

MUSES TRIO

presents

secret Sounds

Fri 10 March 7pm USC Art Gallery, Sunshine Coast
Sat 11 March 7pm Old Government House, Brisbane
Sun 12 March 3pm Cooran Hall, Cooran





Amy Beach

Piano Trio Op. 150

Isabella Gerometta

Backlight Trio - World Premiere

Sally Greenaway

Three Poems for Cello and Piano

Lili Boulanger

Nocturne for Violin and Piano

Fanny Mendelssohn-Hensel

Piano Trio in D minor, Op. 11

Leonie Cohen

Lights Finale and Spring Kiss
from The Diary of Anne Frank - World Premiere

Program

Muses Trio

Muses Piano Trio are some of Australia's leading and most exciting musicians in contemporary classical music, known for their edgy, spine tingling and virtuosic performance style: Christa Powell (violin), Louise King (cello) and Therese Milanovic (piano).

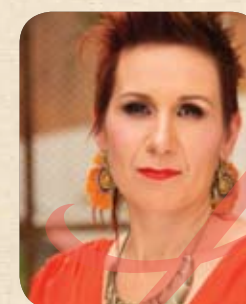
Muses Trio celebrate music composed by women, performed by women, and focus on bringing this relatively unknown, yet vastly deserving collection of works to the stage and enthralled audiences. Signatures of their carefully curated public performance events are guest speakers/ performers with an inspiring cause, and a focus on creating memorable experiences. Discovering, inspiring,

collaborating, commissioning, connecting and supporting creative women to pursue and share artistic excellence drives the passion and impetus of their artistic focus.

2017 Highlights include:

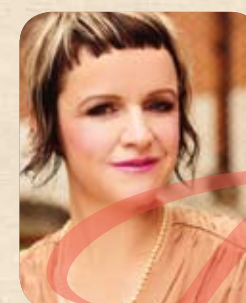
(April) Artist-in-Residence at Bundanon Trust with Vulcana Women's Circus

(August) Ensemble-in-Residence for Women in the Creative Arts Conference at Australian National University, Canberra



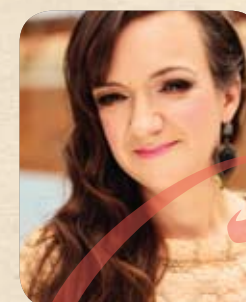
Louise King is an exciting example of an independent contemporary classical musician. A refined English cellist with extensive international experience and training, she is an inspiring concert artist, teacher, recording artist, adjudicator and event producer. Louise has won prestigious scholarships, solo prizes and several international chamber music competitions and now performs in Australia's finest music festivals and classical concert series. Louise is Artistic Director of Cello Dreaming and Dreaming BIG concert series and runs a busy private teaching studio, produces and presents community and professional concerts, workshops, collaborative performance projects, mentors emerging young musicians, and is in demand as Music Director for Intensive Creative Music Schools and tutors for the Australian Chamber Orchestra Education program and the Australian and Queensland Youth Orchestras.

As a Teaching Artist, Louise was selected to attend Lincoln Music Centre Teaching Artistry Seminar 2015 and 2016 and was invited to share her ideas for re-imagining classical music on the global online platform TEDx Noosa 2015. Louise was Guest Music Director for the annual Winter Music School Rockhampton ran by The Southern Cross Soloists for seven consecutive years, and was specialist faculty for Tutti World Music Youth Festival Beijing. Louise is a multi-award and competition-winning graduate of the Royal Colleges of Music in London and Manchester, and has worked extensively throughout the UK, Europe and Asia with the BBC Philharmonic, the Hallé Orchestra, and Hong Kong Philharmonic Orchestra, and as a tutor for the Royal Northern College of Music. www.celldreaming.com.au



Therese Milanovic is in demand as both performer and pedagogue. She has performed with Topology since 2009, including collaborations with the Brodsky String Quartet, Grant Collins, Brisbane Festival, Queensland Music Festival, national tours, performances in Indonesia and Singapore, and a tour of the Netherlands and Belgium with the Kransky Sisters. Previous performance highlights with Collusion include ABC broadcasts, Musica Viva Country Wide and Musica Viva In Schools touring. In addition to performing new music, Therese loves performing chamber music with kindred spirits, including bringing lesser-known repertoire to the stage.

