



Art Song Canberra Inc.

[www.artsongcanberra.org](http://www.artsongcanberra.org)

## SEASON OF SONG 2013

In 2013 Art Song Canberra will present seven recitals of fine art song by an outstanding array of award-winning, highly-accomplished artists, many of them widely experienced on the world stage.

### Background

Art Song Canberra was founded as the A.C.T. Lieder Society in 1976 by a small group of devotees led by Eleanor Houston OAM of Covent Garden fame. The society changed its name to Art Song Canberra in 2006. Its purpose is to foster and extend the love of art song. This is done mainly by:

- presenting high quality concerts to its members and the general public. The annual series is called the **Season of Song**;
- providing opportunities for concert performance for dedicated and talented amateur singers. Concerts of this kind have met with considerable audience approval and Art Song Canberra has scheduled another such event in its *Season of Song 2013*;
- conducting **Members' Soirées**, gatherings of members to sing and play together in a social setting, in the manner of the earliest Lieder societies; and
- presenting each year the **Art Song Canberra Prize** in the Singing Division of the Australian National Eisteddfod. This substantial prize is awarded to the singer receiving the greatest aggregate mark in any three of five art song sections in the competition.

In each year of its life the society has presented a series of recitals which some years ago came to be known as the **Season of Song**. Most of the society's artists have been highly accomplished both in Australia and internationally. They have included such noted Australians as Eleanor Houston, Michael Martin, Sally-Anne Russell, Greta Bradman, Meryn Quaife, Tobias Cole, Christopher Allan, Louise Page and Christina Wilson. Overseas-based artists have included Susan Burghardt (USA), Tanya Aspelmeier, Knut Schoch and Australian Sally Wilson (Germany), Rebecca Ryan (New Zealand) and Thomas Weinhappel (Austria). Pianists have included (from Australia) Andrew Greene, David Miller AM, Leigh Harrold, Phillipa Candy, Alan Hicks, Margaret Legge-Wilkinson, Nigel Butterley and Darryl Coote. Overseas-based pianists have included Roy Howat (UK) and Australians Mark Kruger (Germany) and Australian Stephen Delaney (Austria). Recital programs have ranged widely from such classics of the Lieder repertoire as song cycles of Schubert and Schumann to fine art song by an immense variety of composers including Australians Horace Keats, Nigel Butterley and Betty Beath.

### Season of Song 2013

*Season of Song 2013* will begin in February with a recital in which Canberra artists Christina Wilson and Alan Hicks will perform with violist Robert Harris. In April, Nicholas Dinopoulos and Andrea Katz, members of Songmakers Australia, will appear for the first time for Art Song Canberra. In June, Rohan Thatcher and Stephanie Giesajtis will explore British art song and Michael Lampard will visit from Tasmania to give a recital with Canberra pianist Anthony Smith. Duo Trystero – tenor Robert Macfarlane and guitarist Alex Tsiboulski, will appear in August. In September, a group of highly talented singers who have developed their art under the guidance of Canberra's teachers of singing will give the next in a popular series of such concerts. Louise Page and Phillipa Candy, an art song duo without peer in Australia and well-known and –loved by Art Song Canberra audiences in particular, will return in November.

**High-resolution pictures are available from the press kit page of [www.artsongcanberra.org](http://www.artsongcanberra.org)**

**Admission to the concerts** includes a complimentary program and light refreshments: Full price \$35; Seniors, pensioners, Friends of ArtSound FM, Friends of Wesley Music and Musica Viva subscribers \$30; Art Song Canberra members \$25; Full-time students \$15.

## Sunday 24<sup>th</sup> February CENTENARY IN SONG

3pm, Wesley Music Centre, National Circuit, Forrest

### **Christina Wilson (mezzo-soprano), Alan Hicks (piano) and Robert Harris (viola)**

Early in Canberra's Centenary year, this program explores the musical world of 1913 with songs of the era by Reynaldo Hahn, Claude Debussy, Maurice Ravel and Erich Korngold.

Works composed for Canberra include Peter Sculthorpe's lyrical *Shakespeare Songs* (some written for the Canberra Repertory Society production of *Twelfth Night* in 1956), *Seven Zen Songs* for voice and viola by Larry Sitsky and Peter J. Casey's *Beautiful* in memory of the 2003 bushfires.

**Christina Wilson** is a winner of the Australian Singing Competition's prestigious Marianne Mathy Award and a prizewinning graduate of the Canberra School of Music, the Royal Northern College of Music, Manchester and the National Opera Studio, London. She performed for many years overseas, appearing as soloist for Glyndebourne Festival Opera, Belfast Opera, Wexford Festival Opera, and the State Opera of South Australia in such roles as *Carmen*, *Cenerentola*, *Rosina*, *Cherubino*, *Dido*, *Dorabella* and *Clitemnestre*.



Acclaimed as possessing "*una voce stupenda*" (*Corriere di Sienna*), Christina's recent performances include ABC "Sunday Live" broadcasts, the inaugural "Voices in the Forest" at the National Arboretum, and appearances with the Canberra Choral Society (*Saul*, Handel), the Llewellyn Choir (*St Matthew Passion*, JS Bach), the Hobart Baroque Players (*Messiah*, Handel) and the recent Prom concert with the Canberra Symphony Orchestra.

Christina appears regularly at the Canberra International Music Festival singing many world and Australian premieres. She has also sung as a soloist for Melbourne Opera, the ANU School of Music, SCUNA, Oriana Chorale, the University of Newcastle Conservatorium of Music, the Beethoven Society, Stopera and the Melbourne Welsh Male Voice Choir.

