomo d'Oro, Academy of Ancient Music, Orchestra of the Eighteenth Century, Le Parlement de Musique, and the Amsterdam Baroque Orchestra.

ROBERT GIBSON - CONCERT PRESENTER

Robert Gibson holds degrees in historical musicology from the University of Sydney (M.Mus. and University Medal) and the University of Oxford (D.Phil.). He has taught at universities in Australia, the United Kingdom and Germany, and given guest lectures for the Royal Opera Covent Garden, Glyndebourne Touring Opera, Musica Viva, Art Gallery Society of New South Wales, Melbourne Chamber Orchestra, Tasmanian Symphony Orchestra and many other organisations.

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