In 2009, Therese completed her training with the Golandsky Institute in New York to become the first certified Taubman Instructor in Australia, the subject of her completed PhD. She is now Master Faculty with the Golandsky Institute (USA). In addition to her Brisbane studio, Therese regularly teaches and presents around Australia, and has been a Keynote Speaker at the Australasian Piano Pedagogy Conference and the Western Australian Pedagogy Convention. Skype lessons allows her to work with pianists across Australia and internationally, and to also continue her own learning with Edna Golandsky and John Bloomfield. www.theresemilanovic.com



Highly respected performance musician, collaborative artist and music educator, Christa Powell is as comfortable lending her talents to an orchestra as she is in character wardrobe, playing on stage with Led Zeppelin or playing solo violin as an integral part of the choreography in Heidi Duckler Dance Theatre. Christa Powell is a uniquely talented woman whose technical skill and innate musicality is a major source of inspiration to those she teaches. Christa is a founding member and director of Topology, one of Australia's leading creative arts organisations. As well as creating the award winning program Top Up, Christa has managed the day to day business of Topology over the past two decades, molding, shaping and refining the organisation into the respected arts organisation it is today.

After completing B Mus Hons, Christa spent several years in London with Emmanuel Herwitz of the Melos Ensemble and playing with the Olyver Gypsy Ensemble. Returning to Brisbane, Christa obtained her Masters of Music in performance research in 1996 before co-founding Topology in 1997. Outside of Topology, Christa performs a wide range of chamber music, her long held passion. She plays with the Queensland Symphony Orchestra, guests for visiting international acts and teaches violin privately and at various educational institutions. www.topologymusic.com

Thank you

Jean & Barry Gorman for our continued support.
University Sunshine Coast Art Gallery, Megan Williams & Louise Jaegar
Guest Speaker Professor Joanne Scott (USC event)
QUT Old Government House, Katie McConnel
Cooran Hall committee
Creative Design Gabby Gregory
Cello Dreaming event volunteers, Sunshine Coast



Amy Beach (1867–1944)



Amy Beach made her debut as a concert pianist when she was seventeen to great acclaim but marriage two years later to a physician twenty-five years older changed her career. Dr. Beach insisted that his wife limit her concert appearances to one yearly performance and channel her musical energy into composing. She taught herself composition.

The works written during the period of her marriage (1885-1910) include the Mass in E flat, Op. 5; Symphony, Op. 32; and Piano Concerto, Op. 45, all of which were premiered by the important performing groups of Boston. Seldom did orchestras perform works of “local” composers, and even less often, works composed by a woman.

After the death of her husband in 1910 Beach travelled to Europe to establish her performing career, to spread her recognition as a composer, and to promote the sale of her published works. She returned to the United States at the beginning of World War to perform, compose and to promote young musicians. She served as president and co-founder of the Association of American Women Composers.

Piano Trio Op. 150 (1939)

The opening Allegro begins with some lush piano writing over which the cello introduces the first thematic material. The instrumental expression is luxuriant and expansive throughout, and there are several impressionistic turns of melody and harmony that blur the expected tonal relationships. The tone is usually reserved, only once becoming noticeably emphatic.

The second movement begins in much the same tone and mood as the first, at a tempo of Lento espressivo. There is a central presto section that is intensely contrapuntal in nature. This latter section is driven by a staccato figure and features harmony that keeps the tone lush and languorous in accord with the feel of the rest of the movement. The leading motif of the second section comes back briefly in the coda.

The third movement, Allegro con brio, begins with subdued melodic lines over a nervously happy background. Part of the movement regains the work’s predominantly expansive and languorous tone, and the nervously excited happiness returns for the final section. Notes: Barry Gorman

Isabella Gerometta www.i-gerometta.com



Isabella (Izzy) is currently studying at the Queensland Conservatorium Griffith University majoring in composition. She has composed and arranged for the Queensland Symphony Orchestra with works featured as part of QSO Current 2016. Her works were featured in a number of performances both nationally and internationally at The Australian Voices Musica Viva, The Melbourne International Singers’ Festival, Hobart’s Festival of Voices at the Brisbane Powerhouse and New York City’s The Lounge. Isabella also studies conducting, and has directed performances of The Australian Voices at the Adelaide Fringe Festival and QSO Current.

Backlight Trio - World Premiere

Isabella describes her Trio as “somewhat of a ‘reverse chaconne’. Where a chaconne repeats the same chords with variance in the melody, my piece has repeated sections which use the same melody harmonised differently. The new harmonic context of the melody causes it to be harmonically ‘backlit’ differently in each section”. Notes: Isabella Gerometta

Sally Greenaway www.sallygreenaway.com.au



An Australian composer-pianist, Sally Greenaway composes and performs in an exceptionally wide range of musical styles - from classical to jazz to film soundtracks. Greenaway is regularly commissioned to write new music in many different genres by a variety of musicians and organisations. Her works have been performed by the Canberra Symphony Orchestra, Plexus, Trichotomy, the JazzGroove Mothership Orchestra, the Australian Youth Orchestra, ARIA award-winning pianist Sally Whitwell, vocal ensemble Rajaton (Finland), the National Capital Orchestra, and, notably, by community and school groups in the Canberra region. She has had works regularly broadcast on ABC Classic FM including Jazztrack.