Orchestral concert engagements have included Elgar's *Sea Pictures*, Mahler's *Lieder eines fahrenden Gesellen* and *Rückert Lieder* and, as winner of the Sir Malcolm Sargent Award, Brahms' *Vier ernste Gesänge* performed with the London Mozart Players. Her performance in a live recording of Elgar's *The Music Makers* was reviewed as: "... a voice to drool over: powerful, majestic... a perfect 'line', impeccable diction..." (Elgar Society Journal).

Christina has sung as a soloist at the Royal Albert Hall in Handel's *Messiah* under Sir David Willcocks and at Australia House under Sir Richard Bonyng. She has sung in recital at the Wigmore Hall, St John's Smith Square and the Paris Conservatoire and in 2000 was invited to sing at Westminster Abbey in the presence of Her Majesty The Queen in "A Service for Australia", the centenary celebration of the Australian Constitution.

An experienced teacher and adjudicator, she has taught at tertiary level for many years, giving masterclasses nationally and at the Universität für Musik und Darstellende Kunst in Vienna. Many of her students have won national competitions and are continuing further study and work in Australia and overseas.

Christina, Robert and Alan will perform again as an ensemble on 3<sup>rd</sup> March in a program entitled "100 Golden Autumns" – the first Canberra ABC "Sunday Live" broadcast for 2013. Later in the year she will sing the role of Irene in Handel's *Theodora* with the Canberra Choral Society and will adjudicate the Victoria Lieder Society's "Liederfest" in Melbourne.

**Alan Hicks** is one of Australia's foremost vocal coaches and accompanists. As Head of Voice at the ANU School of Music (2008-2012) he developed an exciting and innovative program which provided voice students with high-level performance opportunities at embassies and consular venues throughout Canberra (in collaboration with the Friends of Opera), at Wesley Music Centre through the Wesley Music Scholarships and the Wednesday Lunchtime Live series, at the Street Theatre in fully staged operatic productions and at the Canberra International Music Festival. In



April 2012 his students appeared in three of the five ABC "Sunday Live" concerts broadcast from Canberra.

Alan is in demand as a recitalist with national and international artists. He performs in duo partnerships with Geoffrey Lancaster (Canberra International Music Festival, 2009-2012) and Alan Vivian (Clarinet Ballistix and ABC "Sunday Live"). At the 2011 Australian Flute Festival he gave recitals with Aldo Baerten (Belgium), Jane Rutter (Australia) and Luca Manghi (Italy/New Zealand).

Alan has appeared with his wife, mezzo-soprano Christina Wilson, in Europe and Australia, performing regularly for the Canberra International Music Festival and on ABC Classic FM. In January 2011, Alan and Christina gave workshops on English and American song at the Universität für Musik und Darstellende Kunst in Vienna.

**Robert Harris**, violist, is active in Australia and overseas as a performer, educator and arts manager. Since 2007 and into 2013 he is a regular visitor to Canberra as Principal Viola of the Canberra Symphony and convenor of Cafe Viola outreach workshops for Canberra Youth Music.

Robert as a violinist was Concertmaster of the Australian, Pittsburgh and International Youth Orchestras and scholarship student with violists Richard Goldner, Robert Pikler and Denes Koromzay. Robert was founder-member violist of such leading Australian chamber groups as the New England Ensemble (1975-1980) and Brisbane's Festival Quartet (1980s-early 2000s). Robert now performs regularly with his own Viola Plus and Bratschenbarock and as a guest member of Ensemble I (Brisbane), including the 4MBSFM Classic Concerts Cruise in late 2012.



Robert has been a Principal/front desk violist of professional orchestras in most Australian states (including Principal, Australian Chamber Orchestra), in New Zealand, Thailand, England and for Australian orchestras touring Asia, Europe and North America (as well as for Pavarotti, Streisand, Stevie Wonder and many commercial shows). From 1974 until 2010 Robert often served as guest violist/Principal with the Australian Opera and Ballet Orchestra in Sydney, as Principal for five OzOpera's national tours as well as for the Opera Queensland, Pacific Opera and Victorian Opera.

Robert has worked with vocal recitalists Lauris Elms, Wendy Dixon, Michael Leighton Jones, Greg Massingham, Merlyn Quaife, Maree Ryan, Lilija Sile and Canberra's Christina Wilson.

Now a teacher at Sydney's tertiary Australian Institute of Music and at leading schools (Barker College, St Andrew's Cathedral School), Robert also held University teaching appointments in Armidale, Brisbane and Melbourne and in the USA. He is an AMEB NSW strings examiner, has directed string workshops in most Australian states, New Zealand, Thailand and USA and as a Churchill Fellow (1998-99) researched concert networks and festivals in Canada, USA and the U.K.

Robert is a Past President of the Australian and New Zealand Viola Society ANZVS, was a past Chair of Orchestras Australia and a National Consultant for the Australian Strings Teachers Association AUSTA. Robert was convenor of the ANZVS International Viola Conferences in Melbourne (2002), Newcastle (2005) and Sydney in March 2012. He has been invited as a recitalist/lecturer/conductor to International Viola Society Congresses in Wellington, Seattle, Reykjavik, Montreal, Adelaide, Cape Town and, in 2012, at Rochester, New York.

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## Sunday 7<sup>th</sup> April

### LARKSONG AND SWANSONG

3pm, Wesley Music Centre, National Circuit, Forrest

#### **Nicholas Dinopoulos (bass-baritone) and Andrea Katz (piano)**

A recital by two members of Songmakers Australia. Fauré's last song cycle, the hauntingly beautiful *L'Horizon Chimérique*, is paired with another great swansong - Schubert's *Der Schwanengesang*. In this Poulenc anniversary year, the composer's first efforts in the genre of the song cycle, *Le Bestiaire*, opens this tremendous program.

**Nicholas Dinopoulos** studied at The University of Melbourne with Merlyn Quaife and furthered his training at The Opera Studio Melbourne. A prolific concert artist, he is frequently heard in live-to-air

broadcasts on ABC Classic FM and 3MBS FM and is a core member of **Songmakers Australia** under the Artistic Patronage of Graham Johnson.

His operatic roles comprise Caronte / Plutone (*L'Orfeo*), Bartolo / Antonio (*Le Nozze di Figaro*), Leporello (*Don Giovanni*), Martino (*L'Occasione fa il Ladro*), L'Apparizione / Il Medico (*Macbeth*), Mars (*Orphée aux Enfers*), The Goldsmith (*The Juniper Tree*) and the title role in Cimarosa's *Il Maestro di Cappella*.

He recently created the role of The Poet in the world premiere performances of Constantine Koukias' *The Barbarians* (Helpmann Award nomination, Best Opera category) for IHOS Opera / MONA FOMA 2012. The 2013 season marks his début for Victorian Opera.



Nicholas' extensive concert repertoire includes the Puccini *Messa di Gloria*, Britten *Rejoice in the Lamb*, Grainger *Tribute to Foster*, Dvořák *Stabat Mater*, Fauré *Requiem*, Schubert *Mass in G*, Haydn *Harmoniemesse*, the Mozart *Requiem*, *Coronation Mass*, *Solemn Vespers* and *Great Mass in C minor* in addition to several oratorios by Händel and the *Mass in B minor*, *St. Matthew Passion*, *St. John Passion*, *Magnificat*, *Ascension Oratorio* and various cantatas by J.S. Bach. He has also given the world premiere performances of several new works from among the rising generation of Australian composers.

Recent and upcoming engagements include performances of the Grainger *Tribute to Foster* for the Melbourne Symphony Orchestra under Sir Andrew Davis (and a subsequent recording for Chandos Records), the Schubert *Schwanengesang* for Art Song Canberra with associate artist Andrea Katz, the Bach *St. John Passion* in Wellington, the Buxtehude *Membra Jesu Nostri* for the Melbourne Festival, a third consecutive invitation to the Peninsula Summer Musical Festival and further recitals with Songmakers Australia at the Art Gallery of New South Wales and Melbourne Recital Centre.

BASS-BARITONE WOWS PIAZZOLLA FANS *The Age* – 24 September 2012. Reviewed by Clive O'Connell.  
"The night's main interest came in bass-baritone Nicholas Dinopoulos, who surged through five numbers...This young singer impressed with his linguistic fluency in three Romance tongues and an unswerving conviction that carried his audience with him through the macho world that Piazzolla's work inhabits."

DON GIOVANNI *Theatre People* – 3 September 2010. Reviewed by Simon Parris.  
"Nicholas Dinopoulos sparkles with comic invention as Giovanni's manservant Leporello, here reimagined as more of a best friend, riding the Don's coattails and enjoying the spoils that are cast aside. The close age and friendship of the pair made Don Giovanni's betrayal of Leporello all the more dramatic, almost more important in revealing Giovanni's evil side than the murder of the Commendatore. Dinopoulos had the audience in the palm of his hand and he sings the bass role with assurance."

**Andrea Katz**, Argentine-born pianist, accompanist and vocal coach of extraordinary versatility, is equally at home with Chamber Music, German Lieder and Grand Opera.

She studied piano with Vlado Perlemuter in Paris, Alexander Tamir in Jerusalem and specialised in the interpretation of German Lieder with Graham Johnson in London.

Since becoming an Australian resident in 1990, she has worked with all major musical organisations in the country: Opera Australia, Victorian Opera, Sydney Symphony, Sydney, Perth and Brisbane Festivals, Sydney Music Conservatorium and Melbourne Symphony Orchestra.



She works regularly with the Hong Kong Philharmonic Orchestra, the Aldeburgh Festival (UK) and Auckland Philharmonia.

A prolific recital pianist, she performs regularly with prominent Australian and international singers and ensembles, including a yearly season at the Art Gallery of New South Wales. Highlights of the last 13 seasons are recitals with Yvonne Kenny, Peter Coleman-Wright, Emma Matthews, The Sydney Omega Ensemble, The Sydney Soloists, cellist David Pereira, and violinists Pekka Kuusisto and Gil Shaham.

She is the founder of **Songmakers Australia**, a vibrant new vocal ensemble dedicated to perform repertoire in programs of superbly themed settings and song. This year they present their third

season at the Melbourne Recital Centre and début at the Peninsula Music Festival and the Ballarat Art Gallery series, as well as returning to the Resonate series at the Art Gallery of NSW.

Since 2007 she is Director of the Vocal Ensemble at the University Of Melbourne Conservatorium Of Music. In 2013 she makes her début as music director of Piazzolla's *María de Buenos Aires* presented by Victorian Opera.

She has released 2 CDs with soprano Merlyn Quaife – *Lest we Forget* and *Fortune my Foe*.

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**Sunday 2<sup>nd</sup> June**

## **A PHILOSOPHICAL FOLK**

3pm, Wesley Music Centre, National Circuit, Forrest

**Rohan Thatcher (baritone) and Stephanie Giesajtis (piano)**

The poetry of Thomas Hardy can be deeply thoughtful, or satirising, a sharp wit for the injustice of society, while seeing life through the earthy eye and heart of the British Folk. Themes of reminiscence, regret, amusement and jocularly percolate through scenes of lives lived in bucolic and very British tradition. Institutions and events are set in sharp relief with real people and very personal memories. Set to song by Gerald Finzi the poetry and music share the same roots in an old culture of Folk. Tinged with the influence of a modernising world, Finzi looks towards the future while rooted in traditional tunes and influences. Hardy looks back to a life lived in simpler times.

This recital will explore the marriage of British song, with its folk-song roots, and the deeply emotive English poetry of the first half of the 20<sup>th</sup> century. With songs by Finzi, John Ireland, Frank Bridge, George Butterworth and perhaps one or two others culminating in Finzi's cycle *Earth and Air and Rain* on Thomas Hardy's poems.

**Rohan Thatcher**, Canberra-based baritone, studied Voice for a Bachelor of Music degree at the Sydney Conservatorium. He has been a regular soloist with many Sydney performing ensembles. Oratorio performances include the Radio Community Chest's annual *Messiah* in the Sydney Town Hall, Haydn's *Creation*, cantatas by Bach and Mozart's *Requiem*. Rohan has recorded broadcast recitals for ABC Classic FM, toured as a principal artist with OzOpera and Opera Hunter and been a regular casual chorus singer with Opera Australia. Roles include Count Almaviva in *The Marriage of Figaro* and the title role in *Don Giovanni*. On tour with OzOpera, Rohan sang the roles of Schaunard in *La Bohème*, Peter in Humperdinck's *Hansel and Gretel*, Escamillo in Bizet's *Carmen* and Prince Yamadori and The Bonze in Puccini's *Madama Butterfly* directed by John Bell.



Rohan taught singing at the ANU School of Music and at the University of Canberra. He has performed locally for Art Song Canberra, the Canberra Choral Society, the University of Canberra Chorale and the ANU's Premier Concert series, most recently in the role of Sid for the School of Music's production of *Albert Herring*.

**Stephanie Giesajtis** has been performing as a pianist since the age of six and performed her first concerto with orchestra at thirteen. She studied at the Sydney Conservatorium of Music under Elizabeth Powell (solo) and David Miller (accompaniment and chamber music), completing her Bachelor of Music with First Class Honours. During this time she recorded for broadcast with both ABC Classic FM and 2MBS-FM and was also a winner of the Mietta's Song Recital Award in collaboration with the soprano Melinda Parsons.



Stephanie was selected as one of five pianists nationally to attend the inaugural post-graduate program at the Australian National Academy of Music in Melbourne, where she performed as concerto soloist with the State Orchestra of Victoria and gave numerous recitals, both as soloist and chamber musician. She was fortunate enough during this time to learn under the guidance of prominent Australian musicians such as Michael Kieran Harvey and Ronald Farren-Price, as well as the touring concert pianists Nikolei Demidenko and Michael Houston.

Her joy of collaborative music-making has seen her play and tour with the Arcadia Ensemble in Sydney, the Tallisker Trio in New Zealand and the New Zealand Symphony Orchestra. She was also official accompanist of the Gisborne International Music Competition for a number of years.

Stephanie has loved choral singing since her high school days and has sung in the Sydney Conservatorium Choir and the Graz Cathedral choir in Austria, where she lived for a year as an exchange student. Whilst in Austria she continued her piano studies under Elisabeth Schadler at the Grazer Hochschule für Musik and performed in an international masterclass series with the legendary Paul Hamburger in Vienna.

Stephanie is also a qualified Veterinary Surgeon, now based in Wollongong with her two mutts and a moggie. She loves the outdoors, whether it be walking her dogs, cycling or donning her gumboots and driving the tractor.

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## Sunday 30<sup>th</sup> June

### THE POET'S LOVE

3pm, Wesley Music Centre, National Circuit, Forrest

#### **Michael Lampard (baritone) and Anthony Smith (piano)**

Ivor Gurney was a leading English art song composer from the period around World War I. His life was one of amazing artistic achievements alongside great personal torment, which radiates through his music. The torment of life and love carries through into the wonderful *Dichterliebe* in Robert Schumann's original 20-song version. All of this coupled with Shakespeare settings by Roger Quilter and Australian composer Matthew Dewey performed by leading young baritone Michael Lampard and pianist Anthony Smith.

**Michael Lampard**, Tasmanian-born, is emerging as one of Australia's most exciting young operatic talents. He has performed in opera, oratorio, recital and musical theatre in Australia, United Kingdom, Europe, USA and Asia. He has a Masters degree from UTas, an A.T.C.L. from Trinity Guildhall in London and an LMus from the AMEB all under the guidance of Suzanne Ortuso. Competition success includes twice being an award-winning finalist in the Australian Singing Competition, being a Quarter Finalist in Placido Domingo's Operalia in Paris 2007, winning the DJ Motors Operatic Aria and reaching final rounds in competitions such as the Herald Sun Aria, McDonald's Aria, the German Australia Opera Grant, and the Victorian National Liederfest.



Of the almost 50 operas and oratorios in his repertoire, highlights include Mozart's *Così fan tutte* and *Die Zauberflöte*, Purcell's *Dido and Aeneas*, Bizet's *Carmen*, Verdi's *La Traviata*, Puccini's *La Bohème*, Handel's *Messiah*, Bach's *St. Matthew Passion*, and various Requiem settings by Faure, Durufle, Mozart, Rütli and Hidas. He has worked with many leading companies including Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, Prague Radio Symphony Orchestra, The Rome Opera Festival, Orchestre Padeloup, Australian Opera and Ballet Orchestra, More Than Opera, Melbourne Opera, IHOS Opera and most of Tasmania's orchestras, choirs and theatre companies. Conductors include Richard Bonyngue, Placido Domingo, Myer Fredman, Brian Castles-Onion, David Kram, Christopher Lawrence, Timothy Sexton, and Simon Kenway.

A dedicated recitalist, Michael has performed dozens of recitals at festivals and in major venues in Australia as well in Rome (Italy), Gloucester (United Kingdom), Cincinnati (USA) and Kyoto (Japan). His repertoire covers most of the standard works for the baritone voice including Schubert's *Winterreise*, *Die Schöne Müllerin* and *Schwanengesang*, Mahler's *Kinderlieder*, Shostakovich's *Michelangelo Suite* and over 40 world or Australian premieres including works by Matthew Dewey, Lori Laitman and Ian Venables. Pianists that Michael has worked with include Karen Smithies, Michael Curtain, Rhodri Clarke, Elisabeth Pridinoff, Sharrolyn Kimmorley, Michael Kieran Harvey, and Dean Sky-Lucas. Michael's discography includes a CD of music by Tasmanian composer Tim Jones released in Japan, and an upcoming recording of works by Tasmanian composer Matthew Dewey.

In May 2012 Michael presented a highly acclaimed art song recital for the Ivor Gurney Society in Gloucester, UK, performed Schubert's *Winterreise* in Melbourne, Australia with Rhodri Clarke for the

Lieder Society of Victoria and premiered and recorded Douglas Knehans' *A Patchen Cycle* in Cincinnati, USA. Future engagements for Michael include a series of performances of Schubert's *Winterreise* in Tasmania and Victoria and recitals in Sydney, Canberra and Auckland, NZ in 2013. In 2014 Michael will Operatic engagements include roles in John Blow's *Venus and Adonis* (Hip-Pocket Opera, Hobart 2012), and a new opera by Don Kay (Hobart 2013). Michael is also preparing world or Australian premieres of works by Matthew Dewey and Ian Venables.

For more information visit [www.michaellampard.com](http://www.michaellampard.com)

**Anthony Smith** is a Canberra-based pianist, musicologist, composer, and arranger. As a pianist, he has performed in Australia, England, Germany, New Caledonia, New Zealand, the USA, and Sweden.

Anthony is répétiteur of three major Canberra choirs: Canberra Choral Society (CCS), The Llewellyn Choir (TLC), and the ANU Choral Society (SCUNA). He often appears in concert with these choirs, either as piano soloist (the highlight being a performance of Beethoven's Choral Fantasy Op. 80 with CCS in May 2008) or keyboard continuo (in the March 2012 performances of Handel's *Saul* by CCS and J.S. Bach's *St. Matthew Passion* by TLC, for example).



Anthony has worked as an accompanist for the ANU School of Music for the past twelve years, performing hundreds of assessable recitals with undergraduate and postgraduate students. Although he accompanies all instruments, Anthony has a particular preference for woodwind accompaniment. In September–October 2011, Anthony was an official accompanist for the Australian Flute Festival, performing in recital with international artists such as Molly Barth and Alexa Still.

In December 2004, he released the CD *A Year in Paris* with clarinetist Nicole Canham on the Move label. Anthony made his concerto debut in July 2005, playing Schumann's Piano Concerto in A Minor with the National Capital Orchestra. In July 2007, Anthony gave a recital in conjunction with the National Gallery of Australia (NGA) retrospective of the artist George W. Lambert. This recital included the Piano Sonata of Constant Lambert (the artist's son). Anthony's continuing interest in the life and works of Constant Lambert developed into a research topic for his doctoral dissertation, submitted at ANU in February 2012. The dissertation investigates the stylistic means whereby Lambert expresses the aesthetic notion of the Dionysian in two of his ballets, *Horoscope* and *Tiresias*, and the choral masque *Summer's Last Will and Testament*.

In July 2009, Anthony attended the Sixth International Conference on Music Since 1900 at Keele University, Staffordshire, England, where he presented a paper on Lambert and ragtime. In August 2009, Anthony gave a recital of works by Berg, Dale, and Rachmaninoff in conjunction with the NGA Frederick McCubbin exhibition. In March 2012, Anthony participated in piano duet performances of Beethoven's Fifth Symphony at the National Library of Australia, given in conjunction with the Handwritten manuscripts exhibition.

Anthony has also composed music for theatre. Together with Maike Brill, Anthony wrote *The Will to Freedom*, a music-theatre work that premièred under the direction of Joanne Schultz at The Street Theatre in August 2010 as part of its *Made in Canberra* series of independent theatre and music-theatre works.

This is Anthony's seventh appearance for Art Song Canberra. The most recent was with soprano Rebecca Ryan in 2011. Anthony's previous appearances were with Colin Slater in 2000, Matthew Henrick in 2002 and 2005, Warwick Fyfe in 2003, and Catriona De Vere in 2004.



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**Sunday 4<sup>th</sup> August**

## **THE NEW ENGLISH RENAISSANCE**

3pm, Wesley Music Centre, National Circuit, Forrest

**Duo Trystero – Robert Macfarlane (tenor) and Aleksandr Tsiboulski (guitar)**

This program features some of the most inspired music written for the duo of Peter Pears and Julian Bream by Benjamin Britten, William Walton and

Michael Tippett, as well as excerpts from the recently premiered, critically acclaimed epic and sensual cycle *Kobitotachi* (Lovers) written in 2012 by Australian composer David Kotlowy.