In 2010 she was awarded a postgraduate diploma for composition for film and screen from London’s prestigious Royal College of Music, where she held several scholarships including the Lucy Ann Jones Award. Her previous study was at the ANU School of Music specialising in jazz piano, graduating in 2005.

Three Poems for Cello and Piano

This collection of short Poems for violoncello and piano have been inspired by Reynaldo Hahn’s exquisite French mélodie pieces and other lyric or art-songs, which typically are written for voice and piano. Every note has been carefully written to paint the warmth of expression: a whisper or a tenderness, deep sorrow or the beauty of stillness. There are little moments of shimmering piano accompaniment reminiscent of the music of Philip Glass, which supports the lyrical ‘cello voice. Notes: Sally Greenaway

Lili Boulanger (1893–1918)



Lili Boulanger, the younger sister of French composer and tutor Nadia Boulanger, was born in 1893. Her extreme musical talent, which she inherited from her mother, a singer, and her father, an instructor of composition at the Paris Conservatory, was evident at an early age.

It is not surprising then, that in September 1911, before Lili had even begun her formal studies in composition, she wrote one of her most popular works, Nocturne for Flute or Violin. Lili was also working in preparation to enter the coveted Prix de Rome competition. She took a couple days off from her studies to write the nocturne. So a fledgling composer, who happened to be a very young woman, completed the work in two days. This is amazing, but to listen to the piece and hear its beauty is quite extraordinary.

Nocturne for Violin and Piano

The nocturne is composed in the Impressionistic style. It is unclear whether a teacher influenced Lili to write this piece for either flute or violin; however, it seems to fit each instrument equally. The flute soars above the piano, and brings a singing quality to the melody. The violin blends in more with the accompaniment, but still shines beautifully within its own melodic line.

Lili was greatly influenced by Impressionist Claude Debussy and Richard Wagner. Within the nocturne are allusions to works by Debussy (Prelude a l’après-midi d’un faune) and short phrases from Wagner’s Tristan. The nocturne is a brilliant composition by a young composer who had yet to fulfill her destiny. In 1913, at the age of 19, Lili won the Prix de Rome for her Faust et Hélène, becoming the first woman composer to win the prize.

Her life and work were troubled by chronic illness, beginning with a case of bronchial pneumonia at age two that weakened her immune system, leading to the intestinal tuberculosis (now called Crohn’s Disease) that cut short her life at age 24. Notes: Barry Gorman

Fanny Mendelssohn-Hensel (1805-1847)

Fanny Mendelssohn-Hensel was Felix Mendelssohn's older sister, the family's first born child. She enjoyed the same musical education and upbringing as her brother. Like Felix, Fanny showed prodigious musical ability as a child both as a pianist and as a budding composer. However, the prevailing attitudes of the time toward women limited her opportunities. Her father warned her that while Felix could become a professional musician if he chose, she could not do so herself. Felix wrote that publishing her music "would only disturb her" in "her primary duties" of managing her home. He published several of her songs as his own. In 1829 Fanny married the painter Wilhelm Hensel in 1829. Unlike her parents, he encouraged her to compose. A few of her songs and small piano pieces began to receive public performances.



Piano Trio in D minor, Op. 11 (1846)

Her Piano Trio was completed shortly before her death. It was ironic that Fanny Mendelssohn-Hensel's family took her Piano Trio in d minor to the publishers after her death, for they had all but forbidden her to publish works while she was alive.

In four movements, the opening Allegro molto vivace, begins with a flowing, restless accompaniment in the piano over which a beautiful, broad melody of yearning is sung by the strings. The gorgeous second movement, Andante espressivo, though very romantic, is introspective and reflective in mood. Fanny subtitled the third movement Lied (song in German) and indeed this lovely little Allegretto is a charming Song Without Words of the sort Felix made famous. The finale, Allegro moderato, has a lengthy piano introduction before the strings finally join in. The somewhat heavy, Hungarian-sounding theme has a sad but not quite tragic aura to it. Cross rhythms and the second theme serve to lighten it. Here is a lovely mid romantic trio with many fresh ideas. It is a pity that it has never received the audience it deserves. Notes: Barry Gorman

Leonie Cohen www.leoniecohen.com

Leonie Cohen studied jazz piano at the Sydney Conservatorium in the early 90s. She works extensively performing, composing, arranging and as MD. Cohen has performed with her jazz trio in New York, Canada, Japan, Singapore, Indonesia and Hong Kong – and frequents Australian venues and festivals including Sydney Festival, Melbourne Women's International Jazz Festival, Adelaide Cabaret Festival, Adelaide Fringe, Venue 505, Foundry 616, Camelot, Paris Cat and Bennetts Lane.