**Duo Trystero** was formed in 2009 when tenor Robert Macfarlane and guitarist Aleksandr Tsiboulski came together to form an independent concert series where they could freely explore the performance of challenging contemporary works. Now in its third year, the duo is continuing to explore the full spectrum of repertoire available for the combination, maintaining a special focus on rarely-performed works of musical and literary significance.

**Robert Macfarlane** was the winner of the 2009 Royal Melbourne Philharmonic Aria competition for Oratorio singing, national finalist in the 5MBS Young Performer Awards, and finalist and prizewinner in the 2010 National Liederfest. He graduated from the Elder Conservatorium with First Class Honours and his teachers have included Keith Hempton, Merlyn Quaife, Cheryl Pickering and Glenn Winslade. In 2010, he undertook intensive study of the baroque repertoire with Howard Crook in Paris, and additional studies in Leipzig and Cologne with Christoph Pregardien, Jeanette Favaro-Reuter, Martin Petzold and Georg Christoph Biller. He has also studied and performed with world-renowned accompanist Malcolm Martineau.



Robert is known nationally for his performances of Bach, in particular the Evangelist of the *St. John* and *St. Matthew Passions*, and was the 2008 and 2009 Bach Scholar in the St. Johns Bach Cantata program in Melbourne. Other acclaimed performances include Handel's *Messiah* and *Solomon*, Benjamin Britten's *Serenade* and *Les Illuminations*, and recitals of Schubert's *Die Schöne Müllerin*, *Winterreise* and *Schwanengesang* and Schumann's *Dichterliebe* and *Liederkreis* with pianist Leigh Harrold.

On the opera stage, he has sung with Pinchgut Opera in Sydney, Lyric Opera of Melbourne, State Opera of South Australia and Co-Opera in specialist high lyric roles such as Count Almaviva in Rossini's *The Barber of Seville* and Ferrando in Mozart's *Così fan tutte*. In 2011, he sang the title role in Rameau's *Pygmalion* under French conductor Martin Gester for the Peninsula Festival.

Robert also performs in the new music ensemble Duo Trystero with guitarist Aleksandr Tsiboulski, which has given the Australian premieres of works by Alec Roth, Wolfgang Fortner, Alexander Goehr and Paul Dessau and world premieres of works by David Kotlowy, Luke Altmann and Anne Cawrse.

Recent engagements have included the Monteverdi's *Vespers* at the Melbourne Recital Centre with the Consort of Melbourne and the Adelaide Festival with Adelaide Chamber Singers, Wolf's *Italienisches Liederbuch* with Anthony Legge, *Winterreise* for the Firm and for the Woodend Winter Arts Festival, Beppe in *I Pagliacci* with State Opera of South Australia, Evangelist in Bach's *St. Matthew* and *St. John Passions*, concerts for Recitals Australia, Adelaide Youth Orchestra and the Elder Lunch Hour series.

2012 saw Robert performing Echo and Pastore in *L'Orfeo* with the Australian Brandenburg Orchestra, the Evangelist in Bach's *St. John Passion*, *Messiah*, Handel's *Acis and Galatea* in Malaysia and Singapore, as well as performing at the Adelaide, Brisbane and Woodend Winter Arts Festivals. In October 2012, Robert accepted the Thomas Elder Overseas Scholarship to study at the prestigious Hochschule für Musik 'Felix Mendelssohn Bartholdy' in Leipzig, Germany. He makes his debut at the Mendelssohn House in November 2012.

2013 will see Robert make his debut for Opera Queensland in Lindy Hume's staging of Bach's *St. Matthew Passion*. He will also record Tagore-Lieder for MDR Leipzig, make his debut singing excerpts from Bach's Mass in B Minor in Leipzig's Thomaskirche with the Thomanerchor and the Gewandhaus Orchestra under the direction of Georg Christoph Biller, and sing 3<sup>rd</sup> Jew in *Salome* for State Opera South Australia.

ST JOHN PASSION – ADELAIDE FESTIVAL *The Advertiser*, March 21, 2012

"Robert Macfarlane set himself one of the highest of all vocal goals, doubling up the Evangelist with the three tenor arias. His remarkably flexible voice, sitting naturally very high, illuminated every syllable, every note, telling a terrible, wonderful story as though he had made it up himself, and never compromising quality of tone."

ST JOHN PASSION – ADELAIDE FESTIVAL *Australian Stage*, Nicholas Routley, March 18, 2012



“the star of the evening...was Robert Macfarlane as the *Evangelist*..... Not only did he perform this extremely demanding role with great dramatic variety of delivery and with impeccable diction, but his timing was almost theatrical...”

HANDEL – MESSIAH *The Advertiser, Elizabeth Silsbury, December 2010.*

“Comfort Ye has never sounded more reassuring, Thou Shalt Break Them more threatening, and Thy Rebuke more heartbreaking”

SCHUBERT – WINTERREISE *The Advertiser, Stephen Whittington, October 2010.*

“But then Robert Macfarlane is an unusual phenomenon, with a remarkable capacity for mastering works that would daunt most singers. And of course he has a very fine, expressive voice capable of the many nuances and colours that are essential for a good Lieder singer... It's impossible to nominate highlights in performance that was all of a piece really. The emotional arc of the performance was sustained without flagging for a moment. After the stunning climax of 'Die Nebensonnen' came the numbing, haunting conclusion of Der Leiermann. It was a memorable performance that left the audience and the performers emotionally drained.”

Classical guitarist **Aleksandr Tsiboulski** was born in Ukraine and commenced studies of the guitar at age 12, shortly after moving to Adelaide. By the time he completed his Bachelor of Music at the ANU at age 21 under the guidance of Timothy Kain, he had won first prizes in all the available Australian guitar competitions, including the 2000 Australian Guitar Competition. Subsequently, he has gone on to win first prizes at seven competitions internationally, most prominently at the 2006 Tokyo International Guitar Competition, which led to an extensive Japan-wide tour. He was also three-time finalist at the most sought after guitar competition in the world, the Guitar Foundation of America International Concert Artist Competition.



Awards from the Australian Music Foundation, the Big Brother Movement, SA Government, and the Australia Council allowed Aleksandr to engage in extensive study with some of the most prominent representatives of the contemporary guitar scene: Angelo Gilardino in Italy, Carols Bonell in the UK, David Leisner in the United States, and Carlo Barone in France. Three residencies at Canada's Banff Centre for the Arts were also deeply formative, allowing Aleksandr to study and collaborate with some of the leading performers and composers of his generation, as well as established performers like bassist Edgar Meyer and flautist Patrick Gallois.

In 2005, Aleksandr was awarded the Australian-American Fulbright Scholarship in the Visual and Performing Arts, which allowed him to be based at the University of Texas at Austin, where he completed a Masters in Music, studying with and assisting the distinguished American guitarist Adam Holzman.

His collaborations have included contemporary music ensemble Duo Trystero with tenor Robert Macfarlane, work with sopranos Jane Edwards, Greta Bradman, Emma Horwood and Kate Macfarlane, touring with Saffire - The Australian Guitar Quartet, and a Brazilian music focussed guitar trio, Caliente.

In 2010, his Naxos release "Australian Guitar Music" was nominated by ARIA for a Best Classical Album award and won a rare five-star rating from The Australian. 2013 sees the release of an album of revolutionary new arrangements of Bach's Cello Suites for the guitar.

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## Sunday 8<sup>th</sup> September

### LOVERS OF SONG

3pm, Wesley Music Centre, National Circuit, Forrest

**Maartje Sevenster (mezzo-soprano), Joaquin Quilez-Marin (baritone) (replacing Jessica Kinsella (soprano), unable to sing), Charles Hudson (tenor) and Colin Forbes (piano)**

A varied recital by singers who have developed their art through sheer love of singing, guided and developed by Canberra's teachers of singing. Past recitals of this kind have been very popular. This one, too, is sure to delight.

**Maartje Sevenster** discovered serious singing with teacher Susan Ellis when living in Canberra in the late 1990s. In the decade that passed since, she pursued singing at a high level in the Netherlands, studying part-time with Roberta Alexander, Frans Huyts and Connie de Jongh and participating in master classes with the likes of Evelyn Tubb, Kelvin Grout, Carolyn Watkinsson and Richard Jackson. She obtained a BMus in 2011 and sang in professional choirs with renowned conductors such as Yakov Kreizberg, Roy Goodman, Jaap van Zweden, Marc Soustrot and Reinbert de Leeuw. Opera roles include Third Lady in *The Magic Flute* (Mozart) and La Badessa in *Suor Angelica* (Puccini).



Back in Canberra since mid-2011, Maartje has performed with Canberra Opera Workshop, CAMRA, Coro Canberra, the Resonants and Melbourne Opera Canberra Chorus, as well as in some ad hoc performances of baroque oratorio repertoire which, next to late-19th to 20th-century art song, are probably her favourite domain. She enjoys coaching sessions with Colin Forbes, Louise Page and Susan Ellis.

Next to performing, she has an ongoing interest in the acoustics of the vocal tract. The active control of resonances and the role of so-called formant theory in vocal training were the central topics of her bachelor thesis.

**Joaquin Quilez-Marin**, from Spain, studied voice and music privately in San Francisco (CA) with Mr George Hernandez and Ms Judy Hubbell before enrolling at ANU School of Music in 2012. His last full role appearances were in the title role in *Orpheus in the Underworld* by Offenbach and Don Eusebio in *The Lost Luggage* by Rossini with The Opera Studio Melbourne. Roles performed include Count Almaviva and Bartolo in *The Marriage of Figaro*, Mercurio in *La Calisto*, Silvio in *I Pagliacci* and Dancaire in *Carmen*, among others.



**Charles Hudson** was cantor at Brisbane's St Thomas Aquinas Church in 2008-09. He has sung in choirs as diverse as the nationally acclaimed Imogen Children's Chorale, the St Stephen's Cathedral Choir (with whom he toured nationally) and Vocal Manoeuvres Youth Choir.

He performed the lead role of Camille in *The Merry Widow* in 2011. He was a principal in Opera by Candlelight 2012 in the Albert Hall, performing excerpts from *La Bohème* and *Le Pêcheurs de Perles*. He was also a principal in the 2010 and 2011 Opera by Candlelight concerts, performing excerpts from *Lucia di Lammermoor* and *La Traviata*. In 2010, he performed the title role in *Bastien und Bastienne* and sang Neapolitan songs at the National Gallery of Australia. In 2011 Charles joined the Australian National Youth Opera, touring New South Wales, was the tenor soloist in Vaughan Williams' *Mass in G Minor*, tenor soloist in Brahms' *Liebeslieder Waltzes* and sang in Sydney with the Mueller International Chamber Orchestra. Charles sang as the tenor soloist in Vaughan Williams' *Mass in G Minor* in Sydney in 2012. In 2013, he will perform the lead role of Fernando in *La Favorita* for the Sydney Lyric Opera. Charles has worked recently with James Christiansen OAM, Phil Perman OAM, Susan Ellis, Megan Evans OAM, and John Bolton-Wood AM. He can often be found playing the trumpet, guitar, piano or didgeridoo.

**Colin Forbes** graduated from the Sydney Conservatorium of Music. He became Lecturer in Piano at the Conservatorium and pianist and percussionist with the Sydney Symphony Orchestra. He later joined the Australian Opera as a répétiteur and has also worked with other leading concert organisations including the Australian Chamber Orchestra, Synergy and the Australia Ensemble.

A study tour of Germany took Colin to the Essen Hochschule to study piano with Paul Badura Skoda. Colin subsequently taught and performed in Germany. On returning to Australia he became Head of Keyboard at Ascham School in Sydney. He moved to Canberra in 1992 to take up the position of répétiteur at the Canberra School of Music. Colin gave sonata recitals with the violinist Erich Binder (Concert Master of the Vienna Philharmonic Orchestra) on both of his visits to Australia.

In 1997 Colin helped to establish the Canberra Academy of Music and Related Arts, where he is currently Artistic Director and principal piano teacher. Under CAMRA's auspices, Colin has performed the complete piano sonatas of Mozart, prepared the music and staging of award

winning productions of several Gilbert and Sullivan operettas, *The Beggar's Opera*, the liturgical opera *Ordo Virtutum* by Hildegard von Bingen, and Mozart's *The Marriage of Figaro*.

Colin has given many concerts in Canberra as both soloist and accompanist. In association with St Philip's Church, he has prepared and conducted numerous orchestral masses and directed performances of Handel's *Messiah* and Bach's *St John Passion*.

In November 2008, Colin gave a recital of piano works by Ludwig van Beethoven in memory of the Rev. Rob Lamerton, rector of St Philip's and long-time friend of CAMRA. Colin played Beethoven's *Rondo in G Op.5 no.2*, *Polonaise Op.89* and *Sonata no.4 in E flat*.

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## Sunday 3<sup>rd</sup> November

### SUBLIME WITH A TWIST

3pm, Wesley Music Centre, National Circuit, Forrest

#### Louise Page (soprano) and Phillipa Candy (piano)

Songs of beauty, serenity and spice from composers such as Grainger, Granados and Calvin Bowman. This recital will also feature the seldom-heard *Brettli-Lieder* (Cabaret Songs) of Arnold Schoenberg.

**Louise Page** is one of Australia's most highly regarded singers, appearing in opera, operetta, oratorio, cabaret, recital and broadcasts. She is the winner of the inaugural *Mietta's Song Recital Competition*, the vocal grand final of the *ABC Young Performer of the Year Award*, the *Robert Stolz/Apex* scholarship to Vienna, and the Belgian Radio and Television *Opera en Bel Canto* City of Ghent Prize. Louise has performed throughout Europe, including roles at the Vienna State Opera as a member of the young artist program.



Now based in Canberra, Louise performs regularly in Sydney, Melbourne, Canberra and regional areas. She has been a soloist with the Sydney, Queensland, Canberra and Central Coast Symphony Orchestras and the National Capital Orchestra. She appears in recital for many organizations including Musica Viva, and has on several occasions been a featured artist for the ABC's *Sunday Live* national broadcasts. She has also been a featured artist in the Australian Chamber Music Festival, the Mackay Regional Arts Festival and the Canberra International Chamber Music Festival.

In 2007 Louise received a Canberra Critics Circle Award for music. In the same year she was recognized with the *Canberra Times* Artist of the Year award, in particular for her presentation *Nellie Melba: Queen of Song* (which now tours for Musica Viva). With accompanist Phillipa Candy she has recorded six CDs of music varying from Lieder to operetta, premières of Australian music and Christmas songs.

**Phillipa Candy** is a highly respected professional musician. Her versatility has seen her work as an accompanist, conductor, pianist, private teacher, college teacher, répétiteur, and vocal coach.

In the United States she performed regularly in Philadelphia. In Australia she has performed in Melbourne, Sydney, Canberra and other regional areas.

She has been awarded various prizes in Australia and the United States for performances and academic excellence. She furthered her study in vocal accompaniment with the late Geoffrey Parsons in London.

She first toured with Musica Viva in 1988 as founding pianist with the group Austral Skies. Now she is touring with Louise Page in the *Nellie Melba: Queen of Song* show.



After returning to Australia, Phillipa formed an artistic partnership with soprano Louise Page to promote and foster art song. They have produced CDs of varying genres including *Louise Page*

sings Richard Strauss, *Eternity – The Song Cycles of Erich Korngold*, *The Magic of Operetta*, two song cycles by Australian composer Ann Carr-Boyd and *Looking to the Light* (Christmas songs).

Phillipa was Musical Director and Conductor for Canberra City Opera seasons, which included *The Marriage of Figaro*, *Trial by Jury* and *Some Enchanted Evening*. She conducted the Harmonie German Choir for nine years.

She has performed for a number of ABC Sunday Live broadcasts with Louise Page and also with flautist Teresa Rabe. In 2011 she teamed up with mezzo-soprano Sally-Anne Russell for a recital for Art Song Canberra featuring works by Turina, Brahms, and Copland.