She has written scores for several Sydney Opera House commissioned productions (Monkey Shines, Darlingwood tales, Speakeasy Sundays). Two of Cohen's internationally acclaimed albums ("Jerusalem - Leonie Cohen Plus" & "Sideshow Pony - Leonie Cohen Trio") were commissioned by the ABC Melbourne.



Lights Finale and Spring Kiss, from The Diary of Anne Frank - World Premiere

Most recently Cohen has composed and recorded the piano work (featuring cello on some tracks) "The Pages Suite – Anne Frank Remembered" at ABC Studios Melbourne. The work fuses eight contemporary classical movements with corresponding improvised "reflections" that are based on a score that she wrote for the Sydney production of "the Diary of Anne Frank" 2015 (New Theatre). As well as being released as an album later in 2017, the music will be featured in a multi-media production that has been shortlisted for Sydney VIVID FESTIVAL.

Cohen heard Muses Trio play at Sydney Fringe in 2016 and was immensely moved and inspired by the performance. She approached the trio soon after, which has resulted in two of the movements from "The Pages Suite" being arranged especially for the trio. Cohen is thrilled to have Muses Trio premiere two of the tracks from "The Pages Suite" as part of their forthcoming performances. To celebrate, she's launching a feature on her website that will contain free downloads of the sheet music that will be performed. Notes: Leonie Cohen

Get Involved

Are you a music lover? An artist, small business owner, composer? An admirer of all things wonderful by women? We'd love to have you on board. Here are some ideas of how you can support the Muses Trio.

Donate

Please consider making a donation towards Muses Trio future projects in the community. We are an independent group of women with a cultural cause yet we have no current funding to present performance or commission music. Thanks to you, our generous supporters and listeners, we can continue to bring cultural projects to the community.

How you can help

Spread the word, come to more of our performances and join our mailing list. Purchase our CD and listen to more music by women. Are you interested in partnering on a project, sponsoring a concert or education workshop, donating toward future commissions? Can you volunteer behind the scenes or host a performance or workshop in your community? Do you want to advertise your business or event in our concert programs? Contact Louise on info@celldreaming.com.au.

For more info: www.musestrio.com/get-involved



Music by Women

During one rehearsal, over our habitual cup of tea, we chatted about our own experiences as women training and working in the music profession. The notion that there is no worthwhile music composed by women was to us simply ridiculous. However, glancing at the current music exam syllabus and a myriad of event programs, it seems to be believed by teachers, exam boards and performing arts organisations in concert halls all over the world. Music by women composers, living or passed, is rarely heard or taught, despite the treasure trove of music from female composers, both historical and contemporary.

We want to address that balance. This recording honours trail blazing women composers. Their personal stories of success against all the odds inspire us and hopefully will inspire a future generation of young women who dare to dream and set the world alight with their musical creativity.

Album of the Week, ABC Classic FM
for International Women's Week 2017

Available for purchase at www.musestrio.com
or get an autographed copy at the merch desk after the concert.



Save the date

CELTIC CELLO

Friday 17 March 7pm , Eudlo Hall

Louise King with special guests, young musicians and community ensembles celebrating St. Patricks Day with the sounds of Ireland.

CELLO BALLADE

May-June Sunshine Coast, Brisbane, Gold Coast, Byron Bay

Louise King with pianist Catherine Guinevere Lynagh.

Find out more at cellodreaming.com.au



Topology's lush music for strings, piano and sax has been driving music creativity in Australia for 2 decades. In celebration of their 20th anniversary, the Brisbane-based quintet will launch their 14th full-length album at the recently opened arts sanctuary in West End, House Conspiracy.

In **Tortured Remixes**, popular melodies are filtered through the creative minds of Topology's composers, John Babbage, Robert Davidson and Bernard Hoey. The result: iconic tunes stretched, bent and scrambled (almost) beyond recognition, then reassembled into adventurous new works.

Featuring tortured reconstructions of The Saints, MC Hammer, The Beatles, Stevie Wright, Beyonce, Cold Chisel and many more, **Tortured Remixes** is a mixtape celebrating the 60's to the present like you've never heard them before.

Tortured Remixes by Topology

Thu-Fri 11-12 May, 7pm

House Conspiracy, 42 Mollison St West End, Brisbane

Bookings: www.anywheretheatre.com

\$20 Early Bird tickets till Fri 31 Mar